RESPONDENT PROFILES

This appendix provides detailed profiles of the local community theatre actors who were interviewed as part of this study. These include members from two theatre teams that are part of Jana Sanskriti’s network. Contact Base is represented by members from a Domni and a Gambhira team, a local NGO who took part in Contact Base’s interventions, a tribal women’s SHG group, and an adolescent girls’ group. All names given here and in the main text are pseudonyms.

A.1 JANA SANSKRITI

A.1.1 Jana Sanskriti Shyamnagar Shakha

This is a theatre team of Jana Sanskriti based in Shyamnagar village, South 24 Parganas. The team consists of fourteen members. Two members of the team were interviewed:

- Anil is a 35-year old community theatre actor, educated till class V, who has been involved with Jana Sanskriti for seventeen years. He is currently a full time worker for Jana Sanskriti. Before that he was a part time worker in Jana Sanskriti and was engaged in other work such as catching prawns, and selling miscellaneous items as a roadside hawker and in trains. He had been a Gajan artist even before joining Jana Sanskriti and participates in the Gajan festival every year.

- Anita is a 28-year old community theatre actor, educated till class IV, who has been involved with Jana Sanskriti for ten years. She is also a theatre worker for Jana Sanskriti.
A.1.2 *Jana Sanskriti Mahila Samity Group*

This is a all-women theatre team of Jana Sanskriti based in Basar Uttarpara village, South 24 Parganas. In addition to Jana Sanskriti’s theatre, the team also does social activism in their own and neighbouring villages. The team consists of ten members. Six members of the team were interviewed as a group.

Lata is the team leader, and has worked with Jana Sanskriti for ten years. She is forty years old, and has been educated till class X. Her husband earns, and she also earns as part time worker under the MGNREGA scheme.

The remaining team members have varying degrees of experience with Jana Sanskriti’s theatre, ranging from four to ten years. Most of their husbands are daily labourers working under the MGNREGA, and they do not get work all round the year. The women often work as maids and as daily labourers. As they do not have regular year-round jobs, they often run their families on debt. Their ages and education details are given in the following table.

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chhaya</td>
<td>45</td>
<td>No formal education</td>
</tr>
<tr>
<td>Kobita</td>
<td>40</td>
<td>No formal education</td>
</tr>
<tr>
<td>Asha</td>
<td>35</td>
<td>Class V</td>
</tr>
<tr>
<td>Janaki</td>
<td>25</td>
<td>Class VII</td>
</tr>
<tr>
<td>Rama</td>
<td>40</td>
<td>No formal education</td>
</tr>
</tbody>
</table>

A.2 **CONTACT BASE**

A.2.1 *Adibasi Charcha Kendra SHG group*

This is an all-women tribal community theatre group from Bamongola, Malda. They had been engaged with Contact Base for four years at the time of their interview, and had performed theatre
with social themes for a year before that. The group had twelve members, of which four were interviewed as a group. The profiles of the interviewees are given in the following table.

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Education</th>
<th>Source of income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kamala</td>
<td>45-50</td>
<td>No education</td>
<td>Theatre shows (irregular). Owns fields, son and husband earns.</td>
</tr>
<tr>
<td>Preeti</td>
<td>40-45</td>
<td>No education</td>
<td>Theatre shows (irregular). Owns fields, son and husband earns.</td>
</tr>
<tr>
<td>Sonali</td>
<td>35</td>
<td>Till Class VIII</td>
<td>Theatre shows (irregular). Son is engaged in agricultural work; husband cannot earn anymore, one daughter has completed graduation and works in Post Office.</td>
</tr>
<tr>
<td>Manju</td>
<td>30</td>
<td>Till Class V</td>
<td>Theatre shows (irregular). Husband earns; mother-in-law works in a govt. firm, son studies in class VII.</td>
</tr>
</tbody>
</table>

A.2.2  Adolescent girls' group

This is a adolescent girl children’s theatre group located in Shankarkhola, Malda that has engaged with Contact Base’s theatre for three years. The group has twenty seven members, all between fifteen and sixteen years in age and educated till class IX-X. Six members from the team were interviewed as a group.

A.2.3  Professional folk theatre actors

Two Domni actors from the Manikchak Domni Group, Salim and Saikat, were interviewed. One Gambhira actor from the Kutubpur Gambhira Group was interviewed. Their profiles are given in the following table.
<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Type of theatre actor</th>
<th>Length of professional theatre activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salim</td>
<td>70 years</td>
<td>Senior Domni actor and script writer</td>
<td>Since 1980s</td>
</tr>
<tr>
<td>Saikat</td>
<td>45 years</td>
<td>Domni actor</td>
<td>From childhood</td>
</tr>
<tr>
<td>Ashoke</td>
<td>40 years</td>
<td>Gambhira Actor</td>
<td>From childhood</td>
</tr>
</tbody>
</table>
RESEARCH INSTRUMENTS

Questionnaires etc.

INTERVIEW SCHEDULE FOR REPRESENTATIVES OF THE ORGANIZATION

Name:
Age:
Gender:
Education:
Organization name:
Role in organization:
Years of work in organization:

About the organization

1. What does your organization do?
2. How old is your organization?
3. How did this organization start? What was the motivation or purpose behind it?
4. What is the size of the organization?
5. Who are the key team members of the organization?

Process

6. Why do you use theatre for development (BNC)/ theatre of the oppressed (JS)?
7. From where did you learn about this form of theatre? What motivated you to use it?

8. What is targeted as an outcome when ‘social’ theatre is performed?

9. How does theatre for development/of the oppressed fit in with the overall work and agenda of your organisation?

10. Since when has your organisation been using this form?

11. What is the format of this theatre?
   - Where are the shows performed?
   - Who conceptualizes, designs and implements theatre shows/ theatre show based interventions?
   - What is the process for choice of theme?
   - What are examples of recent themes?
   - Who writes the script?
   - Who performs the shows?
   - Is there a process of modifying the script based on audience feedback?
   - How much are the shows scripted and how much space is given for improvisation by actors?
   - Who supports the shows financially?
   - Describe a theatre show.
   - How many shows are performed (in a month/year)?
   - What are the essential components of the theatre form you use that distinguishes it from other types of theatre?

12. What kinds of audience reaction does it facilitate?

13. Does theatre shows influence audience in any way? How and what kind?

14. Do the audience members take any step about social problems after watching the shows?
Programme specific

15. Has this ‘social’ theatre been performed targeting rural women?
16. What was the issue/problem?
17. How was this issue/problem identified as a problem?
18. How did the theatre shows/theatre based intervention address the problem through the show? What were the key messages?
19. What was the kind of local acceptance?
20. How did the women react?
21. What has been the after effects of the shows/intervention?
22. What are the steps taken by the women/audience post shows/intervention?

Process Evaluation

23. Do you have any way of knowing whether any social change has taken place because of the theatre shows? How?
24. Are there any other factors that influence such social change?

Interview Schedule for Theatre Performers

Name:
Age:
Gender:
Family size:
Whether sole earning member:
District/Block/Village/House:
Name of group:
No of members in the group:
No of years of work as a theatre practitioner:
No of years/ months of work in the present group:
Level of education:
Occupation:

*Introductory*

1. Are you regular theatre performers?
2. Do you perform any other (different) kind of theatre? If yes, give details. Where do you perform?
3. How did you start performing this theatre/ join this group and why?
4. How do you feel about performing these shows?

*Process Study*

5. For whom are you performing this theatre?
6. What are the issues/ topics on which you perform?
7. Explain how you perform the shows.
8. How does your audience react after watching the shows?
9. How is this form of theatre different from any other local popular forms of theatre?
10. Do you continue to perform these theatre shows on your own in your area/ village?

*Training*

11. Who gives you the script?
12. Did you receive any training on the kind of theatre you perform?
13. If yes, who gave you this training?
14. What are the skills you have received or developed when learning to perform these theatre shows?
15. What is your opinion about the training? Do you feel that you have used the skills learned?

16. Have you ever felt that you have compromised your creative desires/expressions? How do you feel about it?

**Effect of theatre shows**

17. Do you think your shows have influenced the audience in any way? How?

18. Did your performance have any influence on your neighbours, family members, peers, local leaders? How?

19. Do you think that these theatre performances have affected you in any way or have changed your perceptions or behaviour?

20. Would you suggest any changes to make the shows more effective?

**Programme specific**

21. In the women empowerment programme (use specific name) where you have performed how will you rate the programme or intervention on a scale of 1 to 10? (1 being non-effective and 10 being very effective) Why?