

# The Inclusive Group Competencies (Updated Apr 10, 2019)



## (a) Readiness

1. Has taken Core Training or has been an active company member for six months.

## (b) Performance

1. Is audible on stage.
2. Has presence onstage.
3. Can enact a story maintaining awareness of sightlines (teller & audience).
4. Can give, take & share focus.
5. Confident grasp of basic forms: fluid sculptures, pairs and stories/scenes.
6. Can express self physically with effectiveness.
7. Has participated in a performance as actor, conductor, or musician.

## (c) Conducting

1. Knows basic questions in conducting story.
2. Can create rapport with teller.
3. Can maintain connection to actors during interview.
4. Understands the purpose of warming-up audience and performers.
5. Awareness of differences and unheard voices in the group.

## (d) Music

1. Knows the basic functions of PT music.
2. Willingness to use instruments and voice at music station.
3. Can execute basic music for set up of scenes (long form).

## (e) Ritual

1. Always honor and respect the narrative from the teller's perspective.
2. Adheres to actors' rules of presence: Neutral positions, transitions between forms, not asking questions during show, acknowledgment after forms, etc.
3. Understanding and performing the rituals with integrity and clarity.
4. Awareness of the importance of ritual in company life: rehearsals, warm ups, before and after process of performances, etc.
5. Familiar with different inclusive dialogue methods to enable everyone to be seen and heard.
6. Ability to use sociometric tools to strengthen cohesion of group.

## (f) Personal

1. Can communicate with integrity.
2. Can invite and accept deep thoughts and emotions from others.
3. Can show appreciation and curiosity towards others.
4. Willing to give and receive constructive feedback about the group's common process.

## (g) Social Change

1. Acknowledges own privilege or lack of privilege
2. Understands how difference affects stories
3. Awareness of social dynamics and subgroups

4. Has willingness to bridge gaps between people with: varying Ability - Mental and/or physical, Age, Ethnicity, Gender, Race, Religion, Sexual Orientation, and Socioeconomic Status/Class
5. Acknowledges the commitment to address inclusion/exclusion in audiences, groups, and society.

**(h) Theory**

1. Understands basic values of Playback.
2. Has been exposed to concepts of Red Thread and Narrative Reticulation.
4. Knows some basic elements of sociometry, group process and conflict management.

**(i) Ethics**

1. Familiar with the code of ethics: Inclusiveness, Human rights, Collegial relationships sections.  
For reference: [Code of Ethics for Playback Theatre Trainers and Practitioners](#)