Teatro de Creación:

* Work is site and time specific. It is designed to be built in a place, be about that place, it's history and problems, it's relationship with local people. The work is usually for and with the people of that place. Therefore it happens almost anywhere except theatre buildings.

* The representation of time in the final piece of work reflects the needs of the storytelling and social context (relationship between performer and audience) and not any adherence to lineal representations of time.

* The work is not readily transferable or sellable. As a result of it being made for a specific place it has limited value as a product. It cannot easily tour. This is important as we make it more difficult for the work to be a simple, commercial commodity.

* The work abandons concepts such as “professional” and “amateur” although professional and non professional involvement in the process of theatre making is present. But as co-makers of theatrical meaning we consider that the perspectives and stories of people with close attachment to places and spaces determines their importance to the project.

* Rehearsals begin without a text and instead with a dialogue about expectations, outcomes, stories.

* All discussions are framed in theatrical language, using theatrical and creative tools wherever possible. Long verbal discussions are to be avoided; so too the predominance of one voice.

* The work is multi directional - we celebrate storytelling over and above realism of any form. A white gay woman can represent a young village boy when she brings a materialist perspective to her work.

* The nature of rehearsal is dialogical and always dialogical - while using theatrical forms. Rehearsals should be seen as opportunities to develop intercultural competencies. Complexity within the rehearsal process is embraced and given shape and expression within the emerging dramaturgy.

* The central place given to the power of poetic theatrical metaphor aims to protect Theatre de Creación from becoming simply site specific, devised political theatre.

Teatro de Creación is a way of making performance, a pedagogical approach to both the training of theatre makers but also to the education of the social being, a way of thinking about citizenship, a way of transcending professional/non professional categories, a way of defending the importance of culture as a means by which to reflect what it means to be human.

CHRIS BALDWIN