

**THE IMPACT OF THEATRE FOR DEVELOPMENT AS USED BY
PROJECT CONCERN INTERNATIONAL: CASE OF
NYAMPHANDE COMMUNITY SCHOOL IN CHONGWE
DISTRICT.**

BY

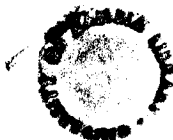
SALOME SAKALA

**A Research Dissertation submitted to the University of Zambia in partial fulfilment
of the requirements for the award of Degree of Master of Education
(Adult Education)**

THE UNIVERSITY OF ZAMBIA

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SIGNED:

Student:

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Supervisor:

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UNZA

2008

DEDICATION

This research is dedicated to my late father- Mr Kambani Sakala and my late brother- Andrew Sakala for their inspiration. I remain indebted to them.

DECLARATION

I, the undersigned declare that this dissertation represents my own work; that it has not previously been submitted to any other university for a similar purpose.

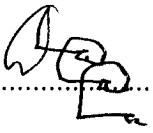
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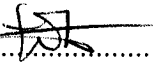
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APPROVAL

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Examiner.....Date of Approval.....Sign.....

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ABSTRACT

The study identified the views of parents, pupils, theatre group members and Project Concern International workers about the impact of Theatre for Development in the dissemination of information as used by Project Concern International at Nyamphande Community School in Chongwe district. The case design was used in combination with qualitative methods. The sample comprised 24 parents, 24 pupils, eight theatre group members and two Project Concern International workers.

Two different levels of data collection were employed to obtain data for the study. The first source of data was from the focus group discussion with parents and theatre group members. The second source was from the interviews with pupils and Project Concern International workers. Data from Focus Group Discussion and Interviews was analysed qualitatively by coding and grouping similar themes together using constant comparative techniques.

The findings of the study established that parents, pupils, theatre group members and Project Concern International workers were aware of Theatre for Development and acknowledged its usage in the dissemination of the information.

The study also revealed that the implementers of Theatre for Development were faced with a number of challenges as they tried to implement the programmes. Recommendations on how Theatre for Development could be improved were also made.

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CHAPTER 1

1.0. Introduction

This chapter gives a general over view of Theatre for Development as a tool in the dissemination of information. It also brings out a general picture of the operation of Project Concern International.

1.1. Background

Theatre for Development (TFD) as a tool in the dissemination of information has been recognised world wide for communicating political and social messages. It has been identified as one medium, the use of which could lead towards the realisation of the objectives. Kidd (1985) states that TFD gives periphery access to the production and distribution of messages.

Communication has been described as a two way process and it is that act of transmitting information, thoughts, opinions and feelings through speech, signs and actions. TFD draws most of its inspiration from and is grounded in theoretical influences of adult educators (see Freire, 1971; Kidd, 1979) and theatre activists (see Boal, 1979; Brecht, 1971).

The development of popular theatre has been strongly influenced by Paulo Freire's concept of conscientisation. The concept conscientisation is defined as the process whereby people become aware of the political, socio-economic and cultural contradictions that interact in a hegemonic way to diminish their lives (Ledwith, 2005:97). This awareness, which is based on critical insight, leads to collective action.

The central focus of Freire's theory of conscientisation is empowerment of marginalised groups. Freire felt that the poor were poor because they had no voice and had absorbed the culture of silence.

This culture of silence is reinforced by banking education in which learners are treated as empty vessels to be filled with knowledge. Freire argued that the marginalised could gain back their lost voice through dialogue and what he called problem posing education in which the roles of educators and the educatees are exchangeable (Freire, 1978). To Freire, education is the means but it has to be the type of education that can achieve this goal. The emphasis is on the provision of education which does not only involve learning to read, write and reckon but also creation of awareness of everything that makes life difficult for the majority of the people who are the real producers of wealth (Freire, 1989).

Theatre for Development is inspired and informed by the liberatory pedagogy of Paulo Freire, the “theatre of the oppressed” which must be forged with, not for, the oppressed (be they individuals or whole peoples) in the incessant struggle to regain their humanity (<http://books.google.com/books?>). This pedagogy, makes oppression and its causes objects of reflection by the oppressed, and from their reflection will come their necessary engagement in the struggle for their liberation.

Freire achieves in theoretical coherence because his work unites a philosophy of hope with a pedagogy of liberation. The basic belief underpinning this is that human beings are subjects, able to think and reflect for themselves and in doing so transcend and recreate their world. Freire (1989:13) states that every human being, no matter how “ignorant” or submerged in the culture of silence he may be, is capable of looking critically at his world in a dialogical encounter with others.

Once people are conscientised they will understand why they are poor, what factors are keeping them poor and how they can change their lives. They also become aware of their strengths as a group or as an individual. They get the confidence to fight against the exploitation they are subjected to and they are encouraged to have high expectations of themselves.

Theory is necessary because it can help us understand how events or issues are related as we focus our attention on important issues. Theory is necessary because it can be used to explain issues which are crucial and help us understand the human interaction as they attempt to formulate the principles of behaviour or how actions repeat themselves. We need theory to help us in the collection and analysis of the collected data.

Theatre for Development is called by various terms like Theatre for Integrated Rural Development, Theatre for Community Animation, Theatre for the Marginalised and Popular Theatre (Eyo, 1997; Mda, 1993; Malamah Thomas, 1989). Theatre for Development combines research, entertainment and education. It is an interactive and a participatory process which uses theatre to help communities identify problems and propose solutions. The focus of Theatre for Development is on behaviour change.

Theatre involves live performance that has action planned to create a coherent and significant dramatic impression. It uses elements of other arts such as songs, dance, drama, poetry, riddles, story telling and mime in addition to dialogue (Mda. 1991).

In many parts of Africa, Theatre for Development has been actively used in the sectors of Health, Economics, Politics, Agriculture and Education. It is a social activity which usually concerns everyone in the community.

Theatre for Development may be very effective in addressing communities in their own ways of understanding things and may easily facilitate dialogue and create ownership of action and change. Theatre may also be used as a means to identify problems and to seek solutions with the participation of the community affected by the specific problems. This is done by outlining their fears, needs and aspirations. The process defines a new system in which the voices of

development beneficiaries speak through talking, song, dance, story telling and dramatising.

Goldstein and Chisango (2004) look at Theatre for Development as the term for a variety of different kinds of performance which are used as a method of adult education known as a Freirian approach to education that begins from what people know and works with them as subjects rather than objects who need to be provided with information.

Theatre for Development in Zambia was given greater visibility in the late 1970s and 1980s. Many theatre groups were established to help in the dissemination of information. According to Zambia Popular Theatre Alliance (ZAPOTA) a total of 1500 theatre groups have been registered through out the country and these are clientele in the dissemination of information (Tembo, 2005).

Chongwe district has not been left out in the utilisation of Theatre for Development in the dissemination of information. Government ministries like Health, Education, Agriculture, Community Development and Non Governmental Organisations like Project Concern International (PCI), World Vision and CHANGES 2 use this tool to disseminate valuable information.

Project Concern International was founded in 1961 in the Tijuana, Mexican boarder region and helps people to help themselves. It is currently operating in 11 countries in five continents, Zambia included. Project Concern International works with local communities to provide medical assistance, nutrition, education, water and sanitation. PCI emphasises on capacity building and partnership and works with many volunteers, community groups, local and international organisations to reach out to those most in need.

PCI began its work in Zambia in 1966. Its concern is on supporting district and national level multi sectoral HIV and AIDS responses and strengthening community capacity to cope with the situation of orphans and vulnerable children (OVC). Operating in over 15 communities, at national level the programme worked with local organisations and government to form community and district orphan and vulnerable children (OVC) committees and empowered them to implement participatory learning and action activities. History of Project Concern International Zambia shows that these activities successfully mobilised wide scale community action to address the needs of the most vulnerable families and children.

PCI has been working in Chongwe District since 2005. It has been working with government ministries like Education, Health, Community Development, Victim Support Unit and NGOs like World Vision, Africare and CHANGES 2. Its focus has been on the sensitisation programmes related to child labour, HIV and AIDS, school dropouts, defilement and early marriages. According to the discussion with the Criminal Investigation Officer at Victim Support Unit in the district, there was an average of 15 cases reported on defilement every year but the perpetrators of the crime remained unknown.

Project Concern International has greatly depended on Theatre for Development in the dissemination of information to community Schools in Chongwe district. Chongwe district has been chosen for this study because it is where Project Concern International uses Theatre for Development to carry out its activities.

Not many people have written on the impact of Theatre for Development in the dissemination of information.

Although Emeka and Chifunyise wrote something on Chikwakwa Theatre, their concerns were on the operations of the group in relation to the socio-political process in Zambia and the growth and development of various Zambian Theatre groups between 1950 and 1975 respectively (Emeka 1981).

It is against this background that the researcher sought to determine whether or not TFD had any impact on the dissemination of information as used by PCI.

1.3 Statement of the problem

Project Concern International (PCI) has used Theatre for Development as a tool to disseminate information since 1996 to 11 countries of the world Zambia included. It has worked with various communities in the areas of nutrition, education, water and sanitation and currently HIV and AIDS. In Zambia, some of its programmes are implemented in Chongwe district where, since 2005, the focus has been in the areas of child labour, child abuse, defilement, early marriages, school dropouts and HIV and AIDS.

Theatre for Development as a tool relies on community participation through various activities for it to succeed. To date, no research has been conducted to determine the impact of TFD on the recipients of its programmes such as pupils, parents and community as a whole. The researcher was persuaded to undertake this study so as to fill up this gap.

Available research by Emeka (1981) and Chifunyise (1980) on Chikwakwa theatre focused their concern on the operations of the group and addressed themselves to socio-political process in Zambia and the growth and development of various Zambian theatre groups between 1950 and 1975 respectively.

1.4 Purpose of the study

The purpose of this study was to assess the impact of Theatre for Development in the dissemination of information as used by Project Concern International.

1:5 Objectives of the Study

The study had the following objectives:

1. to determine the levels of people's awareness of Theatre for Development;
2. to determine whether or not people were sensitised by Theatre for Development,
3. to determine the role of Theatre for Development in the dissemination of information; and
4. to identify constraints faced by theatre groups in the dissemination of information.

1:6 Research questions

The study addressed the following questions:

1. how much were people aware of Theatre for Development?;
2. to what extent were people sensitised by Theatre for Development?;
3. what were the roles of Theatre for Development in the dissemination of information?; and
4. what were the constraints faced by theatre groups?

1:7 Significance of the study

The study is significant in that the findings could benefit both the government and private organisations in their planning, budgeting and implementation of the programmes.

The findings of the study will most likely prompt all those involved in theatre for development to review their approaches for the purpose of making necessary adjustments and also contributing literature to the field of theatre.

Additionally, the findings of the study could inform the government and non-governmental organisations (NGOs) about the constraints faced by theatre groups. The results of the study could also help the theatre and programme providers evaluate themselves.

1:8 Limitations of this study

It was not possible to visit all community schools in Chongwe district due to lack of funds and limited time. The other limitation was that there was inadequate literature as not many people have documented on Theatre for Development. The methodology used of putting the men and women together during the focus group discussion was a limitation as women could not open up due to cultural norms.

1:9 Operational definition of terms

The terms and words were defined according to the context in which they are used in this study.

- **Theatre:** Arts for entertainment and education such as dances, songs, mimes, role play, story telling, puppets and drama.
- **Theatre group:** A group of people that performs arts for entertainment and education.
- **Dissemination of information:** spreading the message to people so as to create awareness of issues affecting them.

- **Theatre for Development:** Arts through which problems of society are articulated from the point of view of the people with the hope of finding solutions meant to improve the lives of the people.
- **Development:** Acquisition of skills and knowledge so as to empower people to address issues in their communities.

1:10 Dissertation Layout

Chapter one presents the background to the study, statement of the problem, purpose of the study, research objectives, research questions, significance of the study and limitations of the study.

Chapter two provides a review of the relevant literature to the problem under discussion.

Chapter three provides an in depth look into the research methodology used in collection. Included under this chapter are: research design, target population, sample size, sampling procedure, research instruments, data collection and data analysis.

Chapter four presents the research findings.

Chapter five discusses the findings. In this chapter the findings are discussed under the headings drawn from the objectives of the research. All the research questions are addressed in this chapter.

Chapter six concludes the study and also makes recommendations based on the major findings of the study.

1:11 Abbreviations and Acronyms

AIDS: Acquired Immuno-Deficiency Syndrome

CCF: Christian Children's Fund

CHANGES 2: Community Health and Nutrition, Gender and Education Support

DVS: Danish Volunteer Services

HIV: Human Immuno-Deficiency Virus

MoE: Ministry of Education

NGOs: Non- Governmental Organisations

OVC: Orphans and Vulnerable Children

PCI: Project Concern International

SIDA: Swedish International Development Agency

TFD: Theatre for Development

UNESCO: United Nations Educational, Scientific and Cultural Organisation

ZAPOTA: Zambia Popular Theatre Alliance

1:12 Summary of the background

The purpose of this chapter was to discuss the background of Theatre for Development, the statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, limitations of the study and operational definition of terms.

The background has revealed that Theatre for Development has been recognised world wide for communicating political and social messages and that it is called by various terms. It has been noted that Theatre for Development is being used by both government and non-governmental organisations to disseminate information. Project Concern International is one such NGO that uses Theatre for Development to implement its programmes.

Theatre for Development is greatly influenced by Paulo Freire's theory of conscientisation which aims at creating awareness in the disadvantaged people so that they can perceive social, political and economic contradictions and take action to correct them.

The aim of this study was to assess the impact of Theatre for Development in the dissemination of information. The chapter finally highlighted the significance and the limitations of the study.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter reflects the views of different writers on the concept, history and purpose of Theatre for Development as viewed globally and in Zambia

The idea of using theatre for community education and for mobilising the masses is not a new phenomenon. Throughout recorded human history, cultures and communities all over the world have used a variety of art forms as a means of expressing their relationship with their environments and social realities (Musambachime, 2005).

2.1 The concept of Theatre for Development and its significance

Emeka (1981) states that theatre is one of the oldest institutions on the continent of Africa and has always reflected the life of the community and its ethics. It is a branch of the performing arts concerned with acting out stories in front of an audience using combinations of speech, gesture and music.

It is increasingly being recognised as a unique and creative way to involve communities as actors in social issues as it inspires discussion, debate and dialogue. World wide, performing arts have been used for communicating political and social messages. Theatre is a major form of human expression, taking place in the present, but connecting us to other times and places. Through characterisation, design and technology, theatre artists provide a window into the human condition. Theatre is both visual and aural, a shared experience between audience and performers.

Theatre is known to be a means of expression which has traditionally been used to educate the young, unify the community and articulate the commonly felt concerns and aspirations of the people.

Popular theatre also defined as the term for a variety of different kinds of performance which are used as a method of adult education (Mwansa, 2008). It is called popular theatre because it deliberately aims to appeal to every body not just the educated elite.

In Africa, the use of the term Theatre for Development was adopted for convenience in 1989 (see Abah, 1997) at a regional workshop and thus it may not be universally used.

Crow and Etherton (1982) define Theatre for Development as theatre through which intellectuals try to communicate with the people most disadvantaged in their society either by presenting plays to them in which problems of society are articulated from the point of view of the people or by getting them to present plays to themselves which increasingly help them to analyse their society. The term intellectual as used in this definition signifies educated persons actively working for social change. Mwansa (2006:71) states that “Theatre for Development draws most of its inspiration from and is grounded in theoretical influences of adult educators such as Freire and Kidd, and theatre activists Boal and Brecht.”

Freire’s theory of conscientisation is at the root of Theatre for Development process and the practice of adult education particularly in Third World countries. This is the process of becoming critically aware of the structural forces of power which shape people’s lives as a precondition for critical action for change. This theory exists to transform the audience into makers and owners of the theatre event and experience.

The interrelation between action and reflection is what Freire called the Praxis of Education and it is this interaction which brings about transformation. He says functionally, oppression is domesticating. To no longer be prey to its force, one must emerge by the means of praxis which is reflection and action upon the world and transform it (Freire, 1978).

According to Dorvlo (1986: 148) conscientisation process has three phases which are:

- i. Realising that we are oppressed;
- ii. Knowing that we can do something about the oppressive situation; and
- iii. Taking action in cooperative association with one another, both facilitators and learners to free ourselves.

Once people are conscientised, they have the ability to learn, to change and to liberate themselves from oppressive conditions of ignorance, poverty and exploitation.

Conscientised people according to Ledwith (2005) reflect the following attributes:

- i. liberated to take part in the affairs of their country;
- ii. they are empowered to take part in developmental projects in their communities;
- iii. they learn from each other;
- iv. they are eager to learn;
- v. they are able to articulate issues concerning them;
- vi. learning becomes a participatory collaboration between the teacher and the pupil;
and
- vii. they are ready and willing to explore issues.

According to Eyoh (1977), Malamah – Thomas (1989) and Mda (1993) Theatre for Development, also variously known as Theatre for Community Animation, Popular Theatre and Theatre for Rural Development, is part of a social movement covering many parts of Africa, Latin America and Asia. Theatre is a particularly useful tool in the Third World, because it does not require a high degree of literacy. It is portable, can be recorded, and because one performance reaches so many people, it is very cost effective.

These are terms that give rubric to theatre that combines research, entertainment and education with the aim of bringing about change particularly in the lives of people considered to be “marginal”, “deprived” or “oppressed” (Mwansa 2006 :71).

Theatre for Development has been particularly useful as a pedagogic technique in creating social awareness in areas mentioned because they are still confronted with problems related to fulfilment of basic needs and combating famine, illiteracy, sickness, political and social oppression. Theatre for Development is a critical approach to dissemination of information. Theatre for Development believes that critical thinking can make one come up with proper understanding of any situation.

2.2 The concept of development

There is no theatre which is not related to development or indeed is not geared for development if one considers that all types of theatre are primarily addressed to the intelligence of its audience and man is the first motor of any kind of worthwhile development (Guingane, 1999). In general terms development is the upward change for the betterment of all people. Its dimensions involve changes in social and cultural life, increase in quality of human life, freedom from hunger and choice.

In the past, development was considered simply as the movement toward economic progress and growth, measured in terms of sustained increases in per capita income and gross national produce (GNP). In the new society, development does not only imply economic advance. It also means the improvement in the wellbeing of the broad masses of the people and their values. It means getting down and reaching the poorest segments of the population, the urban and rural poor, the unemployed, the underemployed, the homeless dweller, the out of school youths and the landless worker (Korten, 1984) .

Development in human society is a many sided process. Rodney (1988: 3) states that at the level of an individual, development implies increased skill and capacity, greater freedom, creativity, self discipline, responsibility and material well-being. Development cannot be achieved without economic growth, but economic growth is not an end in itself but a means of achieving development.

Thompson (1981:15) explains that

Development cannot be thought of simply as an accumulation of wealth but must be concerned with the distribution and use made of that wealth with the impact both as the way in which it has been created and the way in which it is used in the quality of the lives of people.

Development as a more comprehensive and broader concept incorporates non-economic factors. Consequently, it is defined as a process which necessarily leads to the emergence of an autonomous national project which guarantees the cultural identity and specificity of the national community (Malki, 1988:115). The current challenge facing development circles is to search for human centred development strategies which emphasise active participation of the people at the grassroots level. Attempts in this field in most countries are increasingly being focused on evolving an approach to development based on bottom up initiative and self reliance (Gajanayake and Gajanayake, 1993). As we talk of development, our concern should be the people centred development as all developmental programmes should lead to local empowerment and comprehensively address the fundamental issues of social justice and social development. Korten (1984) states that people centred development is an approach to development that looks to the creative initiative of people as the primary development resource and to their material and spiritual wellbeing as the end that the development process serves.

In recent years, there has been a lot of emphasis on community involvement and participation in development matters. Dei (1993:99) observes that

Africa cannot develop if the approach to sustainable development is pursued within existing conventional development paradigm. We are referring to development paradigms that continually create dependency, strengthen unequal dependency relations between nations and also further reinforce and maximise the system of control, exploitation, injustice and inequality within and among societies.

Many development experts and agencies are yet to attain a full understanding of what it takes to have in place an effective development agenda that African rural peoples can identify with irrespective of ethnic, class, age and gender differences. In order to reach this understanding a genuinely reciprocal dialogue between the experts and the ordinary peoples is required.

The concept of development cannot be divorced from the concept of empowerment. The word empowerment, according to Gajanayake and Gajanayake (1993) implies enabling people to understand the reality of their environment, reflect on the factors shaping that environment and take steps to effect changes to improve the situation. When people are empowered, they will have the ability to stand independently, think progressively, plan and implement changes systematically and accept the outcomes rationally.

Alvarez Guidote, a theatre activist had this to say about Theatre for Development:

Theatre as a meeting ground of all the arts is a powerful vehicle to impact a national consciousness by transmitting the values that are essential for capacity building and creative empowerment in confronting and transforming one's social reality. Theatre if appropriately utilised, is a catalyst for social development because it provides a mirror of one's identity. It is an armour to fight social ills. It is nourishing and memory recharging and an anchor amidst globalisation to appreciate heritage. It is a vehicle for forging social conscience, an engine for creative industries and a light house to pursue the vision of clean, healthy, just peaceful, sustainably progressive national and global community (<http://www.iti-worldwide.org/tfd/index.php-tfd>)

In a like vein, Mwansa, (2006) states that Theatre for Development can be considered as an evolutionary social and intellectual movement espoused by a combination of adult educators, theatre artists and a spectrum of community development workers. It has taken a more central place as a non formal communicative tool in such issues as HIV, poverty alleviation and girl child education.

In its formative years, Theatre for Development was more of a field of practice than of a study. However, over a period of almost three decades it has grown into its own and developed as a genre of theatre that is both a field of practice in communities and of study in some colleges and universities.

Theatre for Development emerged in the late 1970s as a social movement that disseminated information on issues of development at grassroots level in the developing world. Kerr (1995) observes that Theatre for Development was an off shoot of the travelling theatre in Zambia and the Laedza of Batanani theatre in Botswana are considered precursors of theatre for development. In Africa theatre evolved over the last 20 years from a medium of entertainment for the colonial elite to an African theatre after independence.

Through international workshops that brought together proponents of the movement, use of Theatre for Development spread to Tanzania, Kenya, Sierra Leone, Malawi, Nigeria, Zimbabwe and Cameroon and was linked to other regions of the world (Mwansa, 2006).

There are numerous organisations using theatre techniques as part of their development activities and there are also numerous initiatives and individuals that promote and chronicle successes regarding live performance as an effective tool for development. Even in our current age saturated with multi media, live performance, performance, TFD is a popular and effective tool for education, out reach and capacity building regarding a variety of development issues, such as HIV/AIDS prevention, domestic violence, evolving gender roles, child abuse, sexual abuse or good sanitation practices.

However, there is little information on what has to be in place before these techniques are used, not excluding performer training to better ensure that these techniques will be well received by the audience/participants, and to better ensure that the desired outcomes will be generated.

2.3 The Use of Theatre for Development globally

Over the years, theatre has been incorporated into extension work of NGOs, development agencies, international donors and Ministries of Agriculture, Health and Community Development and embraces participatory learning approaches.

Theatre for Development according to Mwansa and Murage (2000) was given greater visibility in the late 1970s and 1980s and has grown differently in other parts of the developing world. TFD has been widely and extensively used in development work.

There is a big number of small groups of artists working with government and non governmental organisations in promoting different causes. Mda (1993) refers “TFD to the practice by which theatre is put at the service of disadvantaged rural and urban poor for the purpose of discussing and working out strategies for dealing with their social economic conditions.”

Theatre for development has the potential of raising awareness to levels that many other techniques are not able to do. It has been observed that sometimes politicians have taken action to stop the work of popular theatre artists and activities. Kidd (1993) indicates that this was the case in 1982 when Kimirithu theatre was abolished in Kenya and some of its activists imprisoned.

Emeka (1981:4) states that theatre is a tool in the hands of society, which examines and records progress in all phases of human development. This view also expresses the idea that by looking at theatre (or any other art form), one can glean from it the prevailing socio-economic and political reality of the society that generated the theatre.

In many Third World countries, theatre as a tool for development uses various strategies to achieve its objective. Some of the strategies according to Chisango and Goldstein (2004) are role play, story telling, drama, songs, dance and puppet theatre. Theatre is often used for communicating information and to bring about attitudinal and behavioural change.

Theatre for Development is a powerful tool for bringing people to talk about and do something about their problems.

Because of its participatory nature, lack of dependence on technology or literacy and its ability to exploit indigenous forms, TFD is able to respond to the need to be context specific when dealing with grassroots self development and even more so when dealing with culturally sensitive issues. As a result of this theatre is now being used widely in many African countries with the aim of initiating theatre practitioners and development extension workers into the use of Theatre for Development. The effectiveness of Theatre for Development in development work in general has been confirmed through various micro projects that have employed it in Africa and other parts of the developing world (Epskamp, 1989; Mwansa, 1990).

According to a research done in Vanutu, a country where illiteracy is high, communications restricted and communities isolated, it was discovered that the use of theatre has proven an effective medium for delivery of HIV/AIDS awareness messages (International Conference on AIDS, 2002).

In Uganda and Malawi for example, theatre is being used as part of family planning and HIV/AIDS awareness raising programmes (Mathiji's, 2004). Here, theatre compensates for the inability of people to read written extension materials. A similar approach is being used by the Amani Peoples Theatre in Nairobi where the theatre group stimulates members of rural communities to enact their experiences and make prejudices debatable. The group has particular experiences in addressing violent conflict through theatre.

In many parts of Africa, Theatre for Development has been actively used in the sectors of health, agriculture, economics, politics and education. It is a social activity which usually concerns everyone in the community. Mwansa (2006) observes that with the breakout of HIV/AIDS pandemic, many African countries, Zambia included, have used theatre to communicate information to bring about change in attitude and behaviour.

In the same vein, Guingane (1999) states that in Burkina Faso, the agents of the Ministry of Agriculture involved in an agronomic development project of national importance in 1975 used TFD as a communication tool with the farming communities.

The usage of Theatre for Development is supported by Mwansa and Bergman (2003) who mention that Theatre for Development has been successfully used to promote girls' education in Malawi, Tanzania and Zambia. The Forum for African Women Educationalists (FAWE), the continental women's movement promoting girl's education, uses theatre to create structures in which boys and girls, teachers and parents are meeting to discuss matters related to women and girls (Mwansa, 2006:78).

Theatre has been identified by many Third World Countries as an effective two-way communication process predicated on dialogue and genuine participation on the part of the researchers and the researched. In general terms, Theatre for Development is said to be effective in mobilisation, conscientisation, creation of a two way process, promoting decision making, creation of intergroup and inter settlement solidarity as well as revitalization of people's own forms of cultural expression. The general notion of TFD however is that of theatre to the people and using theatre not only to reflect and interpret society but to transform it.

The processes of Theatre for Development also have changed noticeably over the years. TFD has evolved to embrace other research approaches, artistic tools, period of engagement purposes and location. Mwansa and Murage (2000: 27) outline the following process of Theatre for Development:

- i. analysing their own life situation;
- ii. carrying out research to identify the main issues in the community;
- iii. creation of short skills;
- iv. discussion by asking some open ended questions focusing on content and relevance to the lived experiences of the researched; and
- v. planning for action to solve identified problems.

Theatre for Development uses the concept of empowerment. This is a Paulo Freirian theory of conscientisation whose central focus is empowerment of marginalised groups. Freire felt that the poor are poor because they have no voice and have absorbed the culture of silence which is reinforced by banking education in which learners are treated as empty vessels to be filled with knowledge (Freire,1989:13). In his argument, Freire states that the marginalised could gain back the lost voice through dialogue and what he called problem posing education in which the roles of the educators and educatees are exchangeable (Freire, 1978). Through dialogue, theatre raises the level of awareness and contributes to the empowerment of all involved.

Popular theatre is used for a process of conscious – raising organisation building and struggle for national liberation.

Kidd (1984) cites five main strands of popular theatre which are:

- i. the struggle for national liberation;
- ii. mass education and rural extension;
- iii. community or participatory development;
- iv. conscientisation or popular education; and
- v. popular education and organising.

At its best, popular theatre is not an isolated performance or a cathartic experience, but part of an on going process of education and organising, aimed at overcoming oppression and dependence and at securing basic rights. Bakary (1972) and Emeka (1981) state that by articulating life in a miniature form, the theatre in Africa helps to expose the myths, norms and value systems of society so that individuals become conscious of their status and obligations in society.

Mda (1993: 3) makes the following observation on the use of theatre.

Although the use of theatre as a medium for development communication is receiving increasing recognition among theatre practitioners and development extension workers in Africa, scholarship in this area has lagged behind. Only a few works have been published and most of this literature concentrates on case studies of theatre for development campaigns and workshops in various countries.

Theatre is used as a means to explore and analyse the events and forces that shape their lives and later share this experience with others as it offers them chance to recognise that they shared something in common out of which they wished to explore their situations (Ford- Smith, 1986).

Theatre for Development has been used because of its concern in developing critical consciousness amongst the marginalised groups, in strengthening behaviours and attitudes which lead to more confident and assertive practices and to formulate strategies to contribute to the changing of their marginalised positions.

According to the findings by Mwansa (1993), a large number of theatre groups has emerged which are working with development oriented NGOs to transmit development messages and spark discussions among local communities. He further states that sometimes, popular theatre is used in combination with literacy and health projects particularly those organised by the Ministry of Health, and Labour and such aid agencies as SIDA, OXFAM and Danish volunteer Services.

Theatre for Development raises critical awareness of spectators. It goes beyond the theatrical event giving people skills to confront problems.

The main flaws of this approach are that at times, popular theatre is being used uncritically to manipulate the poor to assent to already decided projects and that the approach has no real institutional support and lacks continuity (Mwansa, 1993).

Theatre is frequently used as a tool for communicating information across a range of sectors to bring about attitudinal and behavioural change and changes in life styles. It is also used to analyse, discuss and identify problems and to seek solutions with the participation of the communities affected by the specific problems.

Etherton (1979:79) advises that theatres which commit themselves to national development should ensure that their plays take the part of the local people. They should reflect life from the viewpoint of the villagers themselves and they should not avoid articulating criticisms of government policy which is inadequate.

Chisango and Goldstein (2004) echo the above vision by saying that theatre is rich in entertainment and education values and can function as a useful and unique medium of development communication. Through performing arts, culture, philosophies, history and psychology are passed on from one generation to another.

Given that current methods of communication and information dissemination seem to have limited efficiency in reaching particular groups of parents and pupils, UNESCO is encouraging organisations and individuals to consider new approaches including the use of theatre.

Sabbagha (2004) states that through arts and theatre, individuals can explore and discuss the life styles, values, traditions and belief systems that influence understanding of HIV presentation. UNESCO in its appreciation of theatre has developed a manual entitled AIDS in theatre to assist individuals and organisations to begin incorporating theatre in their programmes.

Development communication experts argue that while mass communication or mass education campaigns (through radio and television) aiming at changing individual behaviour play an essential role in dissemination of information, they are highly unlikely to be successful or sustainable unless they also address deeply-rooted cultural norms that impede change.

Boal (1979:122) pleads with theatre artists to transfer the skills to the people so that they could use them for themselves:

I believe that all the truly revolutionary theatrical groups should transfer to the people the means of production in the theatre, so that the people themselves may utilise them. The theatre is a weapon, and it is the people who should wield it.

2.4 The use of Theatre for Development in Zambia

The role of theatre in Zambia as a vehicle for national mobilisation cannot be over emphasised. Chifunyise (1980) supports the idea by saying that:

...TFD plays a major role of being the vehicle for communication among the people in both the urban and rural areas especially in communities with high illiteracy levels.

In Zambia, where only a small segment of the people is sufficiently literate to read printed materials or even have access to other forms of mass media, the more direct and theatrical forms of expression have become important communication media (Emeka 1981: 12).

In Zambia, Theatre for Development is a major tool for investigating and disseminating information and organising people in matters of development and has in the recent years been part of the campaign against the spread of HIV/AIDS. It is located in Government Ministries, the work of many NGOs and over 400 theatre groups participate on either full time or part time basis (<http—www.unesco.org.education-vie-pdf-mwansa.pdf>.)

Theatre for Development is used as an instrument for education, celebration and discovery as it aims at enlightening the people of Zambia. It involves live performance that has action planned to create a coherent and significant dramatic impression. This stems from the realisation that the formal methods of education have not been successful in motivating people, especially those in rural communities to acquire knowledge or learn basic skills.

After using Theatre for Development to disseminate information, a non governmental organisation known as “Women for Change” observes that:

Theatre for Development initiates change and plants into people the knowledge capable of awakening their conscious and be able to defend themselves in times of hardships. TFD touches both the emotional and intellectual aspects of human life because it combines research and education through entertainment that spurs audiences to assess their own lives and take action (Mwansa 2004:15)

Musambachime (2005) observes that in Zambia 41 years after independence, we can only say that *Zambian theatre* albeit slowly developing, has made major strides to establish its existence as a vehicle for communication. Numerous artists that have played important roles in shaping the *Zambian theatre*, historical and sometimes legendary, as these artists have been, it is clear that the path to development has not been an easy one. He further goes on to note that workshops which mostly were associated with the development of theatre are seldom being held and where they are, the shallowness of their content is evident.

In Zambia, TFD was first used against AIDS at the University of Zambia under the project “Artists against AIDS” which was sponsored by SIDA and lasted for four years. The project took theatre to communities. Mwansa (2006) states that between 2003 and 2004 the *Zambian Defence Unit* used Theatre for Development to break down stigma. He mentions that the immediate reactions of the audiences were of the self assessment and suggestions for change of life styles. This is so because TFD has immediate impact on social behaviour of individuals as one is able to relate what he hears and observes in the play to himself. He mentions of a Theatre for Development group which toured 70 military settlements and its plays were watched by 10,000 people.

2.5 Summary of the literature review

This chapter has presented some basic ideas about Theatre for Development by looking at what other people have said regarding the concept of Theatre for Development and its significance, how it is used both globally and in Zambia.

Theatre for Development is being recognised world wide as a unique and creative way to involving communities as actors in developmental issues as it inspires discussion, debate and dialogue.

The chapter has also noted that TFD emerged in the 1970s as a social movement that disseminated information on issues of development at grassroots levels. In recent years, TFD has proven to be an effective medium for delivery of HIV/AIDS awareness messages. Theatre for Development uses the concept of empowerment which is Freire's theory of conscientisation whose central focus is on empowerment of the marginalised groups of people to take action to remedy contradictions existing in their communities.

CHAPTER THREE

3:0

METHODOLOGY

3:1 Introduction

This chapter discusses the methodology employed in collecting and analysing the data. It also reviews the type of instruments used in collecting the data.

3:2 Research Design

A research design is defined as the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance of the research purpose with economy in procedures (Ghosh, 1992). Bless and Achola (1988) further state that a research design is the planning of any scientific research from the first to the last step. It is the overall plan for how the research will be conducted. A research design is based more or less on some methodology.

The study adopted the descriptive research design to try and understand the views of stake holders on the use of theatre for development in the dissemination of information as used by Project Concern International in Chongwe district.

Descriptive research design is a type of research that involves making careful descriptions of educational phenomena (Borg et al 1996:374). The descriptive research design was chosen because it gives an accurate account of the characteristics of a particular phenomenon, situation, community or person (Bless and Achola, 1988).

The study utilised the qualitative research paradigm. Ulin, et al (2000) state that a paradigm is a frame work that organizes broadly based views. Paradigms create boundaries within which the search for answers occurs and circumscribes or delimits what is important to examine in a given field of inquiry.

Borg et al (1996) observe that while terms such as positivist research and post positivist research appear in the literature, it is more common to see the terms qualitative and quantitative research respectively used.

Qualitative research is multi method in its focus, involving an interpretive, naturalistic approach to its subject matter. The qualitative methodology also refers in the broadest sense to research that produces descriptive data which is people's own written or spoken words and observable behaviour. Another term that sometimes is used instead of qualitative research is case study research which is defined as an individualized and systematically planned way of keeping records and eventually analyzing them (Defour-Howard,2000).

This approach was used because the researcher could record the spoken words of the respondents and observed their behaviour during the discussions.

3:3 Study Population

In any research, a study population sometimes referred to as target population is the set of elements that the research focuses upon and to which the results obtained by testing the sample should be generalised. Zikmund (2000) defines target population as a specific, complete group relevant to the research project. The target population may also be defined as all the members of a real or hypothetical set of people, events or objects to which we wish to generalise the results of our research. It is a set of all the cases of interest.

The study had a population comprising parents, both male and female, theatre group members, pupils, both male and female of Nyamphande Community School and Project Concern International workers in Chongwe district.

Chongwe district had a total population of 144 736 with an annual growth rate of 4.2 percent (Central Statistics Office, 2003). For the sake of this study, the population was reduced to only those parents and pupils that watched Theatre for Development performances in one way or the other at Nyamphande Community School.

3:4 Sample and Sampling procedures

The data for this study was collected from Parents, theatre group members, pupils and Project Concern International workers. The purposive sampling procedure was used to select a sample of parents and pupils that attended theatre performances organised by Project Concern International. A Sample is a sub-set of the population, which has properties which make it representative of the whole. Bless and Achola (1988) define a sample as a small but well chosen group of objects or persons representing a much wider group (the population).

A sample is further defined as a strategically and systematically identified group of people or events that meets the criteria of representatives for a particular study (Merriam and Simpson,1995). The advantage of drawing a small sample from a large target population is that it saves the time and expense of studying entire populations.

A total sample for this study comprised 58 respondents who took part in the focus group discussion and interviews.

Sampling refers to the process of selecting a sample from a defined population with the intent that the sample accurately represents that population (Borg et al, 1996:220).

Defour-Howard (2000) states that it is purposive sampling because the criterion used in this hand- picking exercise would be based on expert judgment in relation to the research. Purposive sampling further refers to the practice of selecting cases that are likely to be information-rich with respect to the purposes of a qualitative study.

In qualitative research, sampling is more flexible. This flexibility reflects the emergent design of qualitative, that is, the freedom it affords researchers to develop and adopt methodologies in order to gain new insights into the phenomena.

The parents, pupils, theatre group members and Project Concern International (PCI) were knowledgeable about the research topic.

The parents and pupils that took part in the discussions were both male and female. A total of 24 parents, 24 pupils, eight theatre group members and two PCI workers took part in the study.

Eight parents, eight theatre group members, two PCI workers and six pupils formed the Focus Group Discussion (FGD) and interview. This meant that there were a total of three Focus Group Discussions for parents, one Focus Group Discussion for theatre group members, three interviews for pupils and one interview for PCI workers.

Category of interviewers	Male	Female	Total
Pupils	13	11	24
Parents	14	10	24
Theatre group members	7	1	8
Project Concern International workers	-	2	2
Total	34	24	58

3:5 Research instruments

A number of instruments were used so as to collect enough dependable data. Research instruments are data collection instruments which can reveal information about aptitudes, academic achievement and various aspects of personality (Borg et al 1996:245). Research instruments are tools used to collect facts or data from which conclusions may be drawn about a programme or programme components (Hambaba, 2008).

Two sets of FGD and two sets of semi structured interviews were used to collect data, see appendices A, B, C and D.

Focus Group is a special kind of interview used for collecting information about a specific subject or area of concern (Defour-Howard, 2000). This agrees with Borg et al (1996) who state that Focus Group Discussion is a type of interview involving an interviewer and a group of research participants, who are free to talk with and influence each other in the process sharing their ideas and perceptions about a defined topic. It is frequently used to assess needs preferences and attitudes.

The semi structured interview is a flexible process where only some of the questions are pre-determined. Other questions arise during the course of the conversation between the interviewer and the respondent (s). According to Ghosh (1991), interview method is a kind of verbal technique for obtaining data and it is the most commonly used method of data collection in the study of human behaviour. The instruments were both open ended and closed in certain cases. Each instrument had about ten questions.

3:6 Validity and Reliability

3:6:1 Validity

The concept validity is defined as the degree to which an empirical measure or several measures of a concept accurately represent that concept. Validity refers to the extent to which an instrument measures what it intends to measure (Defour-Howard, 2000).

To ensure internal validity, the researcher collected data using multiple sources that is through Focus Group Discussion and Interviews. Using multiple sources of data to confirm the emerging findings is one strategy that helps to ensure internal validity (Mathison, 1988). Leedy and Ormrod (2001) state that internal validity of a research study is the extent to which its design and the data it yields allow the researcher to draw accurate conclusions.

Leedy and Ormrod (2001) define external validity of a research study as the extent to which its results apply to a situation beyond the study itself.

To ensure external validity, literature review was used in shaping the questions to the respondents.

3:6:2 Reliability

According to Borg et al (1996), reliability is the extent to which other researchers would arrive at similar results if they studied the same case using exactly the same procedures as the first researcher. Reliability concerns the degree to which a particular measuring procedure gives equivalent results over a number of repeated trials.

To ensure reliability of the measurement on the pupils, the same semi structured interviews were administered to three different groups of pupils. To ensure reliability of the measurement on the part of parents, the same Focus Group Discussion questions were administered on three different groups of parents. This helped in assessing the consistency of the measurement used to measure the impact of Theatre for Development.

3:7 Data Collection:

In line with the qualitative research, data was collected through FGD and semi structured interview schedules. Bless and Achola (1988: 80) define data as measurements collected as a result of scientific observations. In other ways data are facts which are expressed in the language of measurement.

Data collection is the process of gathering of information from respondents using different types of methods/techniques (Central African Correspondence College, p.145)

Data was collected during the months of June and July of 2008. Before the data collection exercise began, the researcher sought permission from the District Education Board Secretary and the school administrator.

These two different tools were used so as to allow triangulation to take place. Triangulation is the process of using multiple data –collection methods, data sources, analysts or theories to check the validity of a case study finding (Borg et al, 1996).

Triangulation helps to eliminate biases that might result from relying exclusively on any one data collection method, source, analyst or theory. It is important that information is collected in different ways and from different sources and people and using different tools to make sure that it is reliable and unbiased. Triangulation counteracts the tendency on the part of qualitative methods to be subjective, unrepresentative and impressionistic.

The discussions with parents and pupils were conducted from the school where they all met. There were three groups of parents for FGD and three groups of pupils for interviews. The Project Concern International workers were interviewed from their work places while the theatre group members were interviewed from Chongwe Basic School.

The FGD and interviews were recorded on the audio tapes so as to enable the researcher to get and write down the actual words and tone that were spoken by the respondents.

3:7:1 Interviews with pupils

The researcher informed the pupils that an audio tape would be used to record their discussions. Some of the pupils were very shy but they were encouraged by the researcher to open up and for sure they did.

The researcher explained to the pupils that this was an academic exercise and that the aim of the research was to find out the impact of Theatre for Development on dissemination of information. This was done before the interviews commenced.

3:7:2 Focus Group Discussion with parents

The FGD with parents started by explaining to them the aim of research and that the audio tape would be used so as to record the actual words said by the respondents. The impact of TFD was assessed by going through the already prepared questions. There were three sessions conducted, one each for females, males and combined. The female parents were freer when they were on their own than when they were mixed with males.

3:8 Data analysis

Data analysis is the process of transforming data, which have been collected by the use of measuring instruments, into a form that makes them easy to understand and interpret. This is so because raw data in and of itself is not very useful (Defour-Howard, 2000).

The purpose of data analysis is to build up a sort of intellectual model where the relationships involved are carefully brought out so that some meaningful inferences can be drawn. Ghosh (2002) warns that without proper analysis, data remain a meaningless heap of materials.

Data from pupils and Project Concern International workers' interviews were transcribed and analysed by comparing and grouping (categorising) respondents' opinions. Emerging themes from data obtained were subsequently grouped or categorised and then interpreted. By identifying a theme, we isolate something that firstly happens a number of times and in a specific way.

A theme is a statement of meaning that runs through all or most of the pertinent data or one in the minority that carries heavy emotional or factual impact.

Data from FGD were also categorised according to themes. The information from radio tapes was equally transcribed and the themes that emerged were coded.

3:9 Data interpretation

Once the data have been analysed and the findings stated on the basis of quantitative and qualitative analyses, these findings, as well as the whole procedure leading to them, have to be thoroughly and critically reviewed to detect any errors or measurement, bias and mistakes which could have distorted the description of the social reality under study (Bless and Achola, 1988). This is to check for inconsistencies and for all types of bias and error which could have influenced the results.

Drawing conclusions from statements, views and facial expressions from the respondents made data interpretations. These conclusions were used to interpret data according to what parents, pupils, theatre group members and PCI workers viewed as the impact of TFD. The information was used to answer the questions posed in the study.

3:10 Summary of the methodology

The chapter has outlined all the sections found in the methodology starting with the research design, study population, sample and sampling procedures, research instruments, data collection, data analysis and data interpretation.

The research adopted the descriptive research designed and had a population comprising parents both male and female, theatre group members, pupils both male and female and Project Concern International workers. Different instruments were used to collect data from the respondents. Data collected were transcribed and analysed by coding them into themes that emerged.

CHAPTER FOUR

FINDINGS OF THE STUDY

4.0. Presentation of the Findings

4:1 Introduction

The aim of this study was to assess the impact of Theatre for Development in the dissemination of information. This chapter therefore presents the findings of the study according to the categories of the respondents. It presents the information as collected from the parents, pupils, theatre group members and Project Concern International workers about theatre for development but in an organised manner to give meaning.

The analysis of the responses of the respondents was based on their views emanating from the discussions and interviews they had with the researcher. The responses from all the categories of the respondents are presented in a descriptive manner. The views of the respondents are centred on the questions posed by the researcher to different groups of the sample. In some cases same questions were asked to different groups so as to capture different views.

The impact of Theatre for Development is generally attributed to the ability of the theatre group to effectively disseminate information to the people. This study based its understanding of Theatre for Development in relation to its ability to disseminate information with regards to change in attitude, perception and behaviour.

For the findings, two sets of semi structured interviews for pupils and Project Concern International workers and two sets of FGD for parents and theatre group members were used respectively.

The responses from all the respondents emanated from the set of questions (for each category of respondents) that the researcher asked in a face to face situation.

4:2 Awareness of Theatre for Development

When asked about the awareness of Theatre for Development, all the respondents, that is parents, pupils, theatre group members and Project Concern International workers agreed that they were aware of Theatre for Development.

The theatre group members stated thus:

We have worked with many organisations both Governmental and Non Governmental Organisations in using theatre. The prominent ones have been Ministry of Health, Education, Community Development, CHANGES 2, World Vision and Africare to mention but a few.

The pupils said that they had been exposed to theatre through the programmes organised by Ministry of Health and CHANGES 2.

4:3 Reasons for forming the theatre group

As regards the reasons for forming a theatre group, the theatre group members had this to say:

We wanted to be self employed because this is work for us. We survive and support our families through theatre and even our children are in school. You can imagine madam, we have been in existence since 1995.

The other reason that the theatre group members mentioned was that they wanted to help in teaching people and dissemination of information through theatre. The members believed that there are some people that learn fast by seeing while others benefit more by listening to messages.

4:4 Other working relationships

When asked about other working relationships, the theatre group members said that apart from working with Project Concern International, they also work with Government Ministries like Health, Education, Agriculture, Community Development, Local Government and Non Governmental Organisations like World Vision, Africare, Health Communication Partnership, Christian Children's Fund(CCF) and CHANGES 2 in various issues.

The views of theatre group members on other working relations were shared with the Project Concern International workers who said that they had received very good support from both government ministries and NGOs in the district who they had partnered with very well.

4:5 Net working with other theatre groups

As regards networking with other theatre groups, the discussion revealed that networking with other theatre groups was taking place. The other theatre groups mentioned were Galamuka and Chongwe Community and Cultural group. Members of one theatre group made the following remarks:

We actually depend on each other. There is a lot of consultation going on among the theatre groups and we can boast of being the oldest group in the district affiliated to the Zambia Popular Theatre Alliance (ZOPOTA) and we even attend theatre festivals.

It was also revealed by the theatre group members that they sometimes meet and perform during functions like World AIDS day, Independence Day, International Literacy Day and on any other public days.

4:6 Plays performed during the theatre group performances

When asked about the plays performed, parents said that the plays centred on defilement, early marriages, child abuse, school dropouts, HIV/AIDS, the role of Victim Support Unit (VSU) and ill treating of orphans and vulnerable children. The parents said that through the plays they were now able to report any adverse activities taking place in their communities to relevant stakeholders be it on their own children, orphans or adults. This was supported by one parent who made the following comment on the plays performed:

The way I am, I can have my own children and an orphan or any dependent in my home. The way I treat these children will not be the same. I will favour my children in whatever I do. I will give my children more food than those dependants who sometimes would even go without food.

Another parent gave an example on the plays shown on child abuse like a child of eight (8) years old who can be made to carry a 25 litre bucket of water. The plays centred on what was exactly happening in the community. One parent agreed with the performances by saying that:

In all sincerity ..., all the plays that are shown during the performances are based on what happens here and we see them taking place in our communities.

The parents said that the plays on HIV/AIDS pandemic were very touching as well as educative to the people. Mwansa (2004) supports the idea by stating that TFD touches both the emotional and intellectual aspect of human life because it combines research and education through entertainment that spurs audiences to assess their own lives and take action.

The pupils shared the same views with the parents on the plays staged. One pupil intimated that:

The plays were very touching as they portrayed what was happening in the community. One of my friends who is an orphan wept when the plays were being shown on mistreating the orphans. I think he was being mistreated by the people looking after him or may be he had remembered his parents.

Another pupil said that the play on the effects of HIV/AIDS was very touching. One girl looked down and started crying. She might have been affected in one way or the other.

The general view of the pupils was that the plays were based on what was happening in their communities.

Asked about the plays performed, the theatre group members said that the plays they performed were based on the themes given by the partner, in this case, it was the PCI.

The themes were developed based on the social problems or issues in the community.

The role of the theatre group was to perform plays in order to disseminate information to the community. One theatre group member made the following remarks:

Us madam our work is easy because our plays are based on what the people that have hired us want. They give us the theme and then we develop the plays in line with the theme so that the aim of entertaining, educating and information dissemination is achieved.

4:7 **The role of Theatre for Development**

The general view of the parents on the role of theatre was that it was there to entertain and educate them. One parent shared her views by saying that:

We feed our eyes, laugh and learn one or two things from the plays because these are the things that happen in our community.

The parents' views were shared by the pupils, theatre group members and PCI workers who agreed that apart from entertainment, the plays were very educative and all of them were touched by the plays. The respondents said that theatre played a greater role of sensitising them on various issues that affected them and their children. However some parents felt that the organisers and the theatre group members were there to make money for themselves in the name of helping the community. One parent came out very strongly and said the following:

These educated people are very clever. They come here, show us the plays that are against our culture and get the money. These people get rich on our heads. They eat well while we are suffering her.

4:8 **People against Theatre for Development**

Parents in all the groups said that there were people that were not in support of Theatre for Development. In most cases these are the people that were involved in bad activities and when plays are performed, they feel as if they are talking about them or targeting them. It was also revealed that other people did not attend the shows because of lack of interest and they look at plays as being childish and time wasting.

One parent supported the claim by saying the following:

Madam, to tell you the truth, those people that are culprits are the ones that do not approve of the plays. They feel as if they are being exposed. As the saying goes “The guilty are afraid” and that is exactly what happens.

Another parent had this to say:

Me, I don't know what is wrong with some people. They are not interested in anything to do with development. They don't know that through the plays a lot of developmental issues are discussed. These are the people that bring our communities backward.

The pupils mentioned there were pupils that there were pupils who were not in support of TFD. The PCI workers also said that they came across people that did not support TFD and always tried to discourage others.

4:9 Cost attached to the use of Theatre for Development

As regards the cost attached to the use of Theatre for Development, the Project Concern International workers agreed of there being a cost. The interview revealed that the theatre group members were paid per each performance and transport was provided for them. This was because the theatre group was based in town and the activities took place outside town. The other cost was on payment of allowances to the officers from government ministries. One PCI worker shared her experience as follows:

In the absence of money, our partners are sometimes not very willing to take part in the activities and I totally agree with them because they have to work according to their conditions of service. But when resources are available, ah, no problem at all.

For us to work there should be money. But there are times when we are asked to help even when there is no money as long as payments are made when funds are available.

It can be concluded from the responses that TFD can be successfully used if there is some money attached to it.

4:10 **Benefits of Theatre for Development**

Plays which are staged are watched by many parents who have appreciated them. These plays have scored many successes as alluded to by many parents. The messages from the plays were very educative and touching. This was supported by one parent who made the following observation:

Previously us parents used to marry off our girl children early because our expectations were centred on accumulation of wealth like cattle. But that is not the case any more. Like me talking here I want my children both boys and girls to finish school, start work and look after me just like what I saw in the play. I am ready to report any parent who wants to marry off a school girl.

The issue of girl child sexual abuse and early marriages were strongly condemned in the plays and this is what one parent had to say:

In this village people used to hide cases of girl child sexual abuses by secretly settling the case outside court. The culprits were just made to pay the parents of the girl. I can happily say thank you to God because this is no longer the case. People have now woken up. As I am talking one man is behind bars for defiling a girl child. People reported the case to police. This revelation shows that some level of conscientisation has taken place.

Both parents and pupils confirmed that girls were sexually abused by elderly men and boys in the area. The pupils said that many girls had dropped out of school and gotten married to these old men.

The other benefit mentioned by parents was that from the plays, people learnt about the importance of being kind to orphans and dependants who should be treated in a manner similar to their own children. One female parent affirmed this by explaining thus:

What we do especially us women is bad. We give dependants and orphans left over food and sometimes we don't give them anything at all. We have all been convicted in one way or the other. Let us not pretend. Let us ask for forgiveness from God and start anew.

The other benefit to the parents has been that through plays they have learnt that education was very important to both female and male children who should be enrolled and retained in school. Many pupils have gone back to school through the Re-entry Policy. Mwansa and Bergman (2003) support the idea by saying that TFD has been successfully used to promote girls' education in Malawi, Tanzania and Zambia.

The parents also mentioned that the other lesson was on children being future leaders who could take care of them in their old age. Besides, in the plays, it was evident that education was a right for children.

When asked about benefits of theatre to the community, the group acknowledged that theatre had helped them to disseminate information on various social issues such as defilement, child abuse, early marriages, HIV/AIDS pandemic, school dropouts and rights of children.

The other benefit of theatre had been that of promoting behaviour change in the people.

One theatre group member gave an account of his experience as follow:

My experience has been that when people see me in their communities, they deliberately start talking about what they saw during the performances. Comments like don't sleep with young ones, you will be jailed are heard. These comments make me happy because they show that the aim of the theatre group of disseminating information was achieved.

This clearly shows that people were now aware of the punishment meted to people who commit certain offences. The theatre helped in creating critical consciousness in the people as they were able to discuss what they saw and gave out their personal views on the issues. People were given chance to question, reflect, analyse and collectively find solutions to the problems.

As regards the benefits of theatre, the PCI workers said that theatre had helped them a lot in the implementation of their programmes.. This was evidenced by the number of children who had gone back to school, reduction in the cases of defilement and most encouraging was the courage that people have shown in reporting to police those people who defile children. The following were the comments from One PCI worker:

People came to our office to thank us for organising the theatre performances and even tell us of how people appreciate our programmes. Sometimes as we mingle with people, we hear comments like don't mistreat orphans, you never know who will look after you in your old age. To me this is evidence that information had been disseminated by the use of theatre.

Theatre was used because of its ability to attract people and disseminate information very quickly and to many people. Generally the Project Concern International workers acknowledged that Theatre for Development was doing very well as it brought out real issues.

Asked about the benefits of theatre, the pupils said that they benefitted a lot from the plays because they were both entertaining and educative. The pupils said that they learnt the importance of school and attending classes regularly. One pupil confirmed that:

I am in Grade 7 and attend school every day because I want to prepare fully for examinations so that I can pass and go for Grade 8.

The other benefit that the pupils mentioned was that they now knew their rights. This was confirmed by one girl who said thus:

After watching those plays, I now know that I can report even my parents to Victim Support Unit if they want to marry me off before I finish school.

The pupils mentioned that the other benefit had been that pupils who had stopped school had come back as a result of the sensitisation they got through theatre. This coming back to school is in line with the National Educational Policy (see MOE, 1995) which accepts readmission of young mothers.

All the respondents agreed that they had in one way or the other benefitted from Theatre for Development.

4:11 Challenges faced in the execution of the programme

Asked about the challenges faced, the parents said that they did not like the idea where both parents and pupils were present during the performances. One female parent came out strongly by saying that:

In the presence of elders the children dance, wriggling their waists, it is very shameful to us adults. We even wish the earth could just swallow us. To say the truth, our culture does not allow such.

The other challenge was that police officers lacked confidentiality, when one goes to report on issues like defilement, they reveal the name of the one that went to report there, a fact which puts someone's life in danger. This was supported by one parent:

We are willing to report such cases as long as there is confidentiality among the police officers and this issue was discussed during the day of the performances, so far so good because people have started reporting cases.

Pupils said that they felt shy to watch certain plays in the presence of their parents. One pupil lamented thus:

Imagine watching plays on defilement in the presence of my parents especially my father, I didn't feel free.

Asked about the challenges faced, theatre group members said that they faced a number of challenges. Some of the challenges included lack of transport, lack of financial support and inadequate support from partners. The people that hire them do not pay them adequately.

The other challenge was that some people did not accord them the respect they deserved once off the stage. One member observed the following:

You know roles differ on the stage and off the stage.
Usually many people take us to be what we are on
the stage even when we are off, which is very wrong.

The other challenge faced by the theatre group members was that they were given very short notice in which to prepare for the performance. This was like that because the activities were initiated by Project Concern International and the theme for the performances came from them.

The PCI workers cited a number of challenges that they encountered as they carried out their work. One worker had this to say:

You know madam, our work involves working with
Government Ministries like Education, Health,
Community Development, Police, and when you
invite them for any activity, they demand for payment.
There are times when we have no funding and it becomes
difficult to implement the activities.

The other challenge faced by PCI workers is that theatre group members demanded payment for the performances done. This made it difficult for them to organise many theatre activities. The long distance from one school to another was another challenge. As if these challenges were not enough, one worker said the following:

When we organise theatre activities people think
we have money or food to give out. From no where
they start talking about hunger, lack of clean water,
poverty and they come in large numbers with the
hope of receiving handouts as what most NGOs do.

The other challenge was high teacher turnover in schools where they are working from and this makes their work difficult as they keep on recruiting teachers. High level of illiteracy was another challenge faced, as most community members were not able to write reports after an activity.

4:12 Way Forward

Asked on how best they could use the strategy, the parents said that the plays should continue, as they were both entertaining and educative. However, the parents felt that certain plays were not suitable to be watched by both parents and children at the same time. They gave examples of issues of HIV/AIDS which bring out names of the private parts. As a way forward, parents suggested that there should be different performances with specific target groups. That is parents on their own and pupils on their own.

The other way forward was that theatre group members should dance with some decency and always uphold their culture. As a way forward, one parent made the following contribution:

It can be good if we started our own local theatre group so that teaching and learning through plays can continue. We know that the theatre group from town needs money to travel and carry out its activities. May be what we can ask for is for them to come and sensitise us on how to go about with theatre. We are capable of doing that.

The parents also said that the theatre group should visit them more often as they were faced with many problems in their communities. The pupils shared the same views with parents on conducting different shows for parents and pupils.



However, the Project Concern International workers had a contrary view to that of the parents and pupils. The PCI workers felt that it was important for parents and pupils to watch the shows together because the problems did not affect one group only and that it was necessary that the same information was put across to both groups at the same time. They also said that discussions would be encouraged in different homes and both parents and pupils would be conscious of whatever they were doing.

Asked on how best they could improve on their operations, the theatre group members said that they needed sponsorship from government, NGOs and well wishers.

They also needed to be motivated by being paid well by those who hire them. One member suggested the following:

You know madam, we have children, wives and other family members to take care of. If you saw our families, you can feel for us. Even our selves we need to look smart and presentable. That is why we are asking for better allowances.

As a way forward, the theatre group wanted to be given the theme for the plays in good time to allow them prepare adequately and present quality work.

For them to improve on their operations, the theatre group members wanted to source for some money so that they could go on tours and learn from other theatre groups. The group also wanted to continue participating in theatre festivals once some body comes to their aid financially.

4:13 Summary

This chapter brought out issues in the manner in which they were presented by respondents. The responses were based on the questions the researcher asked in a face to face situation. The role of theatre was presented as being used to entertain, inform and educate the people. This view was shared by all the respondents. The plays shown were based on the social issues affecting the community such as HIV/AIDS, child abuse, defilement, early marriages, school dropouts, how to look after orphans and the role of the Victim Support Unit.

A number of benefits were mentioned by all the respondents. Some of the benefits mentioned were the knowledge acquired on the importance of education and treating children well regardless of them being orphans or dependants, the evils of defilement, and early marriages. People also learnt that they were free to report cases to Victim Support Unit which is a Unit within the Zambia Police Service.

Theatre for Development had helped in the dissemination of information. It also came out that there was a cost attached to theatre as the theatre group members, Government Ministries Officers and Non governmental Organisation Officers needed to be paid according to their conditions of service.

The chapter also revealed that the theatre group was formed for various reasons such as to earn a living, to be self employed, to disseminate information, to entertain and educate the people through plays.

The respondents said that they didn't work in isolation.

The theatre group net worked with other theatre groups while the Project Concern International net worked with governmental and NGOs officers in the district.

The challenges faced by the respondents were brought out in the chapter. The chapter also presented the views of the respondents as regards to the way they would like to improve the use of Theatre for Development.

CHAPTER FIVE

5:0 DISCUSSION

5:1 Introduction

This chapter discusses the findings of the study on the impact of Theatre for Development in the dissemination of information as presented in the preceding chapter where raw data was presented. This study sought to determine the impact of Theatre for Development in the dissemination of information as used by Project Concern International in the dissemination of information. The discussion follows the objectives of the study.

5:2 Discussion

Discussion took the form of an integrated approach under subheadings as derived from the objectives of the study. The discussion was based on the following objectives of the study:

- i. to determine the levels of people's awareness of Theatre for Development in the community surrounding Nyamphande Community School;
- ii. to determine whether or not people were sensitised by Theatre for Development;
- iii. to determine the role of Theatre for Development in the dissemination of information; and
- iv. to identify constraints faced in the execution of the programme.

5:2:1 Levels of people's awareness of Theatre for Development in the community surrounding Nyamphande Community School.

The first objective of the study sought to determine the levels of people's awareness of Theatre for Development. The word awareness simply means knowing that something exists and is important (Hornby, 2006). It could also mean being interested in something. Freire (1989) puts emphasis on the creation of awareness of everything that makes life difficult for the majority of people.

The research findings revealed that all the respondents were aware of Theatre for Development. They further explained that they also had been exposed to Theatre for Development through the activities by government ministries such as Education, Agriculture, Community Development, Health, Local Government, Home Affairs and non governmental organisation such as CHANGES 2, Africare, Health Communication Partnership and World Vision. The respondents mentioned that through theatre they had accessed information on HIV/AIDS, malaria, tuberculosis, cleanliness, balanced diet, importance of school, defilement, child abuse and good health practices.

Theatre for Development has the potential of raising awareness to levels that many other techniques are not able to do. Emeka (1981: 3) states that theatre is a tool in the hands of society which examines and records progress in all phases of human development. International Conference on AIDS (2000) points out that the use of theatre has proven to be an effective medium for delivery of HIV/AIDS awareness messages.

5:2:2 Sensitisation of people by Theatre for Development

The second objective tried to find out whether or not people surrounding Nyamphande Community School were sensitised by Theatre for Development. Hornby (2006) defines the word sensitisation as to make somebody or something more aware of something especially a problem or something bad. It should be noted that sensitisation is related to the Frerian theory of conscientisation which is defined as the process whereby people become aware of the political, socio-economic and cultural contradictions that interact in a hegemonic way to diminish their lives (Ledwith, 2005).

The study established that people surrounding Nyamphande Community School were sensitised by TFD. Parents said that the plays performed were centred on the issues affecting especially in such areas as early marriages, defilement, child abuse, school drop outs, HIV/AIDS, the role of Victim Support Unit and mistreating of orphans and vulnerable children.

Crow and Etherton (1982) state that Theatre for Development helps intellectuals to communicate with the people who are mainly the most disadvantaged in their society by performing plays in which problems of society are articulated from the point of view of the people which increasingly help them to analyse their society.

All the respondents acknowledged that they had been sensitised by Theatre for Development in that they had already started implementing what was learnt. They further mentioned that they were now free to report any adverse activities taking place in their communities.

The respondents explained that Theatre for Development had created social awareness in them related to fulfilment of basic needs, existence of famine, illiteracy, sickness, and the necessity for political and social liberties. Pupil respondents explained that they were sensitised by TFD in that they were now aware of the importance of education and not only to enrol but to enrol, retain and complete their education.

The respondents said that for a long time they didn't know the bad effects of what was portrayed in the plays. After being sensitised by Theatre for Development they had now become critical of whatever was taking place around them.

5:2:3 **The role of Theatre for Development in the dissemination of information**

The third objective of the study attempted to establish the role of Theatre for Development in the dissemination of information. The study revealed that the general view of the respondents on the role of TFD was that it was there to entertain, educate and disseminate information. They proudly said that they fed their eyes, laughed and learnt one or two things from the plays.

Mwansa (2006) states that the role of Theatre for Development is to bring people to talk about and do something about their problems. He also observes that with the break out of the HIV/AIDS pandemic, many African countries, Zambia included, have used theatre to communicate information to bring about change in attitude and behaviour.

The parents' views were shared by the rest of the respondents who agreed that apart from entertainment, the plays were very educative and all of them were touched by messages the plays. The respondents further said that theatre played a greater role of sensitising them on various issues that affected them and their children. Guingane (1999) supports the views on the role of theatre by sharing what happened in Burkina Faso, where the agents of the Ministry of Agriculture involved in an agronomic development project of national importance in 1975 used Theatre for Development as a communication tool with the farming communities.

Freire (1978) states that conscientisation is at the root of TFD process and the practice of adult education particularly in under developed countries. The role of Theatre for Development is to transform the audience into makers and owners of the theatre event and experience by conscientising them. However, some parents had contrary views on the role of Theatre for Development. They felt that the organisers and theatre group members were there to make money and benefit themselves. Others still saw Theatre for Development as being childish and time wastage and therefore stayed away. The study further established that the people that did not appreciate Theatre for Development in most cases were guilty because in one way or the other they were involved in perpetuating atrocities in the society.

It is important to mention that there were many organisations using theatre techniques as part of their development activities.

Even in our current age, saturated with multi media and live performance, TFD is a popular and effective tool for education, out reach and capacity building regarding a variety of developmental issues, such as HIV/AIDS prevention, domestic violence, child abuse, sexual abuse or good sanitation practices.

Mathiji's (2004) states that in Uganda and Malawi theatre is being used as a part of family planning and HIV/AIDS awareness raising programme. This is supported by a research done in Vanutu, a country where illiteracy is high, communication restricted and communities isolated, where it was discovered that in such environment, theatre has proven to be an effective medium for delivery of HIV/AIDS awareness messages (International Conference on AIDS, 2002).

As they were talking about the role of Theatre for Development the respondents also talked about its benefits. Some of the benefits of TFD as mentioned by the respondents were that information on various issues was disseminated and received by them. The respondents said that they were sensitised on the importance of education for both male and female children in that they had stopped marrying off their girl children bearing in mind that they were future leaders.

Mwansa and Bergman (2003) support the benefits of Theatre for Development by saying that Theatre for Development has been successfully used to promote girl's education in Malawi, Tanzania and Zambia.

It was further revealed that TFD had helped in promoting behaviour change and that the respondents were now free to talk about and make comments on the performances. Chisango and Goldstein (2004) observe that through performing arts, culture, philosophies history and psychology are passed on from one generation to another.

5:2:4 Challenges faced in the execution of the programme.

The fourth objective of the study wished to establish whether or not there were some challenges faced in the execution of the programme. All the four groups of the respondents acknowledged that there were challenges faced as they endeavoured to execute the programme. The Project Concern International workers and theatre group members mentioned inadequate funds as one of the challenges faced.

It clearly came out that money was needed in order to carry out the activities such as hiring of a theatre group, transport and allowances for partners like government officers. The respondents said that inadequate funding made it difficult for all the planned activities to be implemented. The other challenges high lighted by the respondents was the long distance from one school to another and the high teacher turnover in schools they were working from as it meant continuous recruiting and training.

The theatre group members cited short notice in which to prepare for the performance as a challenge because the themes and activities were initiated by PCI.

The study revealed that the theatre group did not receive any funding from the government and there was inadequate financial support from the partners. This revelation demoralised them bearing in mind that they also had family responsibilities and theatre to them was a job.

The parents and pupils shared the same views on the challenges faced in the execution of the programme. Both groups did not approve the idea of watching the performances at the same time. They mentioned that the indecent dancing and mentioning of some private parts as not being in line with their cultural norms. The respondents, though appreciating the programme, were concerned with the preservation of their culture.

The aim of Theatre for Development as earlier stated was to educate, entertain and inform people about issues affecting them. The respondents said that they found it difficult to implement what was learnt because there was no confidentiality on the part of police officers as they would mention the people that reported the cases in confidence. This was discouraging because people's lives were in danger.

The other challenge to the execution of the programme was that some parents and pupils were not in support of Theatre for Development and did not approve any of its activities. Mwansa (1993) supported the challenge by stating that the main flows of TFD are that at times, popular theatre is being used uncritically to manipulate the poor to assent to already decided projects and that the approach has no real institutional support and lacks continuity.

5:2:5 Best practices of utilising the strategy

As a way of concluding the discussion and interviews, the respondents were asked on how best they thought they could use the strategy. The study revealed that all the respondents wanted the use of Theatre for Development to continue as the plays were both entertaining and educative. However, the respondents suggested that there should be different shows for different age groups. The respondents also suggested that theatre group members should dance with some decency and always upholding their culture.

Parents suggested that they should have a local theatre group so that the teaching/learning through theatre could continue. The parents and pupils wanted the theatre group to be visiting them more often as they were faced with many problems. The study revealed that for better utilisation of the strategy, there was need for financial assistance to the theatre group and PCI workers by the government, NGOs and well wishers.

5:3 Summary

This chapter provided the discussion of the study as based on the respondents' responses. The discussion was based on the objectives of the study. The chapter revealed that people were aware of Theatre for Development as they had worked with other organisations using theatre before. The chapter also discussed how much people were sensitised by theatre. The information revealed that people were sensitised by Theatre for Development and had even started implementing what had been learnt. The roles and constraints of Theatre for Development were also discussed in this chapter. The other discussion was on what the respondents felt were the best ways of utilising the strategy.

CHAPTER SIX

6:0 Conclusion and Recommendations

6:1 Introduction

The general purpose of this study was to find out the views of the people on the impact of Theatre for Development as used by Project Concern International in the dissemination of information. The study sought to establish the extent of the impact of theatre.

6:2 Conclusion

The study being concluded now revealed that all the respondents, that is parents, pupils, theatre group members and Project Concern International workers in Chongwe district were aware of Theatre for Development. The findings of the study revealed that there were many theatre groups in the district and that there was collaboration among them. These theatre groups were used by both government and Non Governmental Organisations in the implementation of their activities.

The study further established that Theatre for Development as a tool in the dissemination of information has been recognised world wide for communicating political and social messages. As already stated in the study, the role of Theatre for Development was to educate, entertain and disseminate information and for this was achieved. The study revealed that people were conscientised by Theatre for Development as they became aware of what was happening around them, critically analysed the situations, questioned things and took action in cooperative association with one another.

It can therefore be deduced from the parents', pupils', theatre group members' and Project Concern International workers' responses that Theatre for Development played a greater role in disseminating information and helped in changing people's behaviour and attitude.

However, the study revealed that there were factors that negatively affected the implementation of the programme such as, inadequate funding to cater for allowances, transport, and payment of theatre group, short notice of performances and long distances between schools. The other factor was the negative attitude by some parents about Theatre for Development who were not in any way willing to help in implementing the programme.

6:3 Recommendations

The study which was about the impact of TFD in the dissemination of information brings out the following recommendations based on the findings and conclusions discussed.

- i. The government through the Ministry of Community Development and Social Services should deliberately coordinate theatre groups in the district so that there is sanity in the way they operate and also create a data base.
- ii. The government through the responsible ministry should show “political will” by funding theatre groups that are registered.
- iii. NGOs using theatre in the implementation of their programmes should be encouraged to collaborate with each other to avoid duplication of work.
- iv. Project Concern International should adequately fund the programmes it is undertaking in Chongwe district.
- v. Ministry of Education should adopt the use of theatre as a strategy in schools.
- vi. For future research, it is recommended that a research is conducted to determine the level of government’s involvement in Theatre for Development.

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APPENDIX A

FOCUS GROUP DISCUSSION WITH PARENTS

Introduction:

I am a student at the University of Zambia currently studying for a Masters degree in Adult Education. I am researching on the impact of Theatre for Development in the dissemination of information as used by Project Concern International, Case of Nyamphande Community School in Chongwe district. This is purely for academic purposes. Whatever information that I shall collect will be treated with the highest level of confidentiality.

1. When did you first hear about Theatre for Development?
2. How did you hear about Theatre for Development?
3. What plays are shown during the performances?
4. How do they affect you?
5. What role do you play during the performances?
6. Are there people in your community who do not like these performances?
7. But why?
8. What have been your benefits?
9. What challenges have you encountered?
10. How best can you improve on the use of this strategy?
11. What other information can you share with me?

Thank you for your time.

APPENDIX B

FOCUS GROUP DISCUSSION WITH THEATRE GROUP MEMBERS

Introduction

I am a student at the University of Zambia currently studying for a Masters degree in Adult Education. I am researching on the impact of Theatre for Development in the dissemination of information as used by Project Concern International, Case of Nyamphande Community School in Chongwe district. This is purely for academic purposes. Whatever information that I shall collect will be treated with the highest level of confidentiality.

1. Why was the theatre group formed?
2. When was it formed?
3. What is the structure of your group?
4. When did you start working with Project Concern International?
5. What are the benefits of theatre to the community?
6. Do you have other working relationship?
7. Do you net work with other theatre groups?
8. Which ones?
9. What challenges have you faced in the process of executing your work/
10. What solutions do you have?
11. How best can you improve on your operations?

Thank you for your time.

APPENDIX C:

INTERVIEW GUIDE FOR THE PROJECT CONCERN INTERNATIONAL WORKERS

Introduction

I am a student at the University of Zambia currently studying for a Masters degree in Adult Education. I am researching on the impact of Theatre for Development in the dissemination of information as used by Project Concern International, Case of Nyamphande Community School in Chongwe District. This is purely for academic purposes. Whatever information that I shall collect will be treated with the highest level of confidentiality.

1. When did you learn about Theatre for Development?
2. How did you learn about it?
3. What do you think about Theatre for Development?
4. Which programmes do you focus on?
5. How do you initiate your programmes?
6. In your views has the use of Theatre for Development by your organisation helped in the dissemination of information/
7. How have your programmes been received by the community?
8. What challenges have you encountered?
9. Is there any cost attached to the use of Theatre for Development?
10. What other information do you want to share with me?

Thank you for your time.

APPENDIX D:

INTERVIEW GUIDE FOR THE PUPILS

Introduction

I am a student at the University of Zambia currently studying for a Masters degree in Adult Education. I am researching on the impact of Theatre for Development in the dissemination of information as used by Project Concern International, Case of Nyamphande Community School in Chongwe district. This is purely for academic purposes. Whatever information that I shall collect will be treated with the highest level of confidentiality.

1. When did you first hear about Theatre for Development?
2. How did you hear about it?
3. What plays are shown during the performances?
4. How do they affect you?
5. What role do you play during the performances?
6. What have been your benefits?
7. What challenges have you encountered as you use Theatre for Development?
8. How can you improve the use of this strategy?
9. What other information can you share with me?

Thank you for your time.

APPENDIX E

RESEARCH BUDGET

TYPE OF COST	DESCRIPTION/PRICE UNIT	TOTAL COST
Non-personal costs		
(a) Stationery		
(ii) Paper	5 reams @K25, 000 each	K125, 000
(iii) Flush Disk	1 @ K200, 000 each	K200, 000
(iii) Pens	10 @K1, 000 each	K10, 000
(iv) Pencils	10 @K500, each	K5, 000
(v) Folders	5 @K500, each	K25, 000
(vi) Erasers	10 @K500 each	K5, 000
SUB-TOTAL		K370, 000
Personal Costs		
(b) Travel/Transport		
(i) Local Transport	K400, 000 (Lump Sum)	K400, 000
(ii) Out of town	K1, 000,000 (Lump sum)	K1, 000,000
(iii) Lunch	K1, 500,000 (Lump Sum)	K1, 500,000
SUB-TOTAL		K2, 900,000
Others		
(i) Telephone	K250,000 (Lump sum)	K250,000
(ii) Typing	K800,000 (Lump sum)	K800,000
- Proposal		
- Report		
(iii) Binding	6 @ K80,000/copy	K480,000
SUB-TOTAL		K1,530,000
GRAND TOTAL		K4,800,000

APPENDIX F

RESEARCH TIME SCHEDULE : 2007 - 2008

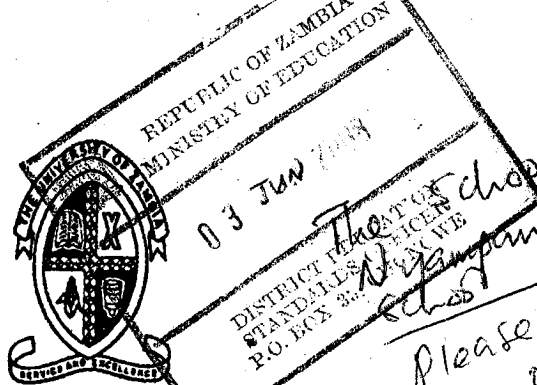
Activity	Months																	
	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	
Topic Presentation	→	→																
Literature Review			→	→	→													
Submission of the research proposal					→	→	→											
Data Collection											→	→						
Data Analysis													→	→				
Submission of draft report															→	→		
Submission of final research report																		

A/School Manager

WANGI PANDA DEPHONASE
SCHOOL OF EDUCATION

01 JUL 2008

SCHOOL MANAGER
P.O. BOX 32377 LUSAKA



Coordinator
Please attend
the officer
cooperate
her as she
carries out
research
10m sch
Mfr
A/A

**UNIVERSITY OF ZAMBIA
SCHOOL OF EDUCATION**

Telephone: 291381
Fax: +260-1-292702

P O Box 32379
Lusaka, Zambia

30th January, 2008

TO WHOM IT MAY CONCERN

Dear Sir/Madam

RE: FIELD WORK FOR M.ED STUDENTS

The bearer of this letter Mr./Ms. SALOME SAKALA computer number 526004461 is a duly registered student at the University of Zambia, School of Education.

The student is taking a Masters Programme in Education. The Programme has a fieldwork component which he/she has to complete.

We shall greatly appreciate if the necessary assistance is rendered to him/her.

Yours Faithfully

P. C. Manchishi (Dr.)
ASSISTANT DEAN (PG), SCHOOL OF EDUCATION

cc. Dean, Education
Director, DRGS

