

ZIMBABWE OPEN UNIVERSITY

THE ROLE OF THEATRE AS A MEDIUM FOR PROMOTION SOCIAL COMMUNICATION
AND COMMUNITY DEVELOPMENT AMONG RURAL AND PERI URBAN COMMUNITIES
IN MANICA PROVINCE OF MOZAMBIQUE: THE CASE OF *AFRICARE COPE CLUB*
(THEATRE) MODEL AND 'SHIKISA' STREET THEATRE GROUP.

BY

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APPROVAL FORM

The undersigned certify that they have read and recommended to the Zimbabwe Open University for acceptance, a research project entitled ' **The role of theatre as a medium for promoting social communication and community development among rural and peri-Urban communities in Manica Province** of Mozambique: The Case of *Africare COPE club* (theatre) model and ' *Shikisa* ' Street Theatre Group by Santino Zhakata in partial fulfilment of the requirements for the degree of Bachelor of Arts in Media Studies.

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DATE.....

DEDICATION

This research is dedicated to *Shikisa* community theatre group and *COPE club* members, the rural communities in Manica, Barue, Gondola and Sussundenga district, Mudowe community and all project staff members working with *Africare Mozambique* in the Community based Orphan Protection and Empowerment (*COPE*) project 2005- 2010.

ABSTRACT

The Study is an Investigation into the role of theatre as a medium for promoting social communication and community development issues among rural and peri urban communities in 4 districts of Manica Province, Mozambique, through a showcase of the activities of *Africare* in its Community based Orphan care, Protection and Empowerment (COPE) club (theatre) Model and the peri urban district in the outskirts of Chimoio City through efforts of *Shikisa* Street based theatre group. The study was carried out through participatory observation of *Africare* COPE clubs and *Shikisa*, conducted by the researcher working within the organizations in 4 districts (*Sussundenga, Manica, Gondola* and *Barwe*) and in *Mudowe* peri urban community in the outskirts of Chimoio City of Manica Province. The actual investigation and compilation of data was carried out between the period January 2008 to January 2010. and the project was put together for submission to the Zimbabwe Open University in 2012

The researcher used qualitative and quantitative data gathering methods, questionnaires, interviews, observation and descriptive surveys. The subjects in the study consist of Humanitarian aid projects staff, project participants and community members from project-targeted communities. The investigation looks at ways in which theatre, (radio and street performed), has been utilized as a channel to promote the advancement of various themes in community/social development, such as income generation activities, AIDS/health education, civil registration, Psycho social support and education support among many more, and it also looks at the methods used by *Africare* and *Shikisa* in partnership with various Organisations and institutions, in promoting such development in the targeted communities. The research reveals how theatre (performed live on the street or through community radio stations) has proved to be a far reaching tool for participatory community development and how it has transcended boundaries of language, literacy and culture in bringing positive practices and behaviors that promote community development in the 4 districts covered by the study and Chimoio City. It explores the challenges faced by organizations working with communities in Manica Province to encourage behavioral change, deal with social stigma, stereotypes and age-old practices that exposed the communities to problems. The study also explores and justifies recommendations made for supporting the widespread use of theatre to package information directed to different sections of the society.

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Important abbreviations

AIDS	Acquired Immune Deficiency Syndrom
COPE	Community based Orphan Protection and Empowerment (Project)
HIV	Human Immune Virus
IFAD	International Fund for Agricultural Development
NGOs	Non Governmental Organisations
No.	Number (quantity)
SACMEQ	Southern and Eastern Africa consortium for monitoring education quality
TfD	Theatre for Development
TILZ	Tear Fund International Learning Zone
UN	United Nations
UNDP	United Nations Development Programme
UNESCO	United Nations Education, Scientific and Cultural Organisation
UNICEF	United Nations International Children' s Education Fund
VCT	Voluntary Counselling and Testing (for HIV)

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND TO THE PROBLEM.

Media is vital in every society. It plays an important role as a communicator of information from the different sections of society. It educates, informs, guides, unifies and entertains society.

According to the *Collins Contemporary English dictionary* (2001) The term media refers to the various channels and means of communicating information from one source, the sender, to the receiver or audience. Mass media communication is when a large population of people is reached simultaneously through media. Biagi (1999) in Pfuakwa (2001), defines multimedia as any media that combines text, graphics, sound and video. Media can be classified into different forms such as **electronic**, which includes television, radio, internet, telecommunication, PA systems and so on; Or **Print**, which includes images or text published on printed material, for example newspapers, magazines, pamphlets, billboards, T-shirts (clothes), books and many more.

There is another form of media which is deemed to be as old as human kind itself. This is referred to as oral or traditional media. It involves passing information through word of mouth via ways like storytelling, folk songs and theatre among others. In the modern world of speed and inventions and technology oral media has to some extent, been sidelined as an effective media at the expense of print and electronic media forms as Okam (1987) in Ozomma Chioma, L. (2010) notes, This is however, changing. Explaining Oral/traditional media Okam (1987) notes that

” Long before the introduction of Roman, Arabic, Amharic letters and scripts in Africa, tradition in the form of history, cultural values and heritages were handled down by word of mouth in the form of songs, proverbs legends, religious liturgy, ballads and invocations. They are passed on from people to people to people, from generation to generation, from area to area and become legendary and immortalized with the passing of time.”

Oral media transcends many of the boundaries that inhibit other media forms from reaching audiences in communal settings. It allows the communicator to gain immediate feedback on whether their message is getting through or not, making it possible to change strategy mid-stream if the audience raises unexpected reactions. It can convey enthusiasm or other emotions that cannot be conveyed on paper; and most importantly it builds on personal relationships and these are very important in human communication. Okam (1987) explains that Oral/ traditional media helps in sharing knowledge of environment, interpretation, explication of events occurring in society from a

cultural looking glass, Transmission of social heritage from one generation to another, socializing new members also entertaining the community / society at large.

According to the Rural Poverty report of 2011, at least 70 per cent of the world's very poor people are rural. In 2010, 55 per cent of the total population of the developing world was still more rural than urban. The report also points out that sub-Saharan Africa, with the highest incidence of rural poverty anywhere in the world, is the region worst affected by poverty and hunger. It is in the rural areas where community development is most needed to eradicate poverty. Generally, development in rural areas is fraught with numerous hurdles. In sub-Saharan Africa, only one in five people has access to a national electricity grid. Low - literacy is quite high among Africa's rural population. According to Africa literacy facts from UNESCO 2008, more than 1 in 3 adults in Africa cannot read. Of the ten countries with the lowest recorded adult literacy rates, 9 are in Africa. In sub-Saharan Africa 63% of adults are literate but there is a disparity between literacy for women and men. While 7 in 10 men can read, only half of women can do so. In Mozambique, between 2003-2008 estimations, 44% of the adult population was literate (UN Statistics Division 2010). These statistics help to reveal an important factor in communication and development.

Low literacy and poor access to electricity are both strong limitations to the impact of education and development initiatives through electronic and print media in Africa, including Mozambique where this study was carried out. According to the Belgian development agency (2010), by the end of the year 2008, around 615.000 households, 12% of Mozambique, had access to electricity. A World Bank report, (2010), reveals that the overall percentage literacy rate for adult female aged 15 and above in Mozambique was 41.47 in 2009 and that for males was 70.80. The use of printed media, especially text can in most cases only be fully appreciated by an audience who can read. Furthermore, printed materials, like pamphlets and newspapers are easily ruined through wear and tear or moisture.

Electronic media is limited in that it mostly relies on electricity to operate. Television is an example. Consequently, it is usually limited, geographically, to urban dwellers and audiences with access to electricity. The computer and internet require electricity and computer literacy. Electronic media in Mozambique's rural and peri urban communities comes in the form of radio. Television and computers are limited due to the unavailability of electricity in these regions.

These limitations noted above, however do not affect oral media. Theatre, for example, can reach out to non literate audiences and can do so effectively without electricity. Theatre is arguably a form of multimedia, *as* it can incorporate sound, visual and text. Oral media can work both for a small audience and can be adapted for both print and electronic media forms. It can be very interactive in

cases where the performance is done live in front of the audience. Questions can be addressed and discussions can ensue immediately with the audience, especially in the case of street theatre. Theatre is therefore a powerful medium for information, education as much as it is entertaining.

1.2 Background to the Case study.

The late 1950s up to the 80s brought political independence and self-governance to African nations. The era marked a period national soul-searching, reconstruction of national identity, values and systems among other things. High on most national agendas was national development. As problems such as civil wars, famine, disease, hunger, starvation and natural disasters ravaged the continent, international humanitarian aid, through individual countries and global bodies like the United Nations, became a source of hope for the survival and development of most nations in Africa. Humanitarian aid sought to work towards promoting nutrition, education, health, peace and overall community and national development. As countries in its region and across the continent settled down to reconstruct, Mozambique's problems were far from being settled.

Just two years after attaining its Independence from Portuguese colonial rule in 1975, Mozambique became locked in a fierce civil war that would last 15 long years (1977-1992). The civil war paralysed national development, bringing education, food production and international relations to a stand still. Sixteen years after the end of the civil war, Mozambique is regarded as one of the 20 poorest countries in the world and ranking 175 out of 179 countries on the 2008 Human Development Index. Mozambique's efforts to meet the Millennium goals, have called for serious action by multi-sector organisations, institutions and individuals. National, social and community development for the Mozambican majority has been a long overdue need.

A growing number of foreign aid organisations are working in Mozambique in efforts to promote community development. Among many others, targeted issues of focus include HIV/AIDS, Hygiene & Sanitation, Child Immunisation, birth registration, agriculture, education, gender equality, reproductive health and the reduction of crime and corruption. In the face of all these challenges, community development entails a nationwide campaign on educating the population regarding development strategy. Access to Information and improved communication are key factors that multi sector organisations and institutions have embarked to address.

With 44% adult literacy rate (2003-2008 est. UN Statistics Division 2010), the biggest challenge to development through multi sector organisations in Mozambique has been that of effectively communicating with the communities they aim to reach. Media plays a crucial role in packaging educational information from the development organisations and government to the community. Print and electronic forms of media like television, radio, the internet, newspapers, pamphlets,

magazines, books etc, though very effective in communicating information to many people, they work best under special conditions. In notable cases anticipated results of civic education campaigns have been stifled by numerous hurdles, chief among them, low literacy and poor or no access to electricity among target populations. In such cases, most information packaged by aid organisations through print or videos and documentaries cannot reach as many individuals as anticipated or be understood fully.

It is in this scenario that multi-sector organisations have been led to explore the overwhelming resourcefulness of theatre as a medium for social communication and community development in Mozambique. Theatre has been seen to provide an intimacy and immediacy of message that is lost in television, movies and online media devices. It seems theatre can be harnessed to do more than just entertain. In Manica province and many other parts of Mozambique, theatre is being used to help empower many communities on issues of such importance that may save many lives and bring the success of many organisations and the government in uplifting their populations' standards of living and life expectancy through improved access to information.

Researches conducted throughout Mozambique have revealed that one of the greatest challenges to community development comes through the population's limited access to and failure to comprehend development focused information. Information that includes good hygiene and sanitation practices; recommended risk free behaviour in the face of HIV/AIDS; cultural practices that promote vulnerability of women and children; importance of immunisation of children in the face of the child killer diseases; importance of civil registration in promoting access to government social services; income generation activities best suited for promoting household incomes and reduce dependency on short term humanitarian aid, malnutrition and balanced diet and the importance of empowering women and mothers from dependency on men as bread winners and providers; emphasising that girl children stay longer in school, among many other themes of community development. Though many humanitarian organisations have a long history of doing work in Mozambique, the greatest challenge has been dealing with low literacy among communities, rural mostly, and this alone impedes the dissemination of effective community development information, trainings and other initiatives. In Mozambique, theatre, through blending education and entertainment (edutainment) has risen as a powerful carrier of vital information promoting community development. It surpasses barriers like low literacy and poor access to electricity. Participatory theatre techniques where the actors interact with their audience, asking them questions, inviting them into the fabric of the story create an effect of shared responsibility and unity in decision making which appeals positively to the community.

To illustrate this, the study will be conducted through activities carried out under *Africare* Mozambique and *Shikisa* (which is also the name of a famous traditional Mozambican dance). *Africare* is an internationally funded Non Governmental Organisation (NGO) working rural communities in Manica Province in 4 districts (*Barue, Sussundenga, Manica and Gondola*) through a 5 year long project *COPE* (Community Orphan care, Protection & empowerment) 2005-2010. *Shikisa* is a community based theatre group made up of youth based in Chimoio city doing their work in the peri-urban regions around Chimoio City. *Shikisa* receives funding through various organisations and it employs street theatre performances in public places around peri-urban locations of Chimoio City, educating the community. At the time the study was conducted, *Shikisa* was launching a campaign to encourage HIV testing and Anti-retroviral treatment. The researcher used participatory observation methods in carrying out the research and was stationed at *Shikisa* office as a volunteer and later employed by *Africare* as a Communications Officer, throughout the period of the study, 2008 to 2010.

This study is centred in Manica province, one of Mozambique's 10 provinces which stretches along its western border with Zimbabwe. The study explores the efforts being made, by *Africare* and *Shikisa* in partnerships with multi-sector organisations, in promoting community development through theatre performances in the community, on radio, live performance street theatre as well as through workshops aimed at empowering communities in best using theatre as a tool and means for social change and community development. Their aim is to equip communities to effectively deal with sensitive and critical issues affecting them, thereby promoting their growth and development.

1.3 Purpose of the study

The main purpose of the study is to explore the role and extent to which theatre is being used for social communication and community development among rural and peri-urban communities through two main stakeholders, *Africare Mozambique* and *Shikisa*.

It interrogates suitability and utility of theatre over other forms of media (print / electronic) especially in developing and poor communities as Mozambique and, while exploring theatre's effect, contribution, sustainability and feasibility in community development initiatives.

The study is also an attempt to establish how, if at all, theatre can be adapted to positively serve different environments. This would function towards developing better and improved ways of disseminating information, educating and equipping more communities with knowledge and awareness of recommended strategies of community and national development.

1.4 Statement of the Problem

The research aims to present understand the role of theatre in community development and how theatre has been used as an instrument for promoting social and community development among rural and peri-urban communities in Manica province, Mozambique. The research will be conducted as a case study of school and community based theatre groups working through a humanitarian aid organisation, *Africare's* project *COPE* and through a community based street theatre group '*Shikisa*' working in Chimoio city, in the same province.

An observation over the past years has revealed that most efforts being done by humanitarian organisations working in Manica province to educate rural and peri-urban communities on various aspects of community development have not been as effective as had been anticipated. The major problem has stemmed from challenges in communication between the government, aid organisation and groups on one side and the community population on the other. Due to issues such as low literacy and poor access to electricity, most communities in the rural and peri-urban areas of the province have not been able to benefit effectively from awareness drives launched through print and electronic forms of media.

The worrying situation is that these communities, marginalised, have been the most vulnerable and needy. It is in rural and peri-urban regions where cases of malnutrition, poor child immunisation, lack of civic registration, low education for girl children and many other challenges to community development are recorded highest. According to the 2003 statistics from web.worldbank.org female illiteracy rate for rural Mozambique is 81% and only 34% of women living in rural areas give birth in health centres. Threats to health due to poor sanitation, malnutrition, lack of access to clean and safe water to drink and low child immunisation have been the target of many campaigns *via* print and electronic media. These campaigns have unfortunately not been very effective among most rural and peri-urban communities as evidenced by the higher rates in cases linked to health and other problems. By adopting theatre as a reinforcing media for educating rural and peri-urban communities, *Africare* and *Shikisa* have joined other organisations in efforts to improve access to information for many villagers and communities otherwise thought to be disadvantaged through print and electronic media forms.

The study traces and takes an inside look into the efforts of these organisation in educating and sensitising marginalised communities. It investigates the effectiveness of theatre and how it is being used in social communication and various issues of community development among these target communities. This study seeks to serve as a reference point and useful guide to the evaluation and or promotion of theatre as an effective media for community development.

1.5 Sub Problems

The following research questions were used in this project to find out the social impact of theatre as a medium for social communication and community development among rural and peri-urban communities in Manica Province. What are the community's thoughts and feelings about theatre?

- Why do the organisations choose to deliver their message through theatre?
- How effective is theatre in educating its audience?
- How do the theatre groups perform and to what effect?
- What information is the community being educated on?
- What is the method and strategy that the groups use to reach the audience?
- How can the impact of theatre be measured?

1.6 Significance of the Study

This study is of special significance to humanitarian aid workers, community based organisations and associations, community educators, development workers and rural and peri-urban district administrators. The main objective of the study is to make educators aware that in order for education to take place, effective communication between the educators and their targets is essential. It is the responsibility of those training or teaching, to facilitate effective communication through building upon knowledge and awareness of the trainees. Sometimes relying on mass media through printed manuals, pamphlets e.t.c. and electronically produced content can be substituted by a more direct and inexpensive option using theatre.

The project is able to assist all those striving to bring new initiatives, skills and knowledge to rural and peri-urban communities using inexpensive techniques. It helps make them aware of

ways of measuring impact and understanding through participatory methods of community training. It allows trainers to benefit from different methods of eliciting immediate feedback after training.

Also of significance, the study is important to the researcher as a means of extending personal knowledge and enquiry. Working as a communication officer for a humanitarian aid organization and a professional teacher, the researcher aims to chronicle and illustrate how media is an essential

component in development work and how teaching communities relies on use of best and most appropriate methods of communication.

1.7 Definition of Terms

- *COPE club: Africare's school and community based clubs comprising an average of 20 members (orphans and vulnerable children), each meeting to learn about community development issues through COPE club patrons trained by Africare.*
- *COPE club theatre model: the strategy of packaging learnt information into theatre pieces composed by COPE club members for performance to the community*
- *Community based COPE clubs: COPE clubs made up of out of school orphans and vulnerable children meeting two to three times weekly to learn about child rights, life-skills and community development issues under the supervision of a COPE club patron (one to two community representatives / caregivers), trained by Africare.*
- *School based COPE clubs: COPE clubs made up of school going orphans and vulnerable children meeting two times weekly (at school) to learn about child rights, life-skills and community development issues under the supervision of a COPE club patron, (one to two school teachers) trained by Africare.*
- *Social communication: primarily explores the ways information can be perceived, transmitted and understood, and the impact those ways will have on a society. It is dissemination of information that deals with issues and ways people communicate and interact in a given society.*
- *Community development: issues and themes that are aimed at effectively addressing and solving challenges facing a specified community, leading to the improvement in the lifestyle and livelihood of its inhabitants. Community development seeks to empower individuals and groups of people by providing them with the skills they need to effect change in their own communities. These skills are often created through the formation of large social groups working for a common agenda.*
- *Rural area: a socio economic location where land is not urbanised. In developing countries it is characterised by communal homesteads with limited access to corporate development.*
- *Peri-urban area: community dwellings located outside the city limits. The Peri - urban area is a region usually found between the rural and the urban areas.*

- multi-sector organisations: this is a group name to refer to organisations, groups and institutions from different sectors including private, public, government, local, national, foreign etc working in different areas including health, education, economics etc. in Mozambique,

1.8 Delimitations of the study

The research was limited to studying the activities of Five theatre groups. Four of them working under *Africare Mozambique* in rural areas in each of the 4 districts (*Gondola, Barue, Manica and Sussundenga*), in Manica province. The fifth theatre group, *Shikisa* worked in the peri-urban communities around Chimoio City.

A random sampling technique was used to select the sample. The four theatre groups (2 *Community based COPE* clubs and 2 *School based COPE* clubs from the 4 districts where *Africare* was working), were selected as a sample from a total of 40 Community based groups and 40 School based groups in the 4 districts.

Each theatre group worked in its own community and did not overlap into another, thus the study represents five separate communities in the four rural districts and one community in the peri urban district of Chimoio City.

Shikisa was selected randomly from a list of 4 theatre groups working in the peri urban areas around Chimoio.

The researcher conducted the research through a participatory observation technique and was with the Organisations and theatre groups alternately throughout a period of two years, including the duration of the study.

1.9 Assumptions

This research was carried out on the assumption that:

- a. Media can be packaged to facilitate productive, educational, entertainment and development purposes.
- b. Information, no matter how basic, if not delivered effectively can be misunderstood or not understood at all.
- c. Communities, no matter how marginalised, can be positively inspired to actively take part in their own and national development.

- d. Organisations are aware of the issues affecting the communities they work in and the needs of the communities for development, the challenge is addressing it the best way possible.

1.10 Limitations of the Study

During the process of carrying out the study, the researcher was aware that the study would be carried out against *a number* of limitations. Chief among these was the fact that far reaching results from an action such as behaviour change education on a community do not reveal themselves fully in a short space of time but require long term monitoring to establish relationship between cause and effect. Some interviewees during performances were skewed to give biased responses about their understanding of the themes discussed.

Some scheduled interviews with community authorities were not honoured. The researcher had to reschedule them according to the times best suited to the interviewees. Sometimes the morale of the performers in the group was affected by internal politics and thus reflected on the performances and consequently, public reception.

Due to frequent logistical problems with school authorities and also administration staff from the organisations involved, some scheduled performances were not done and had to be rescheduled or cancelled. The researcher had to take an active role and be involved in correspondence and logistical support to facilitate rescheduling and staging of performances.

1.11 Summary.

Chapter one of the research focused on the background of the study. It explored the background of the problem, the background of the case study, assumptions and limitations of the study among other areas discussed. Chapter two will focus on reviewing literature related to the study. Chapter three will explore the methodology used in obtaining the research's findings. Chapter four will serve as a platform to present, analyse, interpret and discuss the research findings. The final Chapter will review conditions and recommendations drawn from the study.

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CHAPTER TWO

LITERATURE REVIEW

2.0. INTRODUCTION

This chapter of the research surveys us what authorities and researchers in the field of media have written concerning the role and importance of communication in development and more specifically, theatre and media in community development. The chapter will review related literature which discusses issues concerning the socio-cultural make up of the Mozambican rural and peri-urban communities. It will look into the challenges involved in educating rural communities on development issues and how these challenges have influenced the form of media used for community development in rural and peri-urban Manica Province. The researcher will explore, through reviewing literature, the impact of theatre as a media for development among rural and peri-urban communities while drawing out the limitations posed on print and electronic media in these areas. The chapter will also explore in detail views from scholars concerning the various ways and methodology theatre has been and can be used as a tool for community socio-cultural, educational and community development in Mozambique's rural and peri urban areas. Important headings that will be discussed in-order to facilitate a better understanding of the research include communication, development, media, theatre, rural and peri urban communities and community development.

2.1. Communication

2.1.1. Communication (from Latin "*communis*", meaning *to share*) is, according to the wikipedia free encyclopaedia (2001), the activity of conveying information through the exchange of thoughts, messages, or information, as by speech, visuals, signals, writing, or behaviour. Communication requires a sender, a message and a recipient, although the receiver need not be present or aware of the sender's intent to communicate at the time of communication; thus communication can occur across vast distances in time and space, according to wikipedia (2001). Carey (1992: 21-23) views communication as "a symbolic process whereby reality is produced, maintained, repaired, and transformed". Communication requires that the communicating parties share an area of communicative commonality. It is important to note that the communication process is complete once the receiver has understood the message of the sender. Communication can be classified into

various forms such as nonverbal communication, oral or written communication, among other forms.

2.1.2. Nonverbal communication describes the process of conveying meaning as non-word messages, also known as body language. Some of nonverbal communication includes gestures, body language or posture; facial expressions and eye contact. Object communication such as clothing, hairstyles, architecture, symbols and tone of voice can also be regarded as nonverbal communication.

2.1.3. Oral communication, primarily refers to spoken verbal communication, can also use visual aids and nonverbal elements to support the conveyance of meaning. Oral communication includes speeches, presentations, discussions, and other aspects of interpersonal communication. As a type of face-to-face communication, body language and voice tone play a significant role, and may have a greater impact upon the listener than the informational content. Oral communication usually elicits immediate feedback.

2.1.4. Written communication involves decoding messages or information presented in written form, through a specific language. Written language contains codes, letters, images and symbols that should be interpreted correctly by the recipient to bring out the intended meaning.

In the process of communication, according to wikipedia encyclopaedia (2001), the message may at times encounter some of the many existing different forms of obstacles or barriers that may come between the sender and the receiver and hinder the recipient from getting the intended meaning. These may include physical or abstract barriers, noise, interference or the capacity of the recipient to effectively decode the message. When this happens communication can be deemed to have been unsuccessful or ineffective.

2.1.5 The Two schools of thought on Communication

In order to do justice to the different schools of thought and the depth of the field of communication it becomes necessary for the researcher to give mention to the two important school of thought on communication, namely the Transmission school of thought and the Ritual/Cultural view of communication. (Dewey, 1916: 5) remarked, "Society exists not only by transmission, by communication, but it may fairly be said to exist in transmission, in communication" Dewey's views echoed the fact that communication is more than just transmission of information from one

source to another. His ideas were developed further by James Carey(1992) in his written work *Communication as Culture: Essays on Media and Society*. He writes:

” The transmission view of communication is the commonest in our culture, perhaps in all industrial cultures, and dominates contemporary dictionary entries under the term...defined by terms such as "imparting," "sending," "transmitting," or "giving information to others."

He goes on to introduce the other school of thought, referred to as The ritual or Cultural view of communication. According to him,

” communication is directed not toward the extension of messages in space but toward the maintenance of society in time; not the act of imparting information but the representation of shared beliefs, It sees the original or highest manifestation of communication not in the transmission of intelligent information but in the construction and maintenance of an ordered, meaningful cultural world that can serve as a control and container for human action.....(18-19)”

He gives this example to explain his view :

”..If one examines a newspaper under a transmission view of communication, one sees the medium as an instrument for disseminating news and knowledge...in larger and larger packages over greater distances. Questions arise as to the effects of this on audiences: news as enlightening or obscuring reality, as changing or hardening attitudes, as breeding credibility or doubt.

A ritual / cultural view of communication will, for example, view reading a newspaper less as sending or gaining information and more as attending a mass, a situation in which nothing new is learned but in which a particular view of the world is portrayed and confirmed. News reading, and writing, is a ritual act, moreover, a dramatic one. What is arrayed before the reader is not pure information but a portrayal of the contending forces in the world. Moreover, as readers make their way through the paper, they engage in a continual shift of roles or of dramatic focus.”

McGraw-Hill Higher Education(2001) pose the view that theorists in cultural studies maintain that the media represents ideologies of the dominant class in a society and are controlled by corporations, the information presented to the public is necessarily influenced and framed with profit in mind. They argue that Cultural Studies theorists, therefore, are concerned with media influenced and framed with profit in mind and how power plays a role in the interpretation of culture. In this research Communication will be viewed with consideration for the valuable contributions of these reputable scholars.

2.1.6. Effective Communication: All communications, intentional or unintentional, have some effect. This effect may not be always in the communicator's favour or as desired by him or her.

According to the wikipedia free encyclopaedia (2001), communication that produces the desired effect or result is effective communication. It results in what the communicator wants. Effective communication generates the desired effect, maintains effect and increases effect. It serves the purpose for which it was planned or designed. Possible purposes might be to generate action, inform, create understanding or communicate a certain idea / point e.t.c. Effective communication also ensures that the message is not distorted during the communication process.

2.2 .Development: the importance of communication in development

2.2.1 Development: The Collins English Dictionary - Complete and unabridged (2003) gives three definitions of development as the act or process of growing, progressing, or developing; the product or result of developing and a fact, event, or happening, especially one that changes a situation. Development involves change, new ways of doing things. It can mean growth of ideas, methods and positive change in circumstances. In the context of this research development will be linked with community as its adjective.

2.2.2. Community development: In a thesis entitled *Language use and the Mode of Communication in Community Development Projects in Nyanza Province, Kenya*, Omondi Oketch (2006: iii) comments that, the concept of community development is founded on the premise that changes in the living conditions of people are best effected by the people themselves, thus development in this sense consists of processes in which various groups are stimulated to improve aspects of their lives particularly by people from outside their community. Oketch (2006:76) goes on to say” Community development refers to the long- term process whereby people who are marginalised or living in poverty work together to identify their needs, exert more influence in the decisions which affect their lives and work to improve the quality of their lives, the communities in which they live, and the society of which they are a part.”

By referring to the relationship between communication and development, one can establish that in order for community development to take place, effective communication is an essential requisite. In Oketch (2006:77) Oliveria (1993) attributes the lack of significant strides in development in the Third World countries to ignoring effective communication between the development agencies and the targeted poor communities. He emphasises the importance of communication by pointing out that it “transfers ideas and knowledge in ways that enable the recipient to act upon the information received” (1993:103), thereby leading to development.

The UNDP, in its Human Development Report (1993:23) says, "People's participation is becoming the central issue of our time," and FAO adds to it saying, "and participation requires communication" .Commenting in a booklet on communication and development, the Director-General of FAO, Jacques Diouf, (1994) remarked that, development programmes can only realise their full potential if knowledge and technology are shared effectively, and if populations are motivated and committed to achieve success. He goes on further, saying that, only with communication will the project beneficiaries become the principal actors to make development programmes successful. Communication media and techniques can be powerful tools to advise people about new ideas and methods, to encourage adoption of those ideas and methods, and to improve training overall.

This view implies that effectively communicating with communities can provide them with the right information and understanding thus motivating and inspiring them positively to make development programmes successful. The opposite would also be true that if a community or beneficiaries of a project are uninformed sufficiently and lack the right knowledge and understanding, they would not participate fully in development initiatives and this can have a negative impact on the development of that particular community in question, thus communication, when effective, is very important in supporting and promoting development. An example can be sighted from responses given by some members of the audience in *Sussundenga* district during one participatory theatre performance captured in this research, after constantly receiving written and printed pamphlets and posters about how HIV/AIDS spreads, for so many years, they still lived with myths that the disease can only be transmitted sexually during the moment a man ejaculates out semen, thus one can be safe having unprotected sex as long as they do not ejaculate or if they ejaculate outside the female's body.

Some believed that condoms have tiny holes that let the virus through and that also the disease / virus can be found in the oily gel that covers the condom. Such myths have to some extent encouraged more unprotected sexual encounters and possibly exposed some community members to high risk of contracting HIV. One of the reasons for this could be owed to the impersonal and scientific explanations contained in pamphlets and posters about HIV/AIDS. To a community of predominantly low literate members, such communication offered by the printed material might not have achieved effective communication or the desired effect, it might not have been understood, as the case in the above example shows.

2.3. Rural and peri urban communities in Africa and Mozambique

2.3.1. Rural Africa

Africa is the world's second largest and second-most-populous continent after Asia. World Bank data(2009) states that more than 70 per cent of the continent's poor people live in rural areas and depend on agriculture for food and livelihood. Development, through access to electricity, schools, good housing, good health care delivery, good hygiene and sanitation, clean and safe water supply, transport and information has been poor in rural Africa compared to the urban area. The peri urban zone lies between the rural and the urban zones and is slightly better developed than the rural area, but not as developed as the urban. Poverty in Africa is predominantly rural. The *ruralpovertyportal.org* (2008) explains that Rural poverty in many areas of Africa has its roots in the colonial system and the policy and institutional restraints that it imposed on poor people. The rural population is poorly organised and often isolated, beyond the reach of social safety nets and poverty programmes. Increasingly, government policies and investments in poverty reduction tend to favour urban over rural areas.

Commenting about the situation in Africa Omondi Oketch states,

...the majority of the people in the rural areas are not speakers of the dominant languages of the development discourse, in most cases this is the official foreign languages taught in schools. Communication is a fundamental part in community development programmes and language emerges as a key factor in effective communication and implementation of these programmes (Omondi, 2006)

This scenario makes development in rural areas a great challenge. Working with rural communities on development issues becomes a unique task that demands unconventional methods of communication as compared to the urban population where electronic and print media can reach most of the target population.

Commenting in a FAO corporate document repository, Jacques Diouf, (1994), notes,

” most rural communities are characterised by reliance on traditional knowledge and production systems, based strictly on what has worked for survival in the past. This has led to a view that rural communities are resistant to change, even though their traditional wisdom has been hard-won and its reasoning is sound. Planners need to take this into account, as the first step of any planning

exercise. For this, and for all rural development activities, communication between local communities and national planners and policy-makers is of vital importance but, unfortunately, in rural areas it is at its weakest.”

A section entitled, ”The rural dilemma”, from a FAO booklet (2000) states that nearly 1 000 million people in developing countries, more than one-third of the adult population, are illiterate. Rural communities are often remote and difficult to reach; they lack the infrastructures and communication systems, such as newspapers, radios, televisions and telephones, as well as meeting rooms, offices and schools that help townsfolk keep abreast of developments and function effectively as informed participants. In rural areas, the challenge is to increase the quantity and accessibility of information, to ensure its exchange in appropriate ways, and to elicit more information from rural people themselves, to guide development planning.

2.3.2. Rural Mozambique

Information from the Southern and Eastern Africa consortium for monitoring education quality SACMEQ (1995-2012), describes Mozambique as a multicultural and multilingual country with 18 main Bantu languages and many dialects. It is predominantly a rural country, with about 71.4 percent of the Mozambican population living in many small settlements located in areas that are difficult to access due to a poor transport and communication network.

According to the International Fund for Agricultural Development - IFAD (2007), More than 80 per cent of poor households in Mozambique live in rural areas and poverty is predominantly a rural phenomenon. The road network is in very poor condition and basic services are inadequate. Two-thirds of rural people have to walk more than an hour to reach the closest health unit. Only 60 per cent of them have access to safe water. IFAD (2007) further states that, Poverty in rural areas is also closely related to lack of access to education. While 82 per cent of urban dwellers have access to primary school education, the figure drops to 57 per cent for the rural population. More than two-thirds of rural Mozambicans are illiterate, women are particularly disadvantaged. They have considerably less access to education than men, and therefore fewer skills. Health care is inadequate and the number of women who die in childbirth is high. Most rural women work in agriculture, and are primarily responsible for food crops. Their work loads are heavy and they generally play a crucial role in generating food and income for the family.

One theatre performance by *Shikisa* theatre group explores this issue by detailing the life of a young girl, *Jati*, denied of a chance to education and grown up dependent on her abusive and drunken

husband who beat her and their out of school children constantly and she was afraid to leave him, until she was half beaten to death one day, then she found strength to leave him and a new life of hope began for her and her children as they joined a community support group that, among other forms of support did small scale income generation projects project. The family found more hope and future through enrolling into day school for the children and night school for *Jati*. The positive message in the piece gave room to positive contributions coming from the audience. In this circumstance, the role of theatre became an effective one by dealing with a life issue through creating a character and shaping events in her life then inviting the audience to contribute in analysing, criticising and appreciating details of the character's life in a non offensive, free and entertaining scenario.

According to UN Mozambique key development indicators (2008), within the first level of primary schooling (EP1), girls' ratio against boys substantially improved from 0.71 in 1997 to 0.9 in 2007. Comparing the gross rate of completion of (Grade 5) has significantly increased from 38.7% in 2003 to 72.6% in 2007. With regard to the gross rate of completion between boys (80%) and girls (65.1) there is a significant variation. These outcomes reflect efforts towards reducing gender disparities in education, despite differences still prevailing. According to a World Bank report, published in 2010, the overall literacy rate percentage for adult female aged 15 and above in Mozambique was 41.47 in 2009 and that for males was 70.80. The UNDP 2010 report on the Millennium development goals for Mozambique reveals that in the rural areas, female literacy was 31.3% while in the urban areas it is 70.1%. Adult literacy rate is the percentage of people ages 15 and above who can, with understanding, read and write a short, simple statement on their everyday life.

According to conclusions reached on education in the UNESCO country report for Mozambique (2009)

- In rural areas, the fact that the mother cannot read and write increases the probability of the child attending school in 23.8%. The higher the academic level of the head of family the better the performance of the children.
- In rural areas, the fact that the mother in a family can read and write increases the probability of a 12 to 60 months child fulfilling the vaccination process in 20%, while in a mother with EP2 such probability is increased to 39%.
- In rural areas, a literate mother increase the probability of a child having the health card, therefore having contact with health services in 14%. A mother with EP2 increases such possibility to 22%.

- In Mozambique, a strong positive correlation is observed between the level of education of the mother and the nutritional level of the child at long term in rural areas.
- Considering that in Mozambique women mainly carry out agricultural work, the low percentage of literate women has negative consequences in the recourse to technology and other interventions aimed at increasing agricultural productivity.

This data has its place in the research mainly to indicate the important relationship that exists between literacy and access to information and overall development, and the impact it has on promoting or impeding effective communication and in turn community development. Low literacy rates, together with other conditions outlined about rural and peri-urban communities in Mozambique have an effect of determining how information directed to them can be packaged, in other words, literacy and a community's level of development influence the channel or media which can be used to facilitate effective communication and subsequently community education. Different types of media can be favoured to cater for different target audiences to achieve the best, desirable and anticipated outcomes in any communication. To explore this further, it is necessary to discuss what forms of media there are and how some can promote effective communication better than others in particular circumstances.

2.4. Media: Its Role in Development

2.4.1. Media: The term media is very broad. In this research it refers to channels of communication, designed to transfer information from one source, the communicator, to another, the receiver / audience or target group. Media can be classified into various groups, for example, Electronic media which includes television, radio, the internet and video among others; Print media which includes books, novels, magazines, photo images and newspapers and Oral or traditional media which, among other types, includes storytelling, theatre, discussions, hymns and songs performed in front of the audience. It is usually face to face communication. The major role of media is to facilitate easy and wide broadcast or dissemination of information from the sending source to the receiving audience, aimed at achieving a desired effect. *The Longman Dictionary for contemporary English* (2009), defines media as, all the organizations, such as television, radio, and newspapers that provide news and information for the public, or the people who do this work. The media is important in any given society. It is the main stream of information in society because it informs, educates, and entertains. Wikipedia encyclopedia (2009) explains that media fosters a common

culture, promoting ideas and theories of the country's political, economic, educated, ruling, cultural, and social elites. The media also allows those in power the ability to control what it reports or what the masses will or will not know.

In aspects of community development media can be used as a channel to disseminate information from project implementers and administrators to the target communities and beneficiaries. Through various forms of media, information can be spread and shared, leading to coordination and widespread understanding of goals, methods and objectives. In most national or community development campaigns, media plays a crucial role in spreading information and instruction from the implementers and the beneficiaries. The governments and organisations working to promote national development and to improve the living conditions of the population can effectively achieve their desired goals if they can effectively communicate and coordinate with the communities benefiting from their work. This task can be achieved through employing not only various channels but choosing the most appropriate ones. Different target communities can best be reached and can best respond to different forms of media.

2.4.2. Print and electronic media: strengths and limitations.

By referring to print and electronic media, one considers media such as television, radio, video, computers and the internet, newspapers, pamphlets, books, magazines, billboards, posters and body media like text and images printed on clothes such as T-shirts and caps, all containing one message of another. In Mozambique and most African countries, the urban areas are more developed compared to the rural and peri-urban areas, i.e, reference can be made to the section above describing conditions in rural Mozambique and Africa. According to the Belgian Development Agency (2010), by the end of the year 2008, around 615.000 households, mostly in urban areas, had access to the electricity grid, giving Mozambique a national electricity access rate of 12%. The electricity access rate in rural areas, where the population is very scattered, is less than 5%. The *Deutsche Gesellschaft für Internationale Zusammenarbeit - GIZ* (2012), says, at present only 16% of the population in Mozambique has access to electricity.

Rural and peri-urban areas are not disadvantaged in electricity access only, but also in other areas of development such as access to schools and education. Data from *IFAD*, (2007), shows that while 82 per cent of urban dwellers have access to primary school education, the figure drops to 57 per cent for the rural and peri urban population. More than two-thirds of rural Mozambicans are illiterate.

This implies that information disseminated through print and electronic media, since it requires access to electricity and one's ability to read and understand, has more success in reaching the urban population than it can have on the rural and peri-urban population. To reach a community that has no access to electricity and has few members who can read and understand, requires a different form of media than print and electronic media forms. This is the major limitation for these forms of media and this poses a challenge to most organisations working to develop rural and peri-urban areas. Pamphlets, booklets, posters and other written material which can be easily used to reach a large amount of literate audience, mostly urban, cannot do the same in the rural and peri-urban areas due to the low literacy rates there. Information can best be disseminated in rural areas through physically going there and establishing direct contact with the beneficiaries. One way of effectively overcoming the limitations of print and electronic media in rural and peri-urban areas has been to package and disseminate information through conducting seminars, training workshops and doing music and live theatre performances. This form of fusing education and entertainment has been at times referred to as 'edutainment'. Chisango and Goldstein (2004:2) define edutainment as "a process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience members' knowledge about an issue, create favourable attitudes, shift social norms and change the overt behaviour of individuals and communities".

Using theatre to educate communities on development issues has been widely referred to as Theatre for development (Tfd). Humanitarian aid work in Mozambique has tapped into the pulsating vein of local culture, through exploring theatre and music as instruments of community education. The community readily gathers around street theatre performances and become attentively engaged into its flow, its twists and its turns. Bearing in mind the socio economic and educational make-up of the Mozambican population, community education through theatre surpasses most methods quite significantly in its audience captivation effect.

2.5. Theatre for communication and development

2.5.1. Theatre

Theatre is defined in Wikipedia online encyclopaedia (2001) as, a collaborative form of fine art that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music or dance. The encyclopaedia traces the origins of the word "theatre" as derived from the ancient Greek word for *théatron*, "a place for viewing" *theáomai*, "to see", "to watch", "to observe." Oketch (2003; 84) notes how the terms 'theatre' and 'drama' are often used interchangeably in the field of drama and theatre although the terms refer to

two different types of dramatic expression. To help clarify them in this research, it is necessary to consider the distinction given by Mda (2001:203) that:

” Theatre refers to the production and communication of meaning in the performance itself, in other words a transaction or negotiation of meaning in a performer-spectator situation while drama refers to literature on which performances are sometimes based, the mode of fiction designed along certain dramatic conventions for stage representation” (2001:203).

Oketch (2006) refers to theatre for development as the use of performed arts in initiating and promoting active and collective communal participation in addressing societal concerns. According to Boon *et al.*, (2004); It has progressively become a more popular medium of addressing a plethora of issues such as justice, prejudice, health, environment, cultural, and economic poverty in the field of development. Oketch (2006) quotes (Mavrocordatos, 2004; Abah, 2002; Mumma, 1995; Frank, 1995; Boal, 1995), saying;

” Other terms that have been used to refer to the use of theatre in development include participatory theatre, popular theatre, community theatre, political theatre, theatre for integrated development, people’s theatre, theatre for integrated rural development, legislative theatre, education theatre, theatre in health, and edutainment.”

2.5.2 Theatre for Development or Tfd, is defined by the Wikipedia free online encyclopaedia (2005), as live performance, or theatre used as a development tool. Chisango and Goldstein (2004:1) define Tfd as, an interactive and participatory process, which uses theatre to help communities identify problems and propose solutions. Theatre for Development can be a kind of participatory theatre, that encourages improvisation and audience members to take roles in the performance, or can be fully scripted and staged, with the audience observing. It can encompass many different aspects and forms such as a spoken-word drama or comedy, a music, singing and/or dance production, a production with movement but no sound (mime) or participatory and improvisation techniques using any or all of the above. In such cases theatre becomes more than just entertainment. According to Mlama (1990: 33) ” Theatre becomes a process through which man studies and forms an opinion about his environment, analyses it, expresses and shares his viewpoint about it and acquires the frame of mind necessary for him to take action to improve upon it. As such, theatre is economic, social, political indeed life itself.” Theatre for development is wide and diverse in issues it can deal with. The theatre groups discussed in this research present theatrical pieces about many different issues under community development, for example, child abuse, children’s rights, hygiene, sanitation, nutrition, HIV/AIDS, birth registration, education, income

generation activities, family planning, Antiretroviral treatment and living positively with AIDS, among many other issues. This testifies The above statement from Mluma (1990:33) that " theatre is economic, social, political indeed life itself"

Boal (1995) points out another aspect of TfD, that it relies on the use of local and familiar resources to realise its full functionality. One of the key resources in a community is language. Therefore, the choice of language and the use to which language is put is central to people's definition of themselves in relation to the entire universe. By using a local culture, customs, language, expressions or dialect, theatre performers can reach the audience more effectively than generalised media products made outside the said community. Theatre, when fine tuned to a specific community, can become quite appealing or transform their very beliefs. Performances vary from straight drama, dance, puppetry and songs that are usually simple, catchy tunes with a clear message, while others are popular tunes infused with words carrying specific target messages (Mda, 1993). This becomes more effective through a skilled team of theatre performers. Oketch (2003:83) explains that since acting is a skill that is seldom readily available in the communities or even among development workers, TfD is often led by a team of theatre experts who work with different development workers to help to create theatrical performances that will carry messages in different sectors and concerns (Kamlongera, 1989; Mumma, 1995). This is exactly how the theatre group case studies focused in this research, *Shikisa* and *Africare COPE* theatre club did their work in Manica province, i.e. talented, skilled and experienced youths using local language, dialects and customs to educate their community in development related issues.

2.5.3. Why theatre?

Theatre has increasingly become an effective tool used by organisations, policy makers and programme implementers in educating communities and communicating vital information about development. It has become a useful tool especially in rural and marginalised communities. This fact can be owed to various qualities about theatre as media. Tim Prentki and Claire Lacey (2005), on a webpage about Tear Fund's work with theatre and communities, outline some of the key components about theatre that makes it ideal for work with rural communities. They say, theatre can break through language and cultural barriers and is an extremely useful communication tool comprising these points:

- Theatre does not require literacy skills or clever speaking to be effective.
- Theatre communicates with the whole person – not just with our thinking and reason. It appeals to our emotions, passions and prejudices. It can challenge us to face up to aspects of our lives that we try to ignore.

- It is an entertaining way of sharing information. Both adults and children learn best when they are interested.
- Theatre does not only use words. It can also communicate effectively using mime, dance and images.

In a journal article, E. O. Soola (2003:33), referring to theatre as popular (folk) drama, points out that,

” (Theatre) has for decades proved to be an ally in the development process, particularly within grass roots communities. Popular theatre techniques being rooted in traditional communication forms such as storytelling, recitations, dances, chants, songs, masquerades, and so on, serve ... to help people become sensitive to the problems addressed in theatrical performances, highlighting their own perceptions on the root of the problems and the possible solutions”

Gorge (1990:55) notes that, theatre is immediately compelling and possesses the ability to communicate directly to community groups, (it) involves the members of the community itself as producers and performers to design and articulate the message and substance of the entertainment. These assertions help bring out the unique feature of theatre and its greatest appeal to the public as not only entertainment and cultural but also educational.

Soola (2003:33) supports this by highlighting experiences with theatre, saying

” Often in rural communities, passers-by as well as standers-by are drawn, as it were, into the performance. Even rehearsals of interesting and topically relevant themes usually serve as crowd pullers. Mlama (1990) has observed in the case of theatre for rural development in Tanzania, that it was normal to see women with pails of water or baskets on their heads stopping for a long while to watch rehearsals even as they commented freely on the theme and performance or clap and laugh in agreement with the issues raised. Across Africa, Asia and Latin America, audience members familiar with local dance steps have been observed to spontaneously burst into singing and dancing to songs and tunes laden with relevant development messages”

Okech (2003:91) writes, the popularity of theatre as a communication tool stems from the belief that with the help of theatre, messages reach a larger number of people and that theatre, through its inherent entertainment value, is better suited to convey sensitive messages, than say, a series of lectures. The open, free and direct performance aspect of theatre in the community gives the performers a free platform to tackle sensitive issues affecting the community, in an entertaining, open and direct manner, without necessarily offending anyone. The performers hold a special power once they get on the platform, they are not personally held accountable for their words and actions, they can use the character they are portraying to express issues that would have otherwise been

impossible to express directly to anyone. Serious issues can be addressed. Through caricature, the performers can magnify and exaggerated certain behaviours and characteristics and playfully but seriously criticise them to bring out specific points and lessons while still remaining entertaining. In this aspect theatre can be seen as a unique art, best suited for community education. Mlama, in Oketch (2003:94) supports this, saying, the goal of theatre is to make people aware of their living conditions and to draw them as active participants into the development process by furthering the expression of their viewpoints and actions to improve their conditions, the people's culture and language holds key to the success of Tfd as a participatory tool.

2.5.4. Different methodologies of Theatre for development.

Using theatre for community development is a fusion of the art of theatre with education on community development issues. Many different themes and issues can be addressed to a community through theatre, for example encouraging child immunisation, hygiene and sanitation, staying in school, education, civic registration, responsible behaviour, teaching against domestic violence, gender inequality, voter education and much more. Using the Tear Fund International learning Zone Tim Prentki and Claire Lacey (2005) highlight more ways theatre has been and can be used in community development including:

2.5.4.1. Educational propaganda: Governments and Non-Governmental Organisations - NGOs may use theatre to deliver messages in a 'top-down' approach. For example, a development agency or community group may use a play encouraging the use of solar cookers as a means of preventing the removal of trees. Although this can be an effective way of passing on information about an issue, it will not be effective if it ignores the local situation, culture and the knowledge and experience of the audience.

2.5.4.2. Encouraging participation Theatre for development can encourage active participation from people whose voices are not normally heard in the community. Stories are used to help people express their understanding of what happens to them in their daily lives. These stories can encourage real participation. Theatre for development turns private, individual stories into public, collective dramas.

2.5.4.3. Advocacy Theatre can provide a way for the audience to participate in the issues raised. It can have a much greater impact than other forms of advocacy. Theatre can challenge people who may be able to respond to and take action about the issues raised.

2.5.4.4. Therapy Drama can be used as therapy to help people deal with trauma and emotional problems. This usually requires special training and understanding.

2.5.4.5. Helping people develop their own stories

Stories can be used to help individuals and communities make sense of their place in the world. Outside facilitators planning to use theatre with a community need to spend time building up relationships with individuals. They need to build trust and confidence with people, by showing humility and interest and gaining understanding of local issues. People could be asked to share their histories or to sing favourite songs.

Sharing stories about the past requires trust and openness. Facilitators can offer their own story first, and then encourage other people to do the same. By sharing a variety of stories, the most important aspects of the community will gradually emerge.

2.5.4.6. Developing stories

There are many techniques for example getting people in pairs to tell each other stories. Then the listener can retell the story they just heard to another person. Or participants could pass one story round a circle, with each person making slight changes each time the story is retold. These stories can then be told to the other groups. Decisions about what is included in the stories will reveal a great deal about the group as a whole – how they feel, what they think and believe, and how they relate to others in the community. Real life stories and events can also be turned into plays.

2.5.4.7. Exploring issues: Many sensitive issues, which may be too delicate or dangerous to discuss openly, can be explored through the use of drama. Playing the role of a different character allows people to say things that would not be possible in their own voices. Humour can sometimes help to share difficult or sensitive issues in ways that do not cause offence.

2.5.4.8. Alternative situations: People do not have to base theatre around their present situation. Other situations or different cultural settings can be imagined. Theatre can sometimes provide several alternatives in the story with their resulting consequences, rather than providing any one definite solution. This can encourage people to think through the alternatives and consider how they, personally, would respond.

2.5.5. Theatre and the Mozambican Cultural Fabric.

In their description of Mozambique, (Leonor *et. al.* (2007) explain how in Mozambique, theatre and dance form an integral part of culture. They comment that despite the influence of Islamic coastal traders and European colonisers, the people of Mozambique have largely retained an indigenous culture based on small-scale agriculture. Mozambique's most highly developed art forms are wood sculpture, music, dance and theatre. The official language is Portuguese and this is the major language of instruction, English is also gaining ground and has been nationalised in all public

schools but only from upper primary school level so far. However, this language is spoken by only about 30 percent of the population, mainly those who are resident in urban areas. The urban dwellers, the middle and upper classes continue to be heavily influenced by the Portuguese colonial and linguistic heritage. Dance, mime and other expressive forms such as theatre are deep rooted in Mozambique's cultural fabric. It is perhaps for this reason that theatre, along with dance and poetry has been used to express individual and group / community sentiments for generations across the country's social fabric. At marriage, funeral and other local ceremonies and at schools and community gatherings, dance, theatre, poetic chants and lamentations are performed to a captive/ attentive/live audience. Mozambique's major ethnic groups encompass numerous subgroups with diverse languages, dialects, cultures, and histories. Many are linked to similar ethnic groups living in neighboring countries. The north-central provinces of *Zambezia* and *Nampula* are the most populous, with about 45% of the population. The estimated 4 million *Makua* are the dominant group in the northern part of the country--the *Sena* and *Ndau* are prominent in the Zambezi valley, and the Tsonga and *Shangaan* dominate in southern Mozambique. This study is focused in Manica province in Mozambique, bordering westwards with Zimbabwe, where the dominant groups and dialects include the *Manyika*, *Chiute*, *Barue*, *Sena*, *Ndau*, and *Nyungue*. The strength of the theatre projects discussed in this study, based on the activities conducted by *Africare* and *Shikisa*, is that the theatre groups are made from within the cultural and ethnic group where they live, so the theatre is done in the local dialects and traditional language, by people from more or less the same community, making it more possible to be correctly interpreted and effectively communicated.

2.6. Summary of Literature Review.

The literature review section dealt with key areas in the research which primarily sought to bring out scholarly views to help in understanding what role communication plays in development. The chapter defined the terms communication, with emphasis on effective communication, development and community development. The chapter also highlighted how media plays a key role as a channel for communication and a way to pass development and other information. Sources explaining factors to be considered when choosing the right media for the right target group were discussed, leading to an exploration of the challenges arising when educating and communicating with rural communities. Special conditions affecting rural and peri urban communities were discussed and sources consulted outlined uniform features and characteristics affecting rural and areas in Africa at large and Mozambique specifically. Among these, poor access to electricity and schools, resulting in low literacy rates were identified as the major impediments to print and electronic media forms as effective channels for community education and communication in rural and peri-urban. The

definition of theatre was highlighted and various authorities discussing theatre for development as well as the unique characteristics of theatre that make it an ideal media form for community education and communication were explored in the literature review. Different methodologies of using theatre were discussed, for example as educational propaganda, for advocacy, to help community participation, helping people develop stories, and as therapy. Emphasis was also given on the fact that the entertainment and artistic aspect of theatre fused with the various themes of community development makes it an ideal medium for community development and education. It is an effective form of 'edutainment' The next chapter, goes on to explain the methodology used to conduct the research and to outline the research design, how the sample was selected from the population, which instruments were used to collect data and which benefits and limitations came with these data collection instruments.

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CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION.

This chapter will be a presentation of the layout of the research and its design. It will explain the population sample and how it was selected. The chapter will outline presentation and analysis procedures which the researcher employed to reach the research outcomes and conclusions. In the chapter, it will be highlighted how the researcher intends to gather data during the study. The design adopted was adjudged capable of facilitating efficient collection of valid and reliable data. In this section, the researcher highlighted the strengths and weaknesses of the chosen design and its instruments. The researcher employed three different data collection instruments in this study to ensure that the findings can be generalised to other settings due to the reliability and validity of the gathered information. This chapter is organised into the following subheadings: Research design, Population, Sampling procedure and size, Data collection instruments, Data collection procedures and Data presentation and analysis procedures.

3.2 RESEARCH DESIGN

The research design chosen contains elements of descriptive, qualitative and quantitative data. It is descriptive in the sense that it describes phenomena in their natural surroundings without experimental manipulation as outlined by Masuku (1999: 25), the data is collected first hand from its natural surroundings and it is deductive. Masuku (1999: 26), also points out that descriptive research normally opts for approaches which involve fewer subjects, for example case studies. This research is a case study based on the activities of five theatre performance groups. This research is also qualitative, since it deals with observation based data. Qualitative research, according to Chawawa (1999:50) does not involve numbers and counting, and usually has a broader focus than that of quantitative research. It involves observing events in all or most of their complexity, rather than focusing on just a few aspects. The reason for choosing the qualitative element in this research, lies in the fact that it is flexible and the researcher is the key collector of the information and the data is collected as words, pictures and numbers. Parts of the research also describe situations in narrative numbers. In this study, qualitative research provides information about how the theatre groups use theatre as a tool for community development. However, since there are some statistics and numerical figures involved for grouping and quantifying respondents, there is also an element

of quantitative analysis in the research. Quantitative research involves numbers and counting, and this study has tables, graphs and charts that show numbers of respondents as well as percentages of views and other statistics.

3.3 POPULATION

It *would* be a nearly impossible and cumbersome task that is be too expensive, too time consuming and too laborious to observe all the theatre groups working in Manica province's peri-urban and rural districts. The information obtained would *also* be too bulky for the researcher to analyse and this would compromise the accuracy of the research. For this reason a census will be conducted where a small group of the entire population of theatre groups, called a sample, will be selected. Best and Khan (1993:13) define a sample as a small population selected for observation and analysis. Wimmer and Dominick (2000:81) see a sample as a subset of the population that is representative of the entire population. The sample will be selected through a stratified random sampling method and will represent a pattern of respondents in the whole population.

3.4 SAMPLING PROCEDURE AND SIZE

In this study, respondents to interviews and questionnaires were selected randomly from a population of rural community members, district administrators, humanitarian project staff and government department representatives. The sample of theatre groups used as Case study was drawn from a population of 84 performing theatre groups, selected through a stratified random sampling technique.

3.4.1 Stratified Random sampling method

The research will be limited to studying the activities of a total of five theatre groups. Five groups were selected to promote the feasibility and validity of the research through ensuring a wide representation of the sample, i.e. tracing the activities of a theatre group in each of the five districts the research is covering. Of the five theatre groups selected, four of them working under *Africare Mozambique* in each of 4 rural districts (*Gondola, Barue, Manica and Sussundenga*). The fifth theatre group, *Shikisa* is working in *Mudowe* community, a peri-urban community, outside Chimoio City. The research sample was chosen through the stratified random sampling technique.

This method is, according to Masuku,(1999) used when the research population consists of certain distinct subgroups which are likely to be affected differently by the variable under investigation, thus a proportionate representation of the subgroups will be the sample. From the entire population of 84 performing theatre groups in 6 districts (4 rural and 2 peri-urban),two major subgroups have been identified. One is the group consisting of 4 independent theatre groups working in 2 peri urban districts around Chimoio City, from these, one group, *Shikisa* was be selected randomly. The other major subgroup consists of 80 theatre groups working in the *Africare COPE* project in 4 rural districts in the same province, Manica. These 80 will be divided further into 2 distinct subgroups (40 School based theatre clubs and 40 Community based theatre clubs), and these will, once more be further divided from the 4 rural districts covered by the COPE project to ensure one group is selected from each district. Therefore, one group will be selected from each of the 4 rural districts, bringing this sample to 4 *Africare COPE* theatre groups, (2 School based and 2 Community based).

- **School based *COPE* clubs:** are made up of between 30 and 35 school going orphans and vulnerable children aged between 13 and 19, meeting two to three times weekly (at school) to learn about child rights, life-skills and community development issues like HIV/AIDS, health care, hygiene, sanitation, civil rights, education etc., under the supervision of *COPE* club patrons (usually two school teachers) trained by *Africare*.
- **Community based *COPE* clubs:** made up of about 30 to 35 out of school orphans and vulnerable children aged between 5 and 21 meeting two to three times weekly (at a community centre) to learn about child rights, life-skills and community development issues like HIV/AIDS, health care, hygiene, sanitation, civil rights, education etc., under the supervision of a *COPE* club patrons (usually two representatives / caregivers from the Community Caregivers Committees- CCCs), trained by *Africare*.

Each theatre group worked in its own community and did not overlap into another, thus the study represents five separate communities i. e the four rural districts and one community in the peri urban district of Chimoio City.

3.5. THE DATA COLLECTION INSTRUMENTS

3.5.1 THE QUESTIONNAIRE

A questionnaire is defined by McDonald & Micikas (1994:6) as a formal written set of close-ended questions that are asked to respondents in a research study. The researcher used the questionnaire in

the study as reinforcement for the interview and participatory observation techniques used in the study. The questionnaire has numerous benefits as follows:

3.5.1.1 Benefits of using the questionnaire

- Collected data can be easily summarised and reported since questions can be asked in formats (multiple choice, ranking, etc) that provide for easy tabulation and summarising.
- It is Time-effective for use with geographically dispersed or large numbers of people they can be easily sent / delivered to people through mail, hand-post, or other media The questionnaire can be very helpful when in need of official responses from respondents who cannot easily make time for interview, especially due to the nature of their work, for example district administration, government and health personnel, whose contribution is vital for this study.
- It is also relatively inexpensive, after designing the questionnaires, they can be copied and distributed.
- The great thing about questionnaire is that they offer the respondents an opportunity for expression without fear of embarrassment (anonymity), this can benefit the research in that anonymity can help provide more truthful and thoughtful answers.
- It permits people time to think about answers, thoughtful answers will usually be less colored by emotion and can be relatively bias free.
- Questions can be used or modified from other instruments, can be compiled from a variety of materials, for examples some of the questions included in the interview can also be asked in the questionnaire to eliminate some level of bias that may have been caused by the researcher's physical presence.

The questionnaire also has a few limitations, as followed:

3.5.1.2 Limitations/Disadvantages of using the questionnaire

- It gives Limited provision for unanticipated responses by the respondent

- Questions and answers can be interpreted differently.
- Language or vocabulary may be an issue for some respondents and this may affect their understanding, as a result their responses might not be certain.
- They only work with respondents who can read and write.
- Generally, people can express themselves better orally than in writing.

3.5.2 THE INTERVIEW

The researcher also employed Interviews as a means of gathering data from the respondents. It involves orally asking the respondent questions which they respond to immediately. According to *The National Oceanic and Atmospheric Administration - NOAA (2003)* Interview means one or more series of active interchanges between two or more people. They can be conducted either face to face or via technology, can be conducted via telephone, video conference, or even on-line via the web. Masuku (1999:52), says the interview is another way of gathering information, used where detailed information is required and the respondents are few. It has the great advantage that the researcher is assured of responses and can further probe and get more information. The disposition of the respondent can tell you how valid the information being given is. To the researcher, interviews conducted with community members and audiences during theatre performances as well as some project staff members working in the districts, provided great insights and information. The interview provides many other advantages, as follows;

3.5.2.1 Advantages of the interview

- Collecting data through interview is relatively inexpensive to conduct. Not much material is required other than the interviewer's time and the interview plan. Interviews with theatre audiences could be done easily during or after the performances.
- Variety of perspectives can be elicited during an interview and the researcher had possibility of probing for understanding.

- Interviews conducted within the research were a very useful way to build rapport with audience / participants and a chance to be open to what they have to say, making it possible to generate broad and deep data about system.
- The Interviewer can clarify questions, watch the participants' body language to determine if they understood what is being asked. The Interviewer can also clarify answers from the interviewee, If there is an answer that is not quite clear, it can be clarified on the spot to produce better data
- Another major advantage of using the interview to collect data for this study is that the researcher could receive additional information through nonverbal clues, watching the interviewee's body language for understanding, interest, restlessness, etc. This allowed the researcher to tailor the interview appropriately to gain the most information possible while maintaining rapport.

3.5.2.2 Disadvantages of the interview

Collecting data through interview also has some limitations which include:

- It is time intensive to interview many people one at a time, Focus groups with several people can, however, be productive as long as the interviewee keeps the group on task.
- Data can be difficult to organize and quantify from open-ended interviews. Planning up front can help. Interviewee should assist in data analysis to correctly categorize answers
- Self-reporting of participants may bias data. Interviewees might be hesitant to review any shortcomings, even if training could help them
- Some interviewees tend to feel self-conscious and have to be comfortable, relaxed and well organized to help avoid feeling this way.

3.5.3 PARTICIPATORY OBSERVATION

Participatory observation was the most used method of data collection in this research. It is a method of data collection based on watching a process or skill and systematically recording the events. Masuku (1999: 51) writes that observation is one of the most natural ways of collecting information. Time permitting, an observer can sometimes join the group and work with them in the

task to be observed over a long period. This enables the subjects to get used to the observer's presence and go about their business as if the observer was not there. This is called participatory observation. It can yield more detailed and more reliable information than the ordinary non-participant observation. In this study the researcher was able to benefit from participatory observation through working as a volunteer at *Shikisa* for a period of six months and working full time for *Africare* Mozambique as a Communication Officer for a period of one year and a half, during which time the research was being conducted and the target group has become very used to having the researcher around that their responses and actions were not affected. Some more advantages of participatory observation include:

3.5.3.1 Advantages of Participatory observation

- Being a passive observer, one can see an entire process in action. Additionally, the researcher does not 'color', disturb or affect the process by getting in the middle or otherwise interrupting.
- It works best with specific skill-based tasks so this was very appropriate considering the researcher's interest and knowledge in theatre and media.
- It generates data about actual behavior, not reported behaviour, Observation does not mean interpreting what is seen, only reporting it.
- Being an astute observer, the researcher could recognize interaction problems not easily described by participants, For example, participants may not be aware of body language and attitudes that may be misread by others.
- The observer can follow action at different points in the system, for example when observing a specific performance, the observer could figure out when a step has been missed or an error is made.
- Administrative costs could be kept to a minimum, in general, the costs of observing was minimal since the researcher's job description and responsibilities at *Shikisa* and *Africare* included observing, monitoring and reporting on the theatre performances and the audiences' responses.

3.5.3.2 Disadvantages of Participatory observation

- It requires process and content knowledge by the observer, without context, one may not understand what they are observing.
- The observer can disrupt or alter the system, and should gain the trust of the participants and assure them that it is not a test, otherwise the data collected will not be genuine representation of reality.
- In some cases an observer can be seen as a spy and there may be an inherent mistrust of the observer by the participants.
- Data can be skewed by observer's bias, it can be hard to remain neutral while observing the actions of others, especially if one witness actions that "hit close to home" and have a preexisting opinion regarding such.
- Data is not easily quantifiable, and the observer should come up with a method to quantify before the observation or data collection begins, such as timing an activity, or counting an activity or indicating an action or response.

3.6 DATA COLLECTION PROCEDURES

The researcher was the main collector of data through participatory observation, interviewing and administering questionnaires. The researcher made appointments for interviews with district administrators and project staff, but interviews with community representatives and members of the audience during theatre performances were conducted as 'on the spot' interviews. The questionnaires were designed with an introductory letter explaining the purpose of the study as well as the procedures for filling them out. They were delivered to the right respondents personally by the researcher and a brief verbal explanation was given to clarify the purpose, arrangements for return and collection, after completion, were set in consultation with the respondents in consideration of the project timeframe. Participatory observation was conducted by the researcher as he was attached and worked with *Shikisa* and *Africare Mozambique* in all field work during the time the research was conducted.

3.7 DATA PRESENTATION AND ANALYSIS PROCEDURES

The data collected in the research was sorted and presented in tabular form using figures converted into percentages. This was done to ensure easier reading and comprehension of the data presented. Percentage readings are easier for putting outcomes into perspective as compared, for example, to presenting cardinal numbers and totals. The research data was analysed, interpreted and discussed. The researcher's interpretation was linked to the assumptions and sub problems raised earlier in the research as well as other views expressed in the Literature review. Interview responses were analysed and interpreted based on question findings. The researcher was able to draw out some conclusions and make recommendations concerning the extent to which theatre can and has been used as a tool for community development in rural and peri urban areas. The data presentation design was specifically favoured because the researcher is convinced that it is a simple design and layout of data collected and findings that will make it liable to easy understanding by those who might need to Consult the project. The researcher considered the tabulated figures, graphs and pie charts to be idea description methods and outline of the issues discussed. Though the questionnaire's analysis was done quantitatively, the interview and observation data was analysed qualitatively to ensure easier interpretation of the research findings.

3.8 CONCLUSION

This chapter dealt with the research design and methodology which was used to collect data and the research findings. The descriptive, quantitative and qualitative survey methodologies employed were considered suitable and appropriate due to the large size of the research related population and the nature of the study, otherwise making it difficult to gather data under any other design. Chapter four, which follows now, will present the data that was collected using the above mentioned design, methodology and tools. The presentation, analysis and interpretation of this data will also be carried out in the fourth chapter.

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CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 INTRODUCTION

The purpose of this study is to investigate the role (being) played by theatre as a tool for social communication and community development in rural and peri urban communities in Manica province. The data presented in this chapter was collected through the use of questionnaire, interviews and participatory observation methods. The data was analysed using the frequency tables, bar graphs and pie charts. The frequencies and other figures were then converted into percentages as a way of illustrating the number of respondents's opinions based on issues which had been highlighted in the questionnaires and the interviews. Some of the issues raised in the questionnaire and interview questions were issues raised in the sub questions, assumptions and views raised in chapter one and chapter two of the study. The presentation analysis and interpretation were carried out item by item as per questionnaire. In the discussion linkages were made to relevant ideas and issues covered mainly in chapters 1 & 3 of the study. Open ended questions as well as some observed issues were analysed qualitatively. Qualitative analysis was also applied to the observations and interviews conducted in this study.

4.2. RESPONSES TO QUESTIONNAIRES

4.2.1 Responses to Close ended questions

A total of 50 Questionnaires were administered to the respondents who included community members, staff working with development organisations, government officials at district and provincial levels, school teachers, health personnel, community leaders, theatre audiences and theatre performers selected from the 5 target areas (4 rural and 1 peri urban district).

Data gathered from questionnaires administered one week before the start of theatre performances revealed that in most communities, information and access to it was not very wide. The community members were either uninformed or misinformed about many aspects of community development and generally, issues relating to the improvement of their living standards and development of their

communities. 35% of males and 22% of the female respondents could not correctly name three or more ways that HIV transmission can be prevented.

Questionnaires administered at least one month after the theatre performances began in the communities, data collected revealed that 85% of males and 80% of female respondents could correctly identify at least three ways that HIV transmission can be prevented. Data gathered about the same question from children between 12-18 years revealed an increase in knowledge levels from 17% to 48% for males and 13 % to 52% for females. The percentage of respondents between the ages of 12-18 years of age who owned birth registration certificates increased from 17% to 43% for males and from 14% to 37% for females. The increase was aided by the fact that theatre performance about birth registration was usually accompanied by mobile birth registration crew that issued the certificates to applicants.

Following performances about the importance of designing a succession plan, a will or a future plan for children to benefit from following the death of one or both parents, the percentage of respondents in who reported that at least one member of the household had made a succession plan for the future rose from 25% to 61% of males and 45% to 62% of female respondents. The issue of succession plans has been of concern in light of the increase in vulnerability and poverty among children who have become orphaned through HIV or other causes. The poverty and vulnerability has in some cases been brought by members of the extended family seizing property and wealth from the children after the death of one (usually the father) or both parents. Through informative and educative campaigns using theatre, information about succession plans became widely known, accepted and put into practise.

Table 1: Results from questionnaire administered on Rural and Peri urban Households 1 week before the theatre groups have performed and 1 month after the theatre performances

Response to Interview questions on Households in rural and peri urban communities before and after the theatre performances.		
Phase of study	ONE week before the Theatre %	At least ONE month after the Theatre %
1.1 Household respondents who could correctly name 3 or more ways that HIV transmission can be prevented		
Males	35	85
Females	22	80
1.2 Household respondents who agree that a child should be allowed to stay in school if s/he is HIV positive.	35	85
1.3 Household respondents who reported that they would not mind buying vegetables from an infected vendor or sharing the same community facilities with them		
Males	22	68
Females	36	74
1.4 Household respondents who reported that at least one adult in the household had made a succession plan for the future		
Male	25	61
Female	45	62
1.5 Household respondents who could correctly name at least 3 signs of depression in children		
Males	35	40
Females	25	60
1.6 Household respondents who said that they owned a national ID and a birth certificate		
Males	52	68
Females	32	52
QUESTIONS FOR CHILDREN AGED 12-18		
1.7 Children aged 12-18 who could correctly name 3 ways that HIV transmission can be prevented		
Males	17	48
Female	13	52
1.8 Children aged 12-18 who possess birth certificates		
Males	17	43
Females	14	37
1.9 Children aged 12-18 who reported that they had attended any life skills training during the last 6 months		
Males	19	31
Females	19	44
1.10 Children aged 12-18 who reported that they had not missed more than three consecutive days in school within the last 6 months		
Males	62	67
Females	53	57
1.11 Children aged 12-18 who can identify signs and symptoms of malaria		
Males	19	45
Females	23	63
2.11a Children aged 12-18 who can explain a balanced diet		
Males	18	52
Females	13	58

2.12 Children who identified ways of reducing malaria in their homesteads		
clearing grassy areas	14	20
Covering ditches and open trenches	29	50
cleaning up rotting fruit fallen from their trees	06	58
correctly disposing garbage such as empty cans and containers	23	48
Other	14	34
Wearing long sleeved clothes	35	50
Using a treated mosquito net	50	60
2.13 Children aged 12-18 who could list two benefits of voluntary counseling and testing for HIV		
Males	30	57
Females	18	55

When they carried out the Voluntary counselling and testing for HIV (VCT) campaign in the rural and peri urban district, *Shikisa* and *Africare* prepared mobile counselling and testing units to administer tests on the spot, during or after the informative theatre. Data from respondents to the questionnaire revealed that the percentage of male and female respondents between 12-18 years who could list at least two benefits of VCT for HIV rose from 30% to 57% and from 18% to 55% respectively. By linking VCT with theatre performances to educate the community on its benefits, VCT centres managed to increase the number of people coming for the service.



Above: A picture showing youth theatre performances at a local community center, educating the audience about benefits of early Voluntary Counseling and Testing (VCT) and how the process works. (Photo by Santino Zhakata)

Table 2: Showing Increased access to information on health care and nutritional support for Rural and peri urban villagers where the theatre groups have performed.

RESPONSES FROM QUESTIONNAIRES ADMINISTERED TO RURAL & PERI URBAN HOUSEHOLDS		
Phase of study	ONE week before the theatre performance %	At least One month after the theatre performances %
4.1 Household respondents who reported that they or a household member had received information or attended at least one nutritional education session (theatre or other) over the past 6 months		
Males	11	37
Females	6	35
4.2 Household respondents with backyard garden	54	77
4.3 Household respondents keeping small animals for meat/food	53	72
4.4 Household respondents who showed that they understand what 'balanced diet' means		
Males	32	57
Females	46	68
4.5a Household respondents who have knowledge of or have registered for a 'Poverty Certificate'	35	78
4.5b Reasons for non-registration:		
Do not know where to go	73	59
Cannot afford the registration fee	26	3
It is too complicated	4	4
Place of registration is too far	20	10
Cannot afford the bus fare	3	2
Do not know	21	11
Other	1	2
4.6 Children aged 0-18 who have been immunized.		
Males	38	44
Females	37	45
4.7 Children aged 5 or under who have had diarrhea at least three times in the last 6 months		
Males	55	56
Females	58	58
4.8 Children aged 12-18 who were able to list at least 3 ways of keeping good personal hygiene.		
Males	39	62
Females	47	73

Following the administering of questionnaires one week before and at least one month after the performances by theatre groups in different communities, the researcher compiled the data outlined above to outline increased access to information on health care and nutritional support for Rural and peri urban villagers where the theatre groups have performed. The percentage of household respondents with a garden in their backyard of compound increased from 54% to 77%. The importance of having a household garden has been emphasized in the theatre performance as a way of improving household access to food supply also enhancing opportunities for growing nutritious

food supply. The lesson was coupled with that of encouraging the planting of fruit orchards and rearing small animals such as guinea pigs, rabbits and chicken as sources of meat and protein for the family.

The percentage of respondents with households rearing small animals for meat rose from 53% one week before the theatre performances began to 72% at least one month after the theatre performances began in the communities. Knowledge of what 'balanced diet' means rose from 32% to 57% among males and from 46% to 68% among female respondents within the same areas and period. Immunization campaigns conducted by the district health department linked with theatre performances for community education and encouraging immunization of children, resulting in an increase in child immunization, indicated by respondents from the questionnaires showing 38% to 44% for males and 37% to 45% at least one month after the campaigns. Of respondents between 12-18 years, 62% of males and 73% of females were able to list at least 3 ways of keeping good personal hygiene, at least one month after the theatre campaigns began compared to 39% among males and 62% among women respondents one week before the campaigns.

Table 3: showing responses to the question *Do you agree that theatre is popular for community education in rural and peri urban communities?*

Response	No.	%
Strongly agree	25	50
Agree	15	30
Strongly disagree	3	6
Disagree	2	4
Not sure	5	10

The majority of respondents, an overall of 80%, agreed that theatre is a popular way of educating communities in rural and peri urban areas. From a total of 10% who did not agree that theatre is popular way of educating rural and urban communities, justified their view by remarking that the radio is more effective, even though some of them also ended up mentioning theatre on radio as effective.

Table 4 showing people indicating from which media they get information the most to the public in rural and peri urban areas.

Response	No.	%
Television	2	4
Radio	20	40
Printed material	3	6
Theatre	20	40
Speech or Public address	5	10

Respondents saying radio and theatre are the major ways information is passed in rural and peri urban communities amounted to the majority, with 40% each. Only 6% identified printed material as the most common way of getting information in rural and peri urban communities. 10% identified speeches and public addresses / announcements as the most common way of getting information around.

4.2.2 Responses to Open ended questions

a) Respondents views regarding use of theatre for education in rural and peri urban communities.

From the data gathered from open ended questions from the Questionnaires, 58% of the total of respondents expressed support of the use of theatre for community education. They cited that it is an enjoyable, entertaining and fun way to learn about things, 32% from these also mentioned the fact that theatre is appealing to people of all ages, whether young or old and when done in the local dialect they can learn many things since it can be well understood. 50% of the respondents who regarded theatre as an ideal way of educating the community, mentioned also that in rural areas most do not learn much from reading so theatre makes it easier to understand many things.

b) Respondents' views regarding what strategies could be used to make rural and peri urban community members more receptive to education and information.

Responses to this question were varied. From the total of 50 respondents 8% left it blank, 4% wrote that they did not know. From those who responded in detail 26% mentioned that (the government) or in general, development practitioners can do more visits to the areas and clearly explain what they wish to say and not rely on the radio or papers. 52% of respondents mentioned opening offices in the rural area as an option since the rural communities are usually far away from many administrative centres.10% of the respondents mentioned training representatives from each community who would serve to respond to questions and issues in the community, as a positive thing to do.

c) Respondents views regarding how effective print media is in passing information in rural and peri urban areas.

From the total number of respondents, 88% mentioned that print media is not very effective since not very many rural community members are able to read or fully understand written information especially if it is technical, as is usually the case with community development information. An example was given about how in rural areas most people, the elderly especially, use paper for various purposes such as for rolling tobacco in to smoke, to light fires etc, that even their children or grandchildren's school text, exercise and notebooks are not spared. Paper is also easily damaged through moisture and wear and tear, thus the information is easily lost.

d) Respondents views regarding What is their favourite electronic media form and how effective it is in rural and peri urban areas.

Over 92% of respondents mentioned radio as their favourite electronic media form and only 8% mentioned television. Radio was considered quite effective. 78% of respondents mentioned that radio is an effective form of communication in rural and peri urban areas, especially if it is transmitted in the local dialect. Radio is affordable for most households and does not always require electrical connections but can run well on batteries and a good transmission. In each of the districts covered by the research, radio reception is an average of 88% coverage.It is both a source of entertainment and information.

e) Respondents to which programmes are the most popular on Radio in rural and peri urban communities.

Table 5: showing which programmes are the most popular on Radio in rural and peri urban communities.

Programme Type	No.	%
News	5	10
Music	20	40
Drama/Theatre	16	36
Talkshows	5	10
Other	2	4

The respondents mentioned a number of popular radio programmes. 10% mentioned that they like listening to the news on radio, 40% said music is their favourite, 35% mentioned radio drama and theatre, 10% identified radio talk shows as the most popular and 5% mentioned other specific programmes which included notices and announcements about births, deaths, lost and found property etc. One, cross cutting factor in all the responses was, however, that most respondents said that these programmes are popular mostly if they are broadcasted in the mother tongue or local dialect and are not as popular when they are in the Portuguese language.

d) Respondents to views regarding where they go first when they feel ill.

Table 6: showing where respondents go first when they feel ill.

Where to go when ill.	No.	%
Local Clinic	17	34
Traditional healer	11	22
Religious/Spiritual healer	16	32
Other	3	6
Wait to heal by itself	3	6

Responses to the question revealed a range of opinions from the respondents concerning where they go first when they feel ill. The overall view was that people try various options depending on their personal beliefs and value system and the circumstances they find themselves in. 35%, which is the majority of respondents identified the local clinic as their first point of call when they fall ill, but closely behind 33% identified religious / spiritual healers and 22% traditional healers as their reference when they are ill.

This is mainly so considering the beliefs that most rural communities have regarding the power and role of spiritualism in the life of the individual. Some believe that when one is ill, it may be a result of ancestral spirits trying to say something or a fellow community member bewitching them, for this reason they may opt to seek explanation in the spiritual realm through religious or traditional practices. This scenario partly explains a lot on how myths diseases such as AIDS have been understood in most traditional, communal circles. It has been justified in many different ways and equally many different remedies have been suggested by spiritual and traditional healers, thus promoting myth and misconceptions about the disease that plague many villagers.

The fact that clinics are also far away in many rural communities leads most villagers to find it easy to consult local religious/ spiritual healers and traditional healers who are usually close at hand, in health matters. This has been one issue that theatre practitioners have sought to address, serving to refer people to formal health care centres instead of the traditional and religious healers.

4.3 INTERVIEW QUESTIONS

The researcher conducted a series of interviews with community members, staff working with development organisations, government officials at district and provincial levels, school teachers, health personnel, community leaders, theatre audiences and theatre performers. From interviews conducted, the researcher compiled the following information from the respondents. Some of the key questions asked in the interviews and the narrative of their responses are outlined below.

a) Which are the major social issues that need addressing in your community / area?

The researcher conducted interviews with community members, health personnel, district administrators, project staff and school teachers from the 4 rural districts and the peri urban district,

a number of social issues were highlighted as special areas of concern in the development of the area. Some of the major social issues identified included:

- A reduction in deaths related to HIV/AIDS and the subsequent reduction in families affected by the disease, and the population of children orphaned through AIDS.
- Increased knowledge about how to live with people infected with AIDS.
- How to reduce the incidence of malaria
- How to reduce deaths related to dysentery, diarrhoea and cholera.
- Sending children to and keeping them in school.
- Poor access to clean and safe water for domestic use
- Domestic violence.
- Family planning methods

b) What message have you learnt from this theatre performance?

From the total of respondents interviewed from the audience of theatre performances, the researcher compiled the following responses concerning what messages, if any, they have learnt personally through theatre performed in their village.

- How a person can get infected by HIV.
- It is important to get tested for HIV early.
- Not to sleep with many sexual partners.
- To wear condoms when having sex to reduce risk of infection.
- To stop stigma and discrimination against people with HIV/AIDS
- To boil water before drinking to avoid getting sick.
- To always wash fruits before eating them to avoid cholera
- To mix 6 table spoons of sugar, half a tablespoon of salt and one litre of water to drink when suffering from diarrhoea
- To send children (boys and girls) to school.
- To make sure children have birth certificates.
- To immunise children against child killer diseases.
- To clear glassy areas and cover gullies to prevent mosquitoes from breeding
- To be kind to others
- To visit the hospital when one gets sick.
- To take a bath and brush teeth everyday.
-among other lessons.

c) What information is being educated on through Theatre?

In interviews conducted by the researcher with project staff, theatre group members and their administrators revealed the following information concerning what information is being disseminated to the community through theatre.

C-i) HIV/AIDS education: theatre pieces have been composed for education about how HIV is contracted, how it can be spread, what its symptoms are, what to do when tested positive and how to live positively and stay with infected people as well as what the best nutrition is to boost the body's immune system. This also includes information encouraging people to seek early testing and early treatment and to reduce stigma and discrimination against infected and affected people.



Above: A theatre piece emphasising on the importance of good nutrition and how to live positively when infected by HIV through a healthy diet. (photo by Santino Zhakata)

C-ii) Civic education: As a way of improving the community's access to health care, education and other civic privileges, organisations have used theatre to train community members on what benefits they get from owning birth certificates and national identification. It has been quite common among rural populations to not own birth certificate for children, thus making it hard for them to get access health care and enrol into school. In Mozambique there exists what is referred to as a "Poverty certificate", which is a declaration that its owner lives below the poverty line and has no income, thus they can access free medical care, health and other civil services through government subsidies. The certificate is issues by the department of social welfare after conducting an evaluation of the holder. Theatre groups increased the community's knowledge of the existence of the document better than printed material had been able to do in rural communities.

C-iii) **Child Immunisation:** high death rates among children below the age of five has mainly been attributed to lack of the immunisation against child killer disease in rural areas due to lack of information by the mothers and strong beliefs in myth and witchcraft. Education through theatre on the symptoms of the diseases, the myths and false beliefs on witchcraft and the importance of going to hospitals and clinics for treatment and immunisation beliefs was one of the major themes of theatre groups and the organisations they work with.

C-iv) **Nutrition and a Balanced diet:** Through using theatre, communities in the target areas were educated on the importance of nutrition and keeping a balanced diet and how it promotes one's health. The aim was to reduce malnutrition among both children and adults in rural and peri urban areas. The theatre compositions emphasised on aspects like the different food groups, the nutritional benefits of each food group, the likely health risks associated with unbalanced diet and the importance of having a family / household garden and rearing small animals as a food source. Some evidence of these has also been revealed through the questionnaire data outlined above. Africare's theatre groups blended their performance with culinary training organised by the projects staff such that the theatre would serve as a short summary of a more detailed training of household heads and caregivers about nutrition and the preparation of healthy food varieties.

C-v) **Hygiene and sanitation:** Some very humorous and extremely comic presentations in theatre about basic personal hygiene sent crowds laughing loud as the performers portrayed the roles individuals who are fond of unhygienic practices like not brushing teeth, not taking a bath, not washing hand before or after meals, not cleaning their households and not doing their laundry, etc and how these can be socially offensive and a threat to good Health. Interviews with some members of the audience after the performers revealed that they thought it was funny but also true to some extent. Some members of the audience said they had in-fact learned a valuable lesson to not take personal hygiene for granted and learn to take better care of their bodies and surroundings to promote better health. Hygiene also included lessons about treating household water before consuming it and covering open wells and other water sources as well as positioning latrines properly within the yard avoiding too close proximity and up wind locations. Africare theatre groups also performed on these issues supported by distributions of water purificants (chlorine) to villagers within the areas covered by the project and education on how to use the purificants.

C-vi) **Malaria:** In theatrical performances conducted in *Sussundenga* district's *Dombe* area, where malaria is a great cause of deaths among both children and adults, emphasis was placed on the

importance of reducing malaria breeding zones through clearing grassy areas near homesteads, covering ditches and trenches and avoiding throwing away empty cans and containers where water might gather and serve as mosquito breeding zones, and also cleaning up rotting fruit dropping from trees in their homesteads. The district is very humid and covered with thick forest and plenty of mango trees, making it excellent for mosquitoes to breed.

C-vii) **Gender sensitivity:** Theatrical compositions also sought to address ignorance of gender related issues. The role of women and girl children has been marginalised in most rural communities resulting in them being treated unequal to their male counterparts in many ways, thus giving way to them being discriminated. Girl children are usually pulled out of school earlier while boys stay on, women are equally marginalised in development issues due to unequal access to opportunity, as has been highlighted by the researcher in Chapter one on the background to the problem and Chapter two in the literature review. Theatre set-pieces were performed in the rural and peri urban districts, despising gender imbalances and exposing the negative effects of unequal, oppressive and discriminatory treatment of women and girl children on the development of the household, the community and the nation at large.

4.4 OBSERVATION DATA

a) Audience demographics and turn outs at performances.

Compiling total average audience statistics during the 20 performances observed in all the districts, the researcher was able to observe that at the majority of performances conducted at community centres, a sizeable crowd, averaging between 70-100 people turned up. Most passer- bys would stop and watch the theatre performances. The loud drums and singing made by the theatre group upon their arrival had the effect of calling audiences to gather around. Divided into men women and children, the audience's majority were mostly women, averaging about 50 % followed by (30 %) children and then (20%) men.



Above: Theatre performers from one of Africare's theatre clubs performing street theatre in front of an attentive audience. (Picture taken by Santino Zhakata)

b) Participatory theatre- audience involvement in performances - Each of the five theatre groups used various methods of getting their message across to the audience. Each group, at one point or another employed participatory methods where by there was direct interaction of the performers and the public. *Shikisa*, to mention an example, used a method of discussion where by the protagonist when faced with HIV positive result, opted to commit suicide , but decided to consult the audience first if he should go ahead and do it. When the audience said "No", he asked what then he should do, he was led step by step by the joint audience until he began to live positively. The researcher observed that this method of approaching the audience and asking for advice became a way of stimulating communication and attempt to hear responses views conceptions and misconceptions from the audience.

- Laughter from the audience and action from the performers draw the crowds to see the characters facing problems and practising solutions that development practitioners regard as the most pressing or appropriate. Audiences are led to have characters with which they can identify and lead through common issues such as practising abstinence or living positively with AIDS and opt for them as the best approach. Rapport between performers and audiences was good in more than 90% of all performances.



Above: Crowds gather to witness a theatre session by Shikisa youths as they dance before the theatre to attract a bigger audience. (Picture taken by Santino Zhakata)

- The researcher observed that performers posed questions to the audience either as part of the performance or at the end of the performance. The audience was always willing to answer and respond. This interactive atmosphere promoted audience involvement, thus respecting the fact that participants / audiences are not empty vessels but are active participants in the production and circulation of meaning, thus becoming actively involved in dealing with issues that affect their community directly.
- The researcher also observed that it is much easier to be explicit about sensitive subjects such as sex, sexuality and human anatomy through actions rather than words alone, thus theatrical animation makes it possible to deal with such issues openly and still maintain an atmosphere that is not tense or awkward.

c) **Edutainment 's appeal:** An observation was made by the researcher based on the fact that the Theatre performers' use of edutainment through theatre was appealing in that it is narrative and not preachy, it consists of highly complex narratives with various protagonists and antagonists, plots and sub plots, conflicts and resolutions. Such narratives appeared to be more coherent, believable and involving than straightforward rationale, thus theatre was observed to have provided the perfect atmosphere.

d) Story-lines, plots, the messages-lessons and relevance of performed theatre set-pieces.

The researcher made the observation that the theatre set pieces performed by all the five groups carried strong messages of development. The set pieces were not merely pieces of entertainment, but they were woven into educational and guiding pieces of advice and instruction directed at the audience. The theatre discussed problems related to one aspect or another then served to provide a solution involving the audience. In some cases the audience was told about the problem, in other cases they discovered it for themselves, ranging from issues such as an abusive husband and father, an abused girl or child, an ignorant mother whose children perish through lack of immunisation, an ignorant father who does not get birth certificates for his children, making it impossible for them to be in school or access public health facilities; promiscuous people who expose their families to risk of HIV infection; wise people who take the HIV test and begin to live positively, how to practise good hygiene and sanitation at the homestead and many other such themes of community development. Through constantly travelling with the performing theatre groups, the researcher observed that these messages were artistically fashioned to fit different environments depending on where the performances were being held, for example in areas along the highway, the Beira corridor and the border communities, the theme of HIV transmission and prevention was explored often. In some rural interiors, the themes of immunisation, hygiene, sanitation, civil registration, and education were explored at length.



*Above: A theater piece showing a wife standing firm against a promiscuous and abusive husband.
(Photo by Santino Zhakata)*



Above: Teenage girls acting against negative peer influence among youth. (Photo by Santino Zhakata)

e) Blending media forms (distribution of educative pamphlets at theatre performances)

The researcher discovered that Shikisa theatre group always distributed to their audiences educational pamphlets about whatever they were performing, to provide more information. Blending print media with theatre became a strategic tool for the group since they could reach further to the literate among the peri urban communities with written and accurate information following the verbal, animative lessons of theatre. This served to reinforce its messages at interpersonal or group levels by utilising resources such as brochures, pamphlets and magazines.



Above: The researcher with members of a COPE youth theater group from Panga Panga Primary school in Gondola district after a day's performance. (Photo by Tafadzwa Mpfawa)

4.5 Conclusion

The fourth chapter of the study presented, analysed and interpreted the research findings. The general outcome of the data analyses indicated that theatre has been used as an effective method of educating community members in rural and peri urban areas as well as a medium for community development. The data revealed differences captured among the knowledge levels and behaviour of community representatives one week before the theatre performances were conducted in their respective communities and the at least one month after the theatre campaigns began. Theatre has been identified as the most ideal method of community based education and a favourite method of learning information among respondents from rural and peri urban communities.

Through participatory methods, theatre has been used as a way of involving community members in actively participating in their development as well as entertaining while educating them about issues that contribute in their personal and community development. The data discussed in the chapter revealed that theatre has been played a great part in reaching out to the non literate population and dispelling myths and misconceptions about issues such as HIV and health and replacing them with accurate information.

The chapter also discussed that theatre can attract a large crowd and has a captive audience, providing opportunity for immediate questions, enquiries and responses concerning issues such as health, civic rights, education and many others. When used hand in hand with services such as mobile birth registration and voluntary counselling and testing units, theatre provided the community with the right information to dispel their fears, doubts, misconceptions and ignorance by giving them the right information, allowing them to make responsible and informed decisions thereby increasing the rate of birth registration and voluntary counselling and testing for HIV in the target communities, thus theatre has proved to be an effective tool in community development and social communication.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.

5.1 INTRODUCTION

In this chapter research study focused on providing a summary of the results of the study carried out. The chapter gives the summary of the whole research, conclusions and recommendations, pertaining to the role of theatre as a media for social communication and community development in rural and peri urban communities in 5 districts of Manica province in Mozambique, came from the findings, while recommendations came from the conclusions.

5.2 SUMMARY OF THE STUDY

The research investigated the role of theatre as a media for social communication and community development in rural and peri urban communities in 5 districts of Manica province in Mozambique.

The research design chosen contains elements of descriptive, qualitative and quantitative data. It is descriptive in the sense that it describes phenomena in their natural surroundings without experimental manipulation, it is qualitative, since it deals with observation based data and involves observing events in all or most of their complexity, rather than focusing on just a few aspects and it is quantitative in that the research also involves numbers and counting, and has tables that show numbers of respondents as well as percentages of views and other statistics.

The first chapter of the research was focused on the background of the study. It explored the background of the problem, the background of the case study, assumptions and limitations of the study among other areas discussed.

The literature review section in the second chapter dealt with key areas in the research which primarily sought to bring out scholarly views to help in understanding what role communication plays in development. The chapter defined the terms communication, with emphasis on effective communication, development and community development and also highlighted how media plays a key role as a channel for communication and a way to pass development and other information. Sources explaining factors to be considered when choosing the right media for the right target group were discussed, leading to an exploration of the challenges arising when educating and communicating with rural communities. Special conditions affecting rural and peri urban

communities were also discussed in the second chapter and sources consulted outlined uniform features and characteristics affecting rural and areas in Africa at large and Mozambique specifically. Among these, poor access to electricity and schools, resulting in low literacy rates were identified as the major impediments to print and electronic media forms as effective channels for community education and communication in rural and peri-urban zones.

The third chapter dealt with the research design and methodology which was used to collect data and the research findings. The descriptive, quantitative and qualitative survey methodologies employed were considered suitable and appropriate due to the large size of the research related population and the nature of the study, otherwise making it difficult to gather data under any other design. The major data collection instruments and methods were discussed, these included the questionnaire, the interview and the participatory observation technique. The advantages and disadvantages of each instrument and methods were outlined.

The fourth chapter of the study presented, analysed and interpreted the research findings. The general outcome of the data analyses indicated that theatre has been used as an effective method of educating community members in rural and peri urban areas as well as a medium for community development. The data revealed differences captured among the knowledge levels and behaviour of community representatives one week before the theatre performances were conducted in their respective communities and the at least one month after the theatre campaigns began. Theatre has been identified as the most ideal method of community based education and a favourite method of learning information among respondents from rural and peri urban communities.

5.3 CONCLUSIONS

The overall conclusion, based on the data collected, the views expressed by various authorities and participants in the research as well as the results of the efforts of the organisations and institutions involved in the projects and its beneficiaries, support the view that theatre is an effective media for community education and it has played a big role in the five target districts of Manica province as a popular and ideal tool for community development.

Some of the biggest challenges in educating rural and peri urban communities on issues relating to community development have been identified as high levels of low literacy, poor access to electricity and ineffective communication between development practitioners and the target communities. Effective communication has been challenged by little or no consideration given to the feelings, knowledge, beliefs, language and customs of the rural communities by development practitioners.

Community based theatre performances conducted by *Africare* and *Shikisa* in the target rural and peri urban communities placed consideration on the benefits of using theatre at community level, namely that it is entertaining, able to accommodate local language and culture, appeals to both the young and the old, gives the performers and the audience room to interact and participate in community development. The research has revealed that through participatory methods, theatre has been used as a way of involving community members in actively participating in their development as well as entertaining while educating them about issues that contribute in their personal and community development. The knowledge levels of the rural and peri urban populations in the target communities were significantly improved owing to the educational and entertaining appeal of theatre.

More effective results can be achieved through using theatre hand in hand with training workshops or supporting written material like informative brochures, pamphlets and magazines, or with electronic media such as radio. In radio drama, theatre can reach out to a wider population but still maintain the elements of edutainment found in theatre. Blending print media with theatre became a strategic tool for *Shikisa*, as they could further capitalise on the literate among the peri urban communities with written and accurate information following the verbal, animative lessons of theatre. This served to reinforce its messages at interpersonal or group levels.

It can be concluded that the use of theatre as a medium for social communication and community development through The *Africare COPE* theatre clubs and *Shikisa* in rural and peri urban areas of *Barue, Sussundenga, Manica, Gondola* and in *Mudowe* community in Manica Province, was quite effective in equipping the communities with improved knowledge and a better understanding of some development themes, leading to behavioural change as they act upon their new knowledge. Theatre provided the communities with the right information to dispel their fears, doubts, misconceptions and ignorance by giving them the right information, packaged in an entertaining and customised way that appeals to each individual community, involving them and allowing them to make responsible and informed decisions in the face of their communities' development.

5.3 RECOMMENDATIONS

From the above conclusions, the following recommendations were made:

5.4.1 Organisations and institutions aiming to use theatre for community education in rural areas should consider the traditional and local dialects and local culture of the target communities they aim to reach.

5.4.2 Theatre should not be used in isolation from other media forms but can work well with hand in hand with other media forms, for example through radio drama, theatre can reach a wider population, also pamphlets and other written material can be distributed to a theatre audience to strengthen the message and help it last longer among the target community.

5.4.3 Community representatives should be taught how to compose theatre pieces to use for their own development.

5.4.4 Education media should be made accessible to rural and peri urban communities.

5.4.5 Training on development issues and theatre go hand in hand and theatre can be used to promote understanding for the participants.

5.4.6 Emphasis should be placed on the need to involve community members fully in development issues concerning them and to avoid handing down to them ideas for development.

5.4.7 Theatre can best be used for education when the performers are related in some way with the audience either through age, culture, language or background, i.e , a theatre piece about themes closely related to adult behaviour can be most effective when done by adults compared to children mimicking adults, similarly for youth related issues.

