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ADDIS ABABA UNIVERSITY

COLLEGE OF EDUCATION AND BEHAVIORAL STUDIES

SCHOOL OF PSYCHOLOGY

**THE DEVELOPMENT OF THE FEATURES OF POSITIVE YOUTH
DEVELOPMENT AMONG YOUTH WHO ARE PRACTICING CIRCUS
ART AT FEKAT CIRCUS CLUB IN ADDIS ABABA**

ABAYNESH BIRU

JULY, 2019

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**A THESIS SUBMITTED TO SCHOOL OF PSYCHOLOGY, COLLEGE OF
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School of Psychology

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Abstract

This study has explored the development of the features of Positive Youth Development (PYD) which are the Five Cs (Caring, Character, Connection, Competence and Confidence) among youth at Fekat Circus Club in Addis Ababa, Ethiopia. A total of 35 participants of whom 24 were permanently practicing circus and 11 trainees who were under training took part in the study. The research used a mixed method design to examine the real life contextual understandings regarding the circus art and the development of the features of PYD at Fekat Circus Club. The quantitative data was collected using the short version of the measurement scale of Positive Youth Development developed by John Gheldof (2014) based on the original measuring scale developed by Lerner, (2005), whereas the qualitative data was collected through interviews with those who were managing the club, trainers, trainees, and technical advisor. The responses from all interviewees supported the result from the quantitative data that development of the features of PYD were significant among youth who were practicing circus art. Results showed that participants of the study had highest means in all the Five Cs and respondents confirmed that the features of PYD were manifested on themselves and friends. It is recommended that it will be important to exert efforts to raise the level of awareness of the community, government bodies and other stakeholders to consider circus art as a tool to PYD so that it can get the necessary support and input to grow and serve the youth population

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CHAPTER ONE

INTRODUCTION

1.1 Background

Circus is an activity that entertains with a physical involvement that engages the body, mind and emotion and it operates within a team using different settings originally known to operate in a circle kind of setting. As circus activity is usually pleasant and rewarding, Kinnunen and Lidman (2013) stated that circus lets one try and learn tricks that have never been attempted before. Circus creates success while increasing the tolerance of failing (Ritta Kinnunen and Jukka Lidman, 2013). Circus activities are nowadays used towards the aims of social change through youth and community development programs. Youth development in general and specifically positive Youth Development is about building healthy, happy and competent adolescents that are going to be productive and successful adults in a community thereby contributing elements of social change

Positive youth development (PYD) is a holistic view of development giving attention to youth's approach that focuses on the developmental characteristics- physical, personal, social, emotional, intellectual and spiritual development (Durlak, Celio, Dymniciki, & Weissberg, 2007). Positive Youth Development has a great impact on the development of a society with responsible youth population that can lead generally a country and specifically the community in the right path of growth and development.

Positive Youth Development as part of the Youth Development shares the process of Human Development theories and impacted by the identified environmental systems of which Out of School Learning Activities like circus arts are also a part.

Modern theories of human development propose that development occurs over time as part of a complex process involving a system of interactions within the individual and between the individual and the environmental contexts of which he or she is a part (Mahoney & Ettekal, 2017). Youth development as part of human development lies under Bronfenbrenner Ecological

Systems Theory. This theory considers a child's development within the context of the systems of relationship that form his or her environment (Mahoney & Ettekal,, 2017).

Based on the experiences of practitioners and on reviews of the adolescent development literature of Eccles & Gootman (2002); Lerner (2004), Roth & Brooks-Gunn (2003), the five Cs, were hypothesized by Lerner (2005) as a way of conceptualizing PYD. These summarized ingredients of positive youth development are: (a) competence; positive view of one's actions in specific areas, including social and academic skills. (b) Confidence; an internal sense of overall positive self-worth and self-efficacy. (c) Connections, positive bonds with people and institutions that are reflected in exchanges between the individual and his or her peers, family, school, and community. (d) character; respect for societal and cultural norms, possession of standards for correct behaviors, a sense of right and wrong (morality), and integrity and (e) caring; a sense of sympathy and empathy for others. (Lerner, & Colleagues, December, 2013). Based on the assumption that all youth have the potential for positive developmental change the different efforts under different interventions are expected to help youth members to develop these five Cs which are components that make up features that demonstrate positive youth development in psychological, behavioral and social domains.

The presence of PYD in a society will help to have self-confident, caring youth, who are competent, have good family, community and peer relationship with positive values. To establish a good base in this regard in many societies' youth development efforts are underway to contribute to the Positive Youth Development. As Ott (2005) stated Youth Circus is defined as "Circus created and performed by youth as opposed to an entertainment devised for youth.", as cited in Davis, (May, 2009). Youth also are engaged in social circus practices which is part of youth circus and which utilizes circus activities towards aim of social change through youth and community development (Meilman, 2018).

In the US, circus programs are labeled under Out of School Time Programming. As it has been cited by Davis J (2009), a 2009 Fact Sheet on Children and Youth, In Out-of-School Time in the US indicate that youth who attend afterschool programs make healthier lifestyle choices, show improved academic performance, benefit socially and developmentally, and engage in fewer risky behaviors which are believed to have a contribution to Positive Youth Development.

Circus activities which mostly are under Out of School Time Programming are part of this effort which is believed to contribute to the Positive Youth Development.

In Ethiopia Circus practices are performed by circus clubs established and organized by interested youth groups. The circus clubs are identified as gymnastics and sport clubs by the local administrations for the purpose of licenses and are not recognized as efforts that can contribute to PYD.

As Llweyn (2011) stated, the circus clubs are formed and established with the objective of producing skilled youth members who will perform the best circus art and the emphasis of the clubs was also placed on circus to promote socio-economic change.

Accordingly Fekat Circus which is selected to be at the center of this study has put its objective on its 2016-2017 annual report (Fekaticircus, 2019), to be the promotion of circus as agent of social change and development of the local community. In the process of working for social change through circus art changes within the practitioners themselves will take place. This study predicted that these changes within the practitioners can be changes that contribute to Positive Youth Development.

The aim of this study was thus to find out if there are developments of the features (the five Cs) of PYD due to the circus art practice that the youth are engaged in taking “Fekat Circus”, one of the circus clubs in Addis Ababa, as the center of the study. Taking most of the definitions developed for circus related to its contribution to social change and the objective of Fekat Circus which is to promote circus as agent of social change and development of the local community as a spring board, the study will look in to the development of the features of PYD; the five Cs (Caring, Competence, Confidence, Character and Connection) within members of Fekat Circus Club. This will be explored by examining those who are practicing the art in the circus club.

As the term implies PYD is developmental and youth development refers to physical, emotional and cognitive development. The cognitive development includes cognitive abilities including logical and analytic thinking, problem solving, decision making, planning and goal setting skills in which most are part of the study of psychology. Damon (2004) & Gregory,

(2003) argues that positive youth development represents a sea change in psychological theory and research, with observable consequences for a variety of fields including education and social policy (Benson, Scales, Hamilton, & Sesma JR, 2007). Based on the developmental aspect of Positive Youth Development this study which looked in to the development of the features of PYD among youth who were practicing circus art at Fekat Circus is thus related to the study of psychology.

1.2 Statement of the Problem

Ethiopia is a country with an expected population of 109,161,702 according to the data of World Population Review (2019). The estimate puts that 60% of the population is under the age of 25 which accounts a greater youth share of the population (World Population Review, 2019). This greater share of the population is a base for the country's growth and development if used strategically in having a youth population with positive features that can contribute to growth and development. Having this youth population pass through a positive youth development process and help attaining the five Cs (Competence, Confidence, Character, Connection, and Caring) will help to have successful adults which can contribute to the growth and development of the country. Thus focusing on PYD programs will be inevitable. This study thus focused on intervention that was not meant for PYD but believed to have a contribution to PYD.

Circus clubs in Ethiopia are organized and implemented mostly by interested groups and individuals with recognition as gymnastic clubs by local administrations and with almost no support from concerned government bodies. However realizing that it can help develop the features of PYD among those who are practicing circus art will attract scholars, practitioners and policy makers to consider the art as one intervention in the PYD program. This will open an opportunity for the sector to get the necessary support to grow within the community, education system and Out of School Activities to attract a number of youth to be engaged in the practice and achieve the desired positive outcome. However this needs to have evidence in the contribution of the practice to PYD. Out of School Activities are parts of the microsystem of the Ecological System Theory which influence the human development (Mahoney, 2017). Considering organized out-of-school activities as part of youth's ecology helps elucidate the particular features of activity settings that can promote positive, healthy development and how

relations between activities and other settings contribute to the developmental process. As Mahoney (2017) stated Circus practices which can be labeled under out of school activities should be given attention as interventions that can contribute to PYD (Mahoney, 2017).

Positive Youth Development among youth is something that everybody wants to happen in society. Youth with positive outcomes are considered as hope to continue a responsible generation of responsibility by producing responsible adults. But unfortunately every society is facing a challenge in having youth with undesired outcomes or having youth with lack of confidence, caring personality, competence, connection and character. To contribute to this concern of producing a responsible generation different efforts in PYD programs should be underway. The researcher believed that exploring the circus art in the development of the features of PYD which are the five Cs among those who are practicing the art will therefore contribute to identify an effort which can be used as a tool to PYD beyond its performance objective.

This study therefore explored the development of the features of PYD within the circus art practice in the Ethiopian context taking Fekat Circus Club, as a reference, so that the necessary support and attention will be given to nurture and strengthen the practice among the youth population in Ethiopia.

1.3 Objectives of the Research

General objective: The purpose of this study was to explore the development of the features of PYD which in this case are the Five Cs taking the participants of one circus club, which is called Fekat Circus Club, as a reference in Addis Ababa.

Specific objectives:

- (i) To investigate if there are developments of the features of PYD which are the five Cs among youth members who are practicing circus activities at Fekat Circus Club.
- (ii) To explore the relationship of the skill of the circus art and the development of the five Cs among youth who are practicing circus arts.

- (iii) To investigate if the five Cs of PYD are demonstrated on youth members who are practicing circus activities.
- (iv) To investigate if “Time of Stay” that is the length or duration of the stay of a participant in circus art has an effect on the development of the features of PYD.
- (v) To investigate if the “Participation level” or intensity of the practice of the participants have effects on the development of the features of PYD

1.4 Research Questions

The major research question was

Are there developments of the features of PYD, which are the five Cs, among youth who are practicing the circus art at Fekat Circus Club ?

Detail research questions were

- (i) Are there any connections between the skills of circus art and the development of the five Cs?
- (ii) Do the development of the Five Cs are observed and explained among youth members who are practicing circus activities?
- (iii) Does the <<Participation Level>> that is intensity of the exercise has an impact on the development of positive outcomes regarding PYD and the attainment of the five Cs?
- (iv) Does the “Time of Stay” that is the duration that one has stayed in circus activities has an impact on the development of positive outcomes regarding PYD and the attainment of the five Cs?

1.5 Scope and Significance of the Study

In Ethiopia it is predicted that achieving Positive Youth Development through circus practice is unexpected outcome due to the lack of enough awareness on the relationship between the practice and the development of the five Cs. Recognition of the activity as a practice that contributes to PYD will thus pave a way to the inclusion of the practice in school curriculums and increase acceptance among youth, parents and other community members as an activity to be practiced by youth.

The results of the study will therefore be significant in understanding circus art as a practice that contribute to PYD by identifying the relationship between the skill and the development of the positive features of PYD. This will contribute to the efforts to move the circus art that are taking place by the different circus clubs in the country far from performance skill to support Positive Youth Development which will in turn help in growing the practice to a higher scale. In the process it will therefore help to set the design of the program from simple performance skill to a supporting mechanism in PYD.

Furthermore it will also give a background and approval for implementers, parents, local and higher administration bodies, educators and policy makers to recognize circus as an art that can contribute to PYD. The results will therefore lead to the recognition and acknowledgement of circus art as a mechanism that can support PYD and the need to nurture and strengthen it within the youth development system.

Finally it is expected that the result will contribute for the development of a policy level recognition and inclusion of the art in school curriculums to be practiced both in school and out of school activity.

The study worked on one circus club and that was “Fekat Circus Club” in Addis Ababa. Selection of this club among others was due to its visibility, active existence , the willingness and availability of its members and coordinators.

Youth members who were practicing circus in the club under a training program, circus practitioners who were working as professional performers, management of the circus club and an individual who technically supported the club were involved in the study.

1.6 Limitation of the Study

The study had a limitation in that it involved only one circus club as a reference and the participants of the club. The club which was selected to be the center of the study was one of the major active clubs and had visible activities like monthly performance shows, training programs, a program of Dr. Clawn, to help pediatric patients at Tikur Anbessa Hospital and their families in need of psycho social support and active engagement in advocacy activities for the

recognition of circus as an art that can contribute to Positive Youth Development. However having only this one club is a limitation of this study. Due to engaging only one club the number of the study participants were also limited to 35. This was also another limitation in getting limited information.

This study is also had a limitation in that it didn't consider to look in to other factors that can affect the development of the features of PYD which are the Five Cs (caring, connection, competence, confidence and character) among youth who were practicing circus art at Fekat Circus Club.

1.7 Operational Definition of Variables and Terms

Positive Youth Development /PYD/: It is the development of features that demonstrate positive elements in youth psychological, behavioral and social domains which are referred as the five Cs (Character, Caring, Competence Confidence and Connection) (Lerner, 2005).

The Five Cs: These are features of PYD which are demonstrated on youth who have achieved a positive development. The five Cs which youth will have in the development of positive outcomes are features of Caring, Character, Competence, Confidence and Connection.

- **Competence** -the positive view of ones actions in specific areas, including social and academic skills.
- **Confidence** – an internal sense of overall positive self -worth and self - efficacy
- **Connection-** positive bonds with people and institutions that are reflected in exchanges between the individual and his or her peers, family, school and community and in which both parties contribute to the relationship.
- **Character** – Respect for societal and cultural norms, possession of standards for correct behaviors, a sense of right and wrong (morality) and integrity.
- **Caring** – a sense of sympathy and empathy for others

Youth – young people aged 14 – 29 who are practicing circus and older youth who are at the age of 30- 38 and who have grown up practicing circus and passed through the practice of circus.

Circus Art: A visual performing art performed using acrobatics, aerials, balance, juggling and “body expression” activities performed by a group of children or young people to an audience.

Participation Level:- The participation level of the participants in the circus art which was the intensity of the practice, “Participation level” was defined to be “*Always*” for participants practicing circus five days and above in a week. It was labeled as “*Once in a While*” for participants practicing circus less than five days a week.

Time of Stay:- How long the study participant has been engaged in performing circus art that is the *time of stay* in practicing circus was also taken as a variable to look the five Cs against it.

Social circus: Social Circus is a teaching- learning process and performance of circus skills that aims to contribute to Positive Youth Development and achieve the five Cs of PYD.

CHAPTER TWO

REVIEW OF RELATED LITERATURES

Though Circus art is a practice where youth can learn how to pass through challenges, concentrate on controlling body and equipment, balance and movement, and get used to focused practice which can lead to success (Riitta Kinnunen & Jukka Lidman, 2013) though much has not been said on the relationship that the practice have with the Positive Youth Development process. This chapter will review the literature on the circus art, its historical development, theoretical and empirical bases, Positive Youth Development and the circus art skills contribution to positive outcome in Positive Youth Development.

2.1 The Meaning of Circus

The definition of circus is elastic and inconclusive as the history of circus. Circus, Cyrk, Cirque, Circo, Zirkus etc. is known in almost every country in the world, but there are no absolutely consistent elements (Bolton, 2004). However different researchers have put the meaning of circus basing from its Latin origin of referring to a circle.

Different researchers have defined circus in a similar way taking the basic elements of circus being an activity that entertains, needs a physical involvement, and operates in a circle kind of setting. “The name “circus” is derived from Latin, itself a metathesis of the Homeric Greek “κρίκος” (*krikos*), meaning circle or ring” (Llwellyn, 2011). According to Bolton (2004), the word ‘circus’ comes from Rome, where entertainments in the round or oval arena included chariot racing, gladiatorial combat and hunting and slaughter of exotic animals and Christians, but also trained animals, jugglers, acrobats and clowns were taking place (Bolton, 2004). Both definitions base circus on the concept of a circle giving the reader a perception of looking circus as a kind of performance that is happening in a circle.

2.2 The History of Circus Art: Origin and its Development

As it has been stated by Bolton (2004) though circus being centuries old and worldwide phenomenon, it has largely escaped academic analysis and though there being a body of historical and biographical literature, there is very little associated aesthetic, critical, theoretical, sociological, scientific or psychological work (as cited in Rachael Trotman, 2012). This is a challenge during the review of related literatures however the study has tried to look in to the development of the circus art from its birth up to its current status in connection with its relationships to the Positive Youth Development among youth who are practicing it.

In the history of circus, the countries that are always mentioned are the Ancient Greece, Ancient Rome and China and its beginning goes back to 2000 years in China during the reign of the Han dynasty. According to Bolton (2004) the circus art was featuring with the acrobatic shows known as “Hundred Entertainments”, juggling and other disciplines. Jando (n.d) in his article “Short History of the Circus” put that the Roman circus was born when chariot racing and gladiatorial fights occurred and the symbol of the Roman Circus “Circus Maximus”, was built in 329 B.C. Circus Maximus is the 150,000 seat stadium which primarily was used as a place where chariot racing and exhibitions including the gladiatorial contest were conducted. This was where the circus games also took place during religious or political ceremonies. Ancient Greece is also mentioned as a place where circus evolved to figures similar to the modern clowns used to entertain people with dances, songs and juggling (Jando, n.d).

The circus art has passed through different developments in the years and the new circus movement came in to being in the 1970s. Though there was a resistance as it was stated by (Jando, n.d) a few producers, at least, tried to shake up the shows in which they appeared by modernizing staging, lighting, musical accompaniment, and more. According to Jando (n.d) these producers passed through a movement in the US, England and Paris and later managed to open the first two western schools in Paris in 1974. Both incorporated a performing arm—a circus in which creation was paramount—though both schools retained a more or less traditional approach (Jando, n.d)

At the dawn of the twenty-first century due to the developments that has gone through the years, circus is considered to become a performance and an art that contribute to social transformation and change.

2.3 The History of Circus in Ethiopia

Ethiopia didn't have a circus tradition before 1991. It was in 1991 that Circus Ethiopia was formed by a support from Mark La Chance, a Canadian teacher at the International School in Addis Ababa. After the first trial of forming the group which faced challenges due to the change in government at the time, the 2nd effort by a group of young sports men and some children who have seen the first group rehearsal became successful and Circus Ethiopia was born on that same year 1991 (Llewellyn, 2011) Though there are no literatures except some few articles on the history of the development of circus art in Ethiopia, it is known that currently there are about more than 20 groups of circus clubs in different parts of the country working with young people.

Fekat Circus is one of the circus clubs operating in the country and put its inception back to the hall of Circus Ethiopia, the first circus organization in the country. The history on the web page of Fekat Circus tells us that a group of 6 artists, still in their young age decided to venture out by themselves in search of better conditions to nurture and grow their love for circus and Fekat Circus traces its beginning to this moment when young creative from underprivileged background commit to their ambitions in circus arts. (Ourstory, Fekatcircus.com, n.d)

Fekat Circus is a non-profit making organization established by fourteen Ethiopians circus artists and one international associate. Its objective is to promote circus as agent of social change and development of the local community. Currently it is an enterprise called Fekat Circus Enterprise which is born from Fekat Circus and legalized as a sport's club.

As it is stated on the web page, Fekat Circus is currently one of the major circus clubs in the country involved in activities with objectives of bringing social impact. The club is implementing "The Smile medicine" project at the largest referral, Tikur Anbessa, hospital and outreach programs in prison, orphanages, street children projects and private schools.

The circus trainers, the animators and the doctor-clowns and the management staff manage the day-to-day activities in the Fekat Circus School and outreach projects (hospital, juvenile prison, orphanages, street children rehabilitation projects, etc.). There were about 24 participants at the time of the study who were practicing circus permanently and perform at different sites for different purposes. There were also 34 trainees of whom the majority were below the age of fourteen.

2.4 Types of Circus Arts

The history of Circus Art shows that circus art was a performance related to acrobatic shows like juggling, chariot racing and gladiators fighting. According to Bouissac (2006), in the course of the last half century several trends have emerged from the “timeless circus” under a variety of political, socio-economic and cultural pressures. He underlined that rather than a linear, dialectic development, circus has branched out into at least three genres: the traditional “modern” circus with its complement of acrobats, animal trainers and clowns(eg the German circus Krone); the purely acrobatic circus with a theatrical and comic component (eg., Cirque du Soleil); and a new genre, the artistic educational or community circus that takes at times the form of a kind of “studio circus”, oscillating between activism and estheticism, with the usually halfhearted support of various government agencies (Bouissac, 2006). These three types of the art are usually known to be modern circus, contemporary circus and community or social circus. According to Davis (2009), Youth Circus is also included in the list of the types of circus art as one of an Out of School Time program that contributes to youth development (Davis J. , 2010).

2.4.1 Modern circus

Modern circus came in to the history after the middle ages. According to (Jando, n.d), modern circus was found in England by Philip Astley (1742-1814) who was also known as one of the founding fathers of circus. He was an Equestrian (horse rider) who introduced the circus ring and built the Amphi- theatre in London (Jando, n.d). Bolton (2004), also stated that the received wisdom of circus history generally states that ‘modern circus’ began with Philip Astley’s Equestrian Arena. However in 1793, British equestrian John Bill Ricketts, one of the pupils of Charles Hughes, opened the first circus in the United States, in Philadelphia. In 1797, Ricketts also established the first Canadian circus, in Montréal. His only competition in America, the British equestrian Philip Lailson (who came to the U.S. in 1795), brought the circus to Mexico in 1802 (Jando, n.d).

Around the middle of the 20th century due to the invention of television and cinema, the circus art ceased to develop and it is only in the middle of the 20th century that a new circus movement arose. This was the movement of the contemporary circus which mixes dance and theatre elements in the performance.

2.4.2 Youth circus

The history of Circus which took us back to the time of circus art performed with the presence of animals is the base for the circus art to become a skill with the qualities that have developed in the art. That is the past history in circus. Currently circus art is considered as a skill that is practiced by interested youth practitioners for different purposes and the most known circus art practice is the one associated with children and youth. Ott, (2005) as cited in (Davis J., 2009) defines *youth circus* as “circus created and performed by youth, as opposed to an entertainment devised for youth (Ott, 205).” (Davis J., 2009). Youth in this case refers to young people across the spectrum but especially pre-teens and adolescents; and *circus* refers to the genre known as “New Circus,” a countercultural phenomenon of the 1970s. As cited by (Davis J, 2009) , according to Bolton (1987) and Woodhead & Duffy, (1998) this parts from traditional circus in several key ways, such as its lack of animals, its accessibility to persons of ordinary ability, and its adaptability to any community group by any population.

According to Bolton (2004); Davis, (2005); McCutcheon, (2003); Ott, (2005); Ward, (2008); Woodhead & Duffy, (1998) and cited by Davis, (2009) there are three fundamental elements in youth circus and these are first, the physical skills that serve as the basis for all youth circus activities which are unique to circus: juggling, acro- balance, equilibristic, clowning, and aerials, to name the key domains. Secondly, youth circus is by definition non-competitive, departing from the team-versus-team tournament model found in sports, and the access-by-audition model of elite performance arts groups, in favor of the “troupe” model where youth participate in the spirit of “all for one and one for all.” And thirdly, true to its grassroots heritage, youth circus radically includes young people of every age, athletic capability, body size, socioeconomic status, academic standing, race, gender, and religion (Davis , 2009).

As cited by Trottman (2012), according to Bolton (2004) circus can respond to six key elements of children’s development: learning about themselves; taking risks; trust; dreams and aspiration; hard work and persistence; and having fun. Trottman, (2012) also stated that several authors, Seton (2005); Davis (2000); McCutcheon (2003); Carr (no date); Woodhead (2003), highlighted the value of circus in schools to promote all forms of learning and development (including mental, physical, social, emotional and kinaesthetic); provide an alternative to traditional sports and arts; appeal to reluctant exercisers and at risk youth; reduce antisocial behavior

2.4.3 Social Circus

Social Circus is a circus performance which came to the forum in the process of the development of the art within communities. As it is mentioned on the article “Circus History” and found on Fekat Circus, one of the circus clubs in Ethiopia, former web page, “The history of circus shows that social circus came in to being with the evolution of contemporary circus (FekatCircus, n.d). According to the Fekat Circus article (Fekat Circus, n.d), Social circus is a specific circus movement directed towards a public with particular needs and fewer opportunities, regardless where they come from. As it is stated by Trottman (2012), the main objective of social circus is the personal growth of its participants, by developing their individual qualities and social skills such as *open mindedness, self-esteem, tolerance, respect,*

responsibility, autonomy, perseverance and self-confidence as well as *collaboration and cooperation* and provide a vehicle for risk taking (Trottman, 2012).

These important elements of individual qualities and social skills are part of the positive behavior elements that the practitioners are developing through the performance of circus arts.

According to the definition of Cirque Du Soleil glossary (Soleil, 2012), “Social Circus is an innovative social intervention approach, which uses the circus arts as a tool for fostering the personal and social development of at-risk individuals (Soleil, 2012).” It targets various at-risk groups living in precarious personal and social situations, including street or detained youth and female survivors of violence. The primary goal of this approach is not merely to learn circus arts. Rather, it’s designed to help participants achieve personal and social development by nurturing their self-esteem and trust in others, teaching them social skills, inspiring them to become active citizens, and helping them to express their creativity and explore their potential (Soleil, 2012). Social circus is a powerful catalyst for creating social change, because it helps marginalized people to assume citizenship within a community and enrich that community with their personality (Soleil, 2012).

Similarly Meilman (2018) on her capstone thesis has defined Social Circus as an emerging field that utilizes circus activities toward aims of social change through youth and community development. Meilman, (2018) also mentioned that Cirque du Monde of Canada is the largest-scale social circus project and has been responsible for much of the growth of the field and cited Arrighi, (2014) as stating that there are also many organizations and projects occurring independently and locally (Meilman, 2018). Youth Circus Organizations, such as AYCO (American Youth Circus Organization) and EYCO (European Youth Circus Organization) were established to provide networking and support for such projects. AYCO was founded in 1998, and as of 2014 covered over 8,000 youth members in the United States. Support for circus arts, including youth circus, operates on a larger scale in Europe, notably Finland (Meilman, 2018).

2.5 Circus Art, Skills and Characteristics

As cited by Meilman (2018), according to Michel Lafortune and Annie Bouchard , (2011), circus arts builds skills that can improve self-esteem, sense of mastery, self-discovery, and confidence. Skills specific to circus arts can additionally improve coordination, focus, patience, frustration tolerance, and goal orientation, and can provide an environment for safe risk taking. Working closely with others in groups can increase collaboration, teamwork, communication, trust, and a sense of community and belonging (Michel Lafortune and Annie Bouchard , 2011)

As cited by Trottman (2012), Carr,(n.d) divides circus skills into four areas

1. Acrobatics – tumbling, balance and contortion
2. Aerobatics – flying/static trapeze, ropes, silks, webs
3. Manipulation – juggling, diabolo, stilts, rola-bola, globe, unicycle, poi
4. Clowning – drama, comedy, mime. : (Carr, cited by Rachael Trottman, April 2012)

According to the analysis of Bolton (2004), Davis, (2005), McCutcheon (2003 Ott (2005), Ward (2008), Woodhead & Duffy (1998). cited by Davis (2009) about the three fundamental elements in youth circus practice; the first is the **physical skills** that serve as the basis for all youth circus activities which are unique to circus: juggling, acro-balance, equilibristic, clowning, and aerials, to name the key domains. Secondly, youth circus is by definition **non-competitive**, departing from the team-versus-team tournament model found in sports, and the access-by-audition model of elite performance arts groups, in favor of the “troupe” model where youth participate in the spirit of “**all for one and one for all.**”, and thirdly, true to its **grassroots heritage**, youth circus radically includes young people of every age, athletic capability, body size, socioeconomic status, academic standing, race, gender, and religion (Davis J. , 2009).

The circus practice with these three fundamental elements is an enjoyable activity for youth. A study conducted on the wellbeing effects of circus shows that circus activity is usually pleasant and rewarding (Ritta Kinnunen & Juka Lidman, 2013). According to this study, “Circus lets one try and learns tricks that have never been attempted before; they are challenging,

enjoyable and fascinating. The attention is focused on controlling the body and the equipment, on balance and movement. Focused practice lets the participant experience success.” (Ritta Kinnunen & Juka Lidman, 2013).”

Another important point in circus practice is the acceptance of failure. According to Kinnunen & Lidman, (2013) failure is accepted because of the encouraging atmosphere and because everyone makes mistakes at some point and only by trying again is it possible to learn new things. This belief makes circus a place where the participants can make mistakes, but they also discover that learning new things can be exciting.” (Ritta Kinnunen & Juka Lidman, 2013)

Circus is a team work. Kinnunen & Juka Lidman (2013), elaborated by saying “that “working with other people promotes team spirit, and positive experiences from performing increases the participants’ confidence. Circus is inspiring and it brings joy. It creates the opportunity to have a good time with the other participants and increases social interaction. The activity lifts the spirits and creates a sense of calm. Children and young people learn to trust themselves, they become confident performers. Circus improves the team spirit of a class. Young people learn to understand differences, and their confidence is strengthened. Circus creates success while increasing the tolerance of failing.” (Ritta Kinnunen & Juka Lidman, 2013)”

As it was reported by Trottman (2012), according to the literature review conducted on circus art that there are also other key benefits of the practice and these include;

- Anyone can take part and it can offer something for everyone
- It connects people and builds bridges across social divides
- It can promote personal growth (health fitness, emotional and mental development, self - confidence, communication skills etc)
- It supports social learning (it’s fun, involves trust, cooperation, teamwork, respect, leadership)
- It can build communities and lead to social change under this component it is mentioned that it can overcome prejudice, build a sense of pride and belonging, can connect families and communities (Trottman, 2012).

Arrighi (2013) writes as cited in Baumgold (2017) stating that by its very nature, circus training and performance is hybrid. Both sporty and creative, it produces imaginative outcomes as much as it develops highly skilled physical proficiencies. With music and dance it shares the development of rhythm and precise physical skills; with sport it shares the development of strength, speed, physical development and team building whilst avoiding the competitive spirit so essential to sporting endeavor; with drama it shares the development of self-confidence, performance skills, and lateral thinking but is without the spoken word and character demands intrinsic to a written text". This makes it difficult to categorize circus under one of the sectors and have to look in to the different elements that it is sharing with all the sectors as stated by Arrighi (2013) and cited by (Baumgold, 2017)

Circus activities most often occur with children and young people, including school based programs. Bolton (2004) as cited by (Trottman, 2012), contends that circus can respond to six key elements of children's development: *learning about themselves; taking risks; trust; dreams and aspiration; hard work and persistence; and having fun* (Rachael Trottman, 2012).

Based on these reported key benefits this study has tried to examine if circus facilitates the Positive Youth Development among adolescents looking in to Fekat Circus, a major circus club in Addis Ababa, Ethiopia.

2.6 Positive Youth Development/ PYD/

Positive Youth Development is a strength- based approach to child and adolescent development based on the assumption that all youth have the potential for positive developmental change (Richard M. Lerner, Jason B. Almerigi, Christina Theokas, Jacqueline V. Lerner, 2005). As cited by Lerner, (2013); Damon (2004), Larson (2000) and Lerner (2005) discussed on the development of PYD and stated that integrating the theoretical ideas about the plasticity of adolescent development and the practical findings about the multiple pathways children take through adolescence led to the framework now known as PYD which views young people as resources to be developed rather as problems (Richard M. Lerner, December 2013)

Snyder and Play has stated that PYD can be thought of as a perspective, a construct and a program or policy approach and thus described it with three definitions.

1. *As a perspective*, PYD emphasizes youths' strengths and supportive contexts, along with acknowledging bidirectional youth-context interactions.
2. *As a construct*, PYD is multidimensional and is assessed by multiple measures
3. PYD *programs* support youth by focusing on developing their strengths, providing supportive and reinforcing contexts, and presenting opportunities for bidirectional youth-context interactions (Frank J. Snyder and Brian R. Flay, 2012)

Similarly, Hamilton (1999) as cited by Lerner & Colleagues, (2013) has suggested that PYD has been defined as a developmental process, as a philosophy or approach to youth programming, and specific types of youth programs focused on fostering the healthy or positive development of youth .

Lerner and his colleagues (2005) also mentioned that the PYD perspective is derived from Developmental Systems Theory and stressed that PYD emerges when the potential plasticity (the potential that individuals have for systematic change across life) of human development is aligned with developmental assets (Lerner et al, 2005). These models of human development avoid the reduction of individual social behavior to fixed genetic influences and instead stress the relative plasticity of human development and argue that this potential for systematic change in behavior exists as a consequence of mutually influential relationships between the developing person and his or her biology, psychological characteristics, family, community, culture, physical and designed ecology, and historical niche. Adaptive developmental regulations emerge when these bidirectional interactions between individual and context advance the well- being of both components.

Studies suggest a link between PYD and the developmental assets associated with youth programs—especially programs that go beyond simple extracurricular activities to focus specifically on promoting youth development. Blum, (2003); Lerner (2004); Roth & Brooks-Gunn (2003) as cited in (Lerner & Colleagues, 2013) have put the “Big Three” features of effective youth-serving programs as:

- Positive and sustained relationships between youth and adults.
- Activities that build important life skills.

- Opportunities for youth to use these life skills as both participants in and as leaders of valued community activities.

Programs having these features may be termed youth development (YD) programs (Richard M. Lerner, December 2013).

According to Lerner (2013), several different models of the developmental process believed to be involved in PYD were used to frame descriptive or explanatory research across the adolescent period and it is stated that all of the different models of the developmental process used in PYD reflect ideas associated with what are termed “relational, developmental systems” conception of human development.

These theoretical models emphasize that development involves mutually influential relations between individuals and their contexts. Within these theoretical models, one key approach to understanding PYD has focused on the “Five Cs”: Competence, Confidence, Connection, Character, and Caring (Lerner, et al, 2005).

PYD was thus defined by the above five Cs of positive youth development (Richard M. Lerner, December 2013).

These elements, *Caring, Character, Competence, Confidence, and Connection* are mentioned as components that make up features that demonstrate positive youth development in psychological, behavioral, and social domains (Todd A. Bertani, University of Pittsburgh).

Researchers theorized that young people whose lives incorporated these Five Cs would be on a developmental path that results in the development of a Sixth C: Contributions to self, family, community, and to the institutions of a civil society. Lerner (2004) as cited by (Richard M. Lerner, December 2013) explained that those young people whose lives contained lower amounts of the Five Cs would be at higher risk for a developmental path that included personal, social, and behavioral problems and risks.

It is important to look in to the definitions of the five Cs so as to explore the input of the circus art in to the development of these elements in PYD.

The five Cs of PYD are defined as follows;

- Competence - the positive view of ones actions in specific areas, including social and academic skills.
- Confidence – an internal sense of overall positive self -worth and self - efficacy
- Connection- positive bonds with people and institutions that are reflected in exchanges between the individual and his or her peers, family, school and community and in which both parties contribute to the relationship.
- Character – Respect for societal and cultural norms, possession of standards for correct behaviors, a sense of right and wrong (morality) and integrity.
- Caring – a sense of sympathy and empathy for others (Richard M. Lerner, December 2013).

Young people who have these Cs will be able to avoid problem behaviors and practice positive behavior. Youth should be assisted to the development of these elements and pass through Positive Youth Development.

It will be thus important and interesting to explore if these Cs which are the features of PYD are developed among youth who are practicing the circus art.

2.7 Circus and PYD.

Though there is not much done to find out the relationship among Circus and PYD, some reviews and studies around circus indicate that participating in circus activities bring a certain benefit on the practitioner

The social benefits of circus is attached to its nature of being a team activity. It is through this nature that members of a circus group learn trust and team work. According to (Maglio and McKinstry (2008) as cited in Massenzio, Snowden, Tam & Melnick, (n.d), circus promotes teamwork and helps participants develop leadership and communication skills that will serve them in life beyond the confines of the big top.

Regarding physical skills Learning circus activities helps participants to develop their physical literacy by teaching them to master skills involved in movement that are applicable across a range of contexts that require physical activity (Erik Massenzio, Caroline Snowden, Janelle Tam, Nitai Melnick, n.d).

The third is the personal benefit. Massenzio, Snowden, Tam and Melnick,(n.d) underlined that their review showed the implementation of a developmental circus arts program fosters an increase in *resilience*, a term that denotes an increased self-esteem, increased motivation to take on responsibility and achieve goals, and decreased aversion to healthy risk taking and failure.

It is discussed in Maglio & Mckinstry, (2008) article regarding the project involved in a community circus program to assist in addressing student's needs for life skill acquisition, that in addition to qualitative perspectives of the students and school representatives, who highlighted the positive benefits of a 'Circus in School Programs', observations showed that among others it;

- Enables participants to acquire a broadened skill base relating to circus as well as more generic " life skills".
- Increases self-confidence and self-efficacy.
- Improves social connectedness, teamwork, and leadership skills within the group.
- Provides opportunities for calming rhythmic activities, increased sensory feedback, a focus on balance, and coordination.
- Creates a space in which participants feel a sense of belonging in (Jill maglio and Carol Mckinstry, 2008).

The major study on PYD is the longitudinal study conducted to test the idea that when the strengths of youth are aligned with family, school and community resources across adolescence youth development will occur. The study began in 2002 and was repeated annually for eight years, surveying more than 7,000 adolescents from diverse backgrounds across 42 U.S. states. The study assessed the key characteristics of PYD – competence, confidence, character, connection and caring. According to Geldhof, (2014), it is believed that this study has provided

the primary empirical support for the Five Cs Model. The longitudinal study discovered that the structured out-of-school time learning, leadership experiences, and adult mentoring that young people receive through their participation in 4-H plays a vital role in helping them achieve success. Richard Lerner who led this study has also developed the first-ever measurement tool specifically designed to capture the Five Cs of PYD.

Based on the longitudinal study of Lerner and colleagues similar studies were also conducted on PYD, however studies directly involved circus and PYD are very scarce.

Findings from the 4-H study, the first study that defined and measured positive youth development, and other research studies support the view that programs that are based on a PYD model, and use movement activities as a platform to support positive outcomes, have the potential to positively impact the development of youth.

Lerner (2004) has stated that sports and other movement activities can provide opportunities for skill building, leadership, and positive and sustained relationships with adults, as cited in (Agans et al, 2015). Accordingly, though circus practitioners don't group circus under sport its movement characteristics can make it share the ideas suggested by the different studies on the contribution of sport activities to PYD.

The assessment conducted on 1,112 US children from grades 5-7 showed that youth who participated in sport for two or more years had significantly higher PYD scores than non-participants and youth who participated for a single year. The more time youth spent participating in sport (i.e., intensity) during grade 7, the higher their levels of PYD.

A national study conducted in the US to assess if there is progress in the development of social and emotional skills among participants of social circus programs in different circus networks showed that youth in these social circus programs made positive and substantial progress in the development of social and emotional skills. For example, the percentage of social circus youth struggling to demonstrate self-regulatory skills improved from 53% to only 19% by the end of the program. These impacts were at the level of a comparison group of eight exemplary youth development programs and well ahead of impacts found in a non-selective

comparison group of over 350 other after-school youth programs previously studied by the Weikart Center (Smith et al 2017) .

2.8 Theoretical Framework

The theories explained under PYD are related to the theories of development and change as Positive Youth Development is focusing on the change process that occurs with the youth population. These are mainly referred as the Human Development Theory, the Ecological Systems Theory, the Developmental Systems Theory and the Positive Youth Development Theory.

Modern theories of human development propose that development occurs over time as part of a complex process involving a system of interactions within the individual and between the individual and the environmental contexts of which he or she is a part (Mahoney, 2017).

A literature review conducted on the evidence of the impact of the ‘Youth Development Model’ on outcomes for young people shows that PYD programs have a distinct theory of change. They believe that for young people to meet developmental benchmarks, they need to be immersed in supportive settings and be engaged in healthy relationships (Sarah Schulman and Tim Davies, 2007). Generic youth programs, on the other hand, often concentrate on activities and behaviors. As a result, PYD programs tend to operate across multiple socialization domains, from families to schools to communities. Ensuring these domains are safe and provide opportunities for meaningful relationship building is crucial to the success of a positive youth development approach. Many programs adopt features of PYD without putting into practice the full PYD model (Sarah Schulman and Tim Davies, 2007).

As circus art is one element that can impact the development of features of PYD among youth who are practicing the art it is not a program that is specifically meant to deal with PYD. The theoretical framework for this study is thus based on the theory of change that youth development can occur in a supportive setting without having the full PYD model. The circus art which is the core point of this study helps the youth to pass through a socialization process with peers and the audience community and will also help to adopt features of PYD without having the full PYD model in to practice.

Based on the ‘ Developmental Assets Theory’ the study will thus have to focus in looking how circus art helps to build the features of PYD in this case the Five Cs which are part of the developmental assets among youth practitioners.

2.9 Summary and Knowledge Gap

From the literature review it emerges that the specific literatures concerning the circus art and Positive Youth Development are scarce. Most of the studies that exist around circus and PYD are studies specifically confined to their domain and do not look the relationship between the two components. The other point is when it comes to the context of Ethiopia the case is even worse and there are only few literatures on circus and PYD and limited studies’ findings. Therefore, this study seeks to fill this knowledge gap on the development of the features of PYD among youth who are practicing the circus art at “Fekat Circus” which is one of the circus clubs in Addis Ababa.

CHAPTER THREE

METHODS

This chapter represents the research methods that were adopted in conducting the study such as: the research design, source and type of data, target population, data collection methods and procedures, operational definition of variables, ethical clearance and reliability of the instrument and data analysis techniques

3.1 Study Design

The research design used a mixed method design to examine the real-life contextual understandings regarding the development of the features of PYD among youth who are practicing the circus art. The study has employed both qualitative and quantitative approaches to collect and analyze the data. The rationale for employing a mixed approach of research design was to benefit from the qualitative information that can add meaning to the quantitative data and precision to the qualitative information from the quantitative data and also not to be constrained by using only one method. Since the study looked in to the behavioral characteristics of the participants it was believed that when looking in to the development of the five Cs the qualitative approach will give qualified data about the experience of the participants. Accordingly the qualitative approach helped to answer the real experiences of those who were practicing circus, the changes observed within themselves and also with colleagues around. While the quantitative approach showed the existence of the development of the features of PYD which are the Five Cs (Caring, Character, Connection, Competence and Confidence).

The study focused on getting quantitative data from the targeted respondents using the short version of the measurement scale of Positive Youth Development developed by John Geldhof and colleagues (Geldhof, Bowers & Colleagues, 2014) based on Richard Lerner's PYD measuring scale measure developed for the 4H longitudinal study.

The basic objective of using the short version of the measuring scale was to measure the five elements of PYD, Competence, Confidence, Character, Connection and Caring among youth who were practicing circus at Fekat Circus Club.

3.2 Study Site

The study was conducted in Addis Ababa, with Fekat Circus Club, a major circus club operating in the city, found at around Cathedral School in Addis Ababa with visible monthly shows, clown programs at Tikur Anbessa which was not found in other circus clubs in the city. Its accessibility and willingness to be the center of the study of the research was also another point for being selected to be the center of the study.

Fekat Circus, which in English means “blossoming circus”, was born in 2004 in the outskirts of Addis Ababa out of the initiative of a group of interested young Ethiopians united by a deep and unique relationship of brotherhood and positive values. It is located at the center of Addis Ababa around Cathedral School. The information collected from the management of Fekat Circus showed that besides staging professional circus shows, run the main circus school in the capital with a yearly attendance of about 100 trainees; it organizes daily circus trainings and workshops in orphanages, street children rehabilitation projects, and a juvenile prison, reaching over 450 children per year; it provides daily entertaining activities to patients in the pediatric ward of the Tikur Anbessa hospital .

The soul of Fekat Circus was composed of two cores: a social part that entertains and stimulates thousands of children living in challenging situations; and an artistic/professional part that built the skills of aspiring Ethiopian circus artists and provided them with work opportunities. The 2016-2017 annual report of the club put that the club was working with a premise in mind that the more people are involved in circus, the better the world becomes, as circus is a powerful platform for positive transformation. (Fekat CircusClub, 2019).

3.3 Population

The primary study populations of this study were youth members who were practicing circus art at Fekat Circus Club and adult members of the club who have grown with circus art in the club and still working as circus performers, trainers and coordinators for the club. Fekat Circus had three groups of youth under its program.

- **Group one.** The first one which is labeled as group one for this study was a group of youth aged 17-29 and members aged from 30 to 38 who have passed through circus all in

their years of adolescence. The majority in this group from age 17-29 had a stay of more than six years in practicing circus. All members in this group were circus performers, trainers and organizers at the club performing different activities related to the circus art in the club. The group with the age of 30-38 were made part of this study to get important information as they have grown in the world of circus and became successful young adults and still were working as circus trainers and performers and contribute to pass their experiences to young participants in the club.

- **Group 2.** The 2nd group was a group of youth, majority of whom were students and get training on circus skills and practice after school hours as Out of School Activity from Monday through Friday free of charge.
- **Group 3.** The third group was a “private group” as named by the club composed of children and youth who were brought by their parents to learn about circus and get training on circus skills. These groups mostly from the international community were paying clients for the service that they were getting. This group was not covered under this study as members were not of Ethiopian origin with a different cultural and psycho social background from their Ethiopian counterparts.

3.4 Sampling and Sampling Procedure

3.4.1 Sampling for the qualitative data

As it can help to identify and select information rich cases for the most effective use, a purposive sampling procedure was used to select the informants for the qualitative approach. As it is cited by Palinkas, (2015), Patton, (2002) defined purposeful sampling as a technique widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources (Palinkas, Horwitz, Green, Wisdom, Huan& Hoagwood, 2015). Accordingly the study selected individuals that have passed through experiences as circus practitioner, performer, trainer, organizer and coordinator in the circus clubs. These individuals were believed to be knowledgeable enough to relate the circus art to Positive Youth Development basing their own experiences as examples and putting themselves as a live testimony. These were mainly from Group 1, with members who have stayed in the club for a number of years and have achieved skills that are beyond performance and involved in

story development with the performance to address different issues of concern. Three key people (The project manager, the coordinator and one trainer) were interviewed.

The qualitative approach also involved participants from Group 2 who were mainly students and practice circus as Out of School Activity. Five were interviewed from this group.

To collect technical information on circus skills that can impact positive youth development the study has included an interview with a consultant who was supporting the club in its organizational development. The total numbers of interviewees for the qualitative data were nine.

3.4.2 Sampling for the quantitative data

The study didn't use a sampling technique for the quantitative data collection due to the small number of members of the club who were part of the study. All 24 members of the club who were working as performers, trainers and coordinators were taken as study participants and all whose age was above 14 of the trainees were also taken as study participants. Participants who were aged below 14 were not included in the study as the self-administered questionnaire was a standard for young adolescents above 14 years of age. Accordingly the total numbers of participants were 35 and the quantitative data was collected from those 35 participants.

3.5 Variables

There were three major variables in this study.

- **Positive Youth Development:-** PYD is the dependent variable to be affected by the circus practice. The PYD was measured through the five Cs which are **Character, Caring, Connection, Confidence and Competence** which are also the dependent variables and labeled as sub scales to show the effect of the Social Circus practice.
 - **Competence** - The positive view of ones actions in specific areas, including social and academic skills.
 - **Confidence** – An internal sense of overall positive self -worth and self – efficacy

- **Connection-** Positive bonds with people and institutions that are reflected in exchanges between the individual and his or her peers, family, school and community and in which both parties contribute to the relationship.
- **Character** – Respect for societal and cultural norms, possession of standards for correct behaviors, a sense of right and wrong (morality) and integrity.
- **Caring** – A sense of sympathy and empathy for others
- **Participation Level :-** The participation level of the participants in the circus art which was the intensity of the practice, “Participation level” was defined to be “*Always*” for participants who was practicing circus five days and above in a week. It was labeled as “*Once in a While*” for participants who was practicing circus less than five days a week.
- **Time of Stay:-** How long the study participant has been engaged in performing circus art that is the *time of stay* in practicing circus was also taken as a variable to look the five Cs against it.
- **Demographic** – The demographic variables of the study participants include the age, sex, educational background and marital status of the study participants.

3.6 Data Collection Tools.

3.6.1 Qualitative data collection tools.

- **Interview.** The qualitative data was collected through interview (a) with implementers and coordinators who have close attachment with the youth who were practicing circus. It was predicted that these participants will give basic information on circus arts and entertainment, activities explanation, attitude towards circus beyond arts and entertainment, realization of the art as supporting mechanism to the PYD and looking circus skills against the five Cs. These are informants not only of as coordinators and implementers but also as practitioners who have passed through the experience themselves and who still were doing the performance daily in their everyday life. (b.) with trainees who were involved in a training program at the time of the study and (c) with a technical advisor who have been providing technical support to the club.

Table 1

List of interviewees

	Interviewees	No
1	The program manager, coordinator, Trainer	3
2	Trainee participants from group 2	5
3	Technical advisor	1
	Total	9

Three interview guides were developed for the three groups of interviewees that were interviewed in the data collection process.

3.7 Measures

3.7.1 Demographic measures

To assess the demographic background of the participants, the study used age, sex, marital status and educational background as items to show the background.

A range is put to group participants according to their age. The range is 10-14, 15-19, 20-24, 25-29, 30-34, 35-39. Single and married were taken to group participants under the marital status variable, since there were no divorced or widowed from the group. Educational background was classified under primary, high school, and college level to explain groups in a range of classification.

The demographic measures were used to explore the level of the development of the features of PYD along the different demographic variables. The study looked in to all the five Cs through the demographic variables.

3.7.2. Participation Level

This is the intensity of the practice of each participant in circus art. To assess this variable values were set under “*Always*” or “*Permanent*” for participants practicing circus five days and above in a week. It was labeled as “*Once in a While*” for participants practicing circus less than five days a week.

3.7.3 Time of Stay

This is the length or the duration of the years that one has been practicing circus. Participants had a stay of 1 to 15 years in the circus club practicing circus art. This was grouped in the range of 1-5, 6-10 and 11-15 years.

3.7.4. Short version of the PYD measure scale

The approach to PYD used by Lerner and colleagues (2005) employed several measures to index PYD, which is operationalized through the assessment of Five Cs—Competence, Confidence, Character, Connection, and Caring. The measurement scale developed by Lerner and colleagues to be used on the 4H study is the basic measuring scale that is used to measure the five Cs in PYD. The “*4-H Study of Positive Youth Development*” is a longitudinal study that began in 2002 and was repeated annually for eight years, surveying more than 7,000 adolescents from diverse backgrounds across 42 U.S. states.

Originally the measuring scale for the 4H study is a scale with 83 questions. G. John Geldhof and colleagues later developed a shorter version of a questionnaire to assess PYD based on the Lerner Five Cs Model of PYD (John Geldhof & Colleagues, 2014).

The study has thus used the short version of the PYD scale measure which was developed by G. John Geldhof, Edmond P. Bowers, Michelle J. Boyd, Megan Kiely Mueller, Christopher M. Napolitano, Kristina L. Schmid, Jacqueline V. Lerner, and Richard M. Lerner. The version used for this study was again simplified to make it easier to understand the questions and to avoid confusions specifically on the questions of category one with 12 questions which used a comparison between two groups of youth in one question.

The 34 items questionnaire had questions that specifically target the five Cs, Caring, Competence, Character, Confidence and Connection. Thus questions were grouped to be filled with the Likert scale of “Strongly Disagree, Agree, Neither Agree nor Disagree, Agree and Strongly Agree.”

A Likert Scale was provided to the research participants. This tool was used to measure three major variables. Circus is the independent variable which is expected to effect the Positive Youth Development and the features of the PYD which are the five Cs. The five Cs which are Character, Caring, Connection, Confidence, Competence are the other dependent variables that are going to show the effect of the circus practice. Likert Scale questions which measured Character were questions number 5, 11, and 15-20; Caring from question 21 to 26; Connection from 27 to 34; Confidence- 4, 6, and 10-14, Competence – 1,2,3,7,8,9.

Competence

The competence items asked participants questions to measure their academic, social and physical competence through questions like if they agree of being youth who are very good at their academic performance, have a lot of friends, do very well at all kinds of sports etc

Confidence: Confidence was measured through items that represent self-worth, physical appearance, and positive identity. Items asked respondents to agree or disagree on the type of person they were, if they like themselves, their physical appearance and positive identity.

Character: Character was measured using items representing social conscience, values diversity, conduct behavior and personal values. The items assessed how important respondents considered making the world a better place to live in and respecting the values and beliefs of people who are of a different race or culture than they are. The personal values items assessed the importance of certain values in the young person’s life, including, standing up for what they believe even when it’s unpopular to do it.

Caring: Caring was measured using items that measure the sympathy scale. Items with questions like (e.g., When I see someone being taken advantage of, I want to help them. When I see

someone being picked on, I feel sorry for them, it bothers me when bad things happen to any person). The questions assessed the caring quality that the respondents had around these feature.

Connection: This was measured using items that represent connection to family, neighborhood school and peers. Items assessed participants by asking to respond to questions like “In my family, I feel useful and important In my neighborhood, there are lots of people who care about me”.

Table 2:
Questionnaire classification under five Cs

	The Cs	questions
1	Competence	1,2,3,7,8,9.
2	Character	5, 11, 15, 16,17, 18, 19,20,
3	Caring	21-26
4	Confidence	4, 6, 10, 12, 13, 14,
5	Connection	27-34

3.8. Validity Test

The validity of the interview guide items under the qualitative data collection tool were ensured during the process of the interview. Few feedbacks were forwarded about the relationship of the questions in that there are tight correlations’ among the Cs and for example when responding about competence it can also be a response related to confidence.

To ensure the validity of the quantitative instrument content validity was conducted. Content validity refers to a measure of a degree to which data collected using a particular instrument represent a specific domain of indicators or content of a particular concept. The items in the questionnaire were presented to the coordinator and manager for assessment if the tool is of relevance in concept and content. The suggestions, comments and recommendations made were incorporated accordingly. The feed-back suggested that circus should not be stated as sport since it is not a sport activity and this was improved. The questionnaire referred to education institute as “University” and this was also commented to be stated as “School” and not as

university in the questionnaire to avoid any confusion for the respondents as most have not attended the university.

3.9 Reliability of the Quantitative Instrument

According to Field (2010), Cronbach's alpha, α , is the most common measure of scale reliability which if α is greater than 0.7. The reliability of the questionnaire was calculated and the result from the reliability test was found to be Cronbach alpha 0.891.

3.10 Procedure of Data Collection

3.10.1. Qualitative data collection

Interviewees were selected after discussing with the coordinator on the key individuals that can provide important information towards the objective of the study. Time was scheduled with the individual respondents and interview was conducted with each participant.

The technical advisor who worked and supported the club during its early years was also interviewed for the clarification of the technical relationship between circus skill and Positive Youth Development. Interviews were recorded in agreement with the respondents and these were transcribed for analysis.

3.10.2 Quantitative data collection.

Discussion was conducted with the manager and the coordinator of programs at Fekat Circus Club and appropriate time was scheduled based on the suggestion from the discussion. All participants were not available at the same date and time due to the different performance schedule that they were having. It was therefore scheduled according to the availability of the participants and data was collected at Fekat Circus Club premises in a place where it was convenient for the participants. The researcher briefed the respondents in each group about the objectives of the study and how to fill in the questionnaire. Ten questionnaires were filled by respondents at the first day and this was as a pilot for validity and reliability. Participants were asked if they were confused of any concept in the questionnaire.

Ten questionnaires were filled by respondents at the first day and this was as a pilot for validity and reliability. Participants were asked if they were confused of any concept in the questionnaire

. Questions that assume respondents as students and asking based on school experiences like (qn 2 I do very well in my assignments at school, qn 27; I receive a lot of encouragement at my school and qn 30; My Teachers at school push me to the best I can be) were found to be confusing for those who were not in school at the time of the study. Briefing was given by the researcher who was around to remind their experience at school in reference to the noted questions and respond accordingly. To clarify any misunderstanding on the concepts of the questionnaire, the researcher stayed at the premises in the process of the data collection. However there were no major complaints on the understanding of the questionnaire. Questionnaires were collected by participants and received by the researcher. Each questionnaire was coded for the purpose of processing the data.

3.11 Method of Data Analysis

3.11.1. Qualitative data analysis

As cited by O'Connor and Gibson, Huberman and Miles (1992) stated that Valid analysis is immensely aided by data displays that are focused enough to permit viewing of a full data set in one location and are systematically arranged to answer the research question at hand (H. O'Connor, N. Gibson, 2003). The qualitative data in this study was therefore transcribed and organized according to the interview guides to make it easier for analysis.

3.11.2 Quantitative data analysis

The scale questionnaire was first coded and executed using the Statistical Package for the Social Sciences (SPSS v 20). Means were used to describe the results.

3.13 Analysis of the Data

3.13.1 Qualitative data analysis

The qualitative data was collected from the interviews conducted with the organizers, coordinator, participants and technical advisor of the club at the early years of establishment. The

first group of interviewees was the group of management (the manger , the coordinator and the trainer, all who have started as trainees themselves, passed through the process from 11 to 15 years, reached to the highest skill performance in the art and managed and led the club). The second group were five participants from the trainees group who were on a training program after school hours and following circus as an Out of School Activity, Monday through Friday. The third one was an individual who was a technical advisor supported the club voluntarily in its organizational development. The total interviewees were nine informants.

Three interview guides were developed and used to guide the interviews. The interviews were transcribed and organized to facilitate the data to find in one location and arranged to answer the research questions. Different and recurrent ideas were noted. The researcher has tried to keep the consistency throughout the process of interviewing, transcribing and analyzing which can help the reliability.

3.13.2 Quantitative data analysis

The quantitative data analysis was executed using the Statistical Package for the social Sciences (SPSS v 20). According to Kothari (2004) the data processing is editing, classification, coding and tabulation of collected data that can be ready for analysis. The data was thus analyzed to show the patterns of relationships that can exist between the dependent and independent variables. Descriptive statistics were used to analyze, present and interpret data. Initially, all variables, age gender, educational level, marital status, time spent in the circus, participation time, etc. were examined for accuracy of data entry and missing data (Kothari, 2004).

3.14 Ethical Consideration

The study was conducted in partnership with Fekat Circus Club administration and management. The partnership was based on agreement that has been reached between the researcher and the management of the club at the inception period of the idea of conducting a research on the development of the features of Positive Youth Development among youth in the circus club. The management of Fekat circus Club were happy about the initiative and promised to collaborate to facilitate the proceedings of the study process. One focal person, the

coordinator of the programs in the club was assigned by the management as a contact person for the facilitation.

Participation of respondents was strictly on voluntary basis. Verbal informed consent was asked orally after explaining the purpose of the study. All participants were told about the study by the coordinator, briefed about the purpose of the study by the researcher and verbal consent was asked by the researcher. The questionnaire was distributed after words of acceptance from the participants. Names of participants were not mentioned and the questionnaires were only coded for the purpose of simplifying the data entry.

CHAPTER FOUR

RESULTS

The Present chapter contains the results and analysis of the data obtained in this study. This chapter has two main parts; the qualitative and quantitative results and analysis of the data. The chapter is organized as follows: a) the first section provides results of the qualitative data b) the 2nd section present results of the quantitative data by first presenting a descriptive statistics of participants' demographic characteristics; followed by summarizing participants' responses to the Likert Scale,

4.1 Results from the Qualitative Data

4.1.1 Circus and PYD

Discussions with leaders and management of the club revealed that though it was not the original design the objective of the club have grown to contribute to social change. All respondents believed that in order to reach to the goal of contributing to social change the process contributes to the development of positive behavior among the practitioners of the art in the club. Originally the club was formed to fill in the gap of a place where youth can entertain through circus. However later in the years this has developed to contribute to social change, The manager of the club believed that social change can come through youth who have goals in their life and as he believes Circus can help youth to set goals and to be committed to meet the goal by developing positive features in their day to day life.

The interviewees from all the groups strongly agree that there are developments of the features of PYD among youth who are practicing circus. The responses from interviewees of all groups supported the result from the quantitative data that circus art contributed to the development of the five Cs which are used to measure the PYD.

One said that he was a child with a problem behavior, naughty, violent and had a bad connection with family members, friends and neighbors. But after joining the circus club, all those have gone for good and he is enjoying life from the positive development that he has gained from the circus activities. He underlined that circus needs good communication, working

in a team and caring for team members. If one is practicing circus development of these characteristics are inevitable.

Another interviewee putting himself as a live testimony, has said that he is grateful to the circus art that supported on what he has passed through and that made him a master of himself and the circus art has made him to be a successful person by saying

The circus art has helped me to have a good thinking, to have good understanding of people, to know what I have to know as a young person. For example I am not restricted. I am not in a box. I always think out of the box. I meet with people of different origin and that has helped me to understand different people from different background. With this connection I have learned on how to deal with different people. I am able to stand by myself and live independently starting at my age of 16 which is a very young age to stand alone with self-reliance. I have learned to be master of myself, manage myself and manage others through the developments of the different positive elements from the circus arts

Similarly almost all responses from the interview with the practitioners were based on the experiences of their self-development and observation of the development of their friends. Responses were categorized based on the guide to get responses on each of the five Cs.

4.1.2 Development of the features of PYD through the Circus Art.

Confidence: This is the major C that was explained recurrently as the major character developed by circus practitioners. After developing the skill and coming out at a performance the confidence grew and the “*I can do It*” feeling get deep in the minds of the participants. According to the responses they have developed self-reliance with the confidence. The trainee group explained the development of **Confidence** as a quality after attending circus training and that they have taken this confidence to the school and were able to do successful presentations at school in front of their class mates unlike their friends who were not attending circus activities. They said that the confidence that they have developed also helped them significantly in being able to discuss with their parents and family members on different issues. The feedback from

school and parents regarding the change in behavior by developing confidence has motivated them to continue with their practice as a daily out of school activity.

Caring: It was mentioned in the interview discussion with participants that when working in a circus practice caring was an important element for the success of the show as most of the activities were group activities. The response from the technical advisor indicated that “caring” is an important element in the practice. To avoid failing and also to avoid injury and to keep safety for all participants a circus practitioner should develop a caring personality as otherwise they will fail together as a team. When asked if they care for each other all have stated that they always did that and also mentioned that they took this caring personality to their life out of the circus compound.

Competence: According to the respondents circus develops the physical competence, social competence and also the creativity of the mind competence. One of the interviewee said that circus needs the coordination of the body, mind and emotion. When these are coordinated effectively participants will be successful in their shows and that is what competence is in circus practice.

The technical advisor said *“If one wants to do shows and avoid accidents and show others how to do it he or she has to be good herself or himself by practicing more and more and developing their skills.”* She connected this process with the development of competence in other spheres that was also achieved by working more, learning more and knowing more. Most of the interviewee mentioned that circus made them accept that they have to know more in order to develop competence. She also mentioned that competence also goes with creativity and not doing the same thing but you have to be excellent in what you are doing by broadening your knowledge.

Connection: Responses from the interviewees indicated that development of connection significantly existed among circus participants due to the circus art practices. The respondents underlined that circus needs communication and it is communicating with body, mind and -emotion movements. With these movements the circus participants were communicating with their circus friends, trainers, the whole circus community and the audience. All of the

interviewees from the circus performers and trainee groups have mentioned that connection between circus members was like a family with a good relationship which put members on the success road. This experience with good connection went beyond the circus group and participants were creating good connection with family members, community groups and friends. Their responses also underlined that the circus club is like a family and encouragement is forwarded to members from all participants, the trainers and the management. Recognition as respected member of a family due to the behavior that they were showing in the family and community were experienced by most of the respondents. The responses from the trainees during the interview showed that their parents and neighbors were respecting them and they also pointed them or referred their good practices as youth with positive behavior to those who were not attending circus practices.

4.1.3. Circus Skills and the development of the five Cs

To explore if there are any connections between the circus skills and Positive Youth Development questions were forwarded to the technical advisor, the manager and the coordinator who were in the interviewees list. All have stated that there is a strong link between the different skills that one is learning through circus and the development of the five Cs of PYD. The response from the interview with the technical advisor related how the activities helped the development of the five Cs. She stated that by saying “When you read a book you get knowledge to your brain when you practice circus you let a behavioral change process to happen within you.”

When responding to the question on how to show this relationship with the five Cs of the PYD she took the Caring element with Circus art and referred to an example of one specific circus activity “The Juggling”. As she said when one juggle with different objects he or she develops mental ability and the mind create ways to hold and move the objects and therefore helps develop creativity which in process helps develop problem solving skill. This problem solving skill in turn helps develop a caring attitude to help others and find solutions to self and colleagues problems.

She connected this analysis to Fekat circus Club and she mentioned caring is manifested with the different activities that the club is performing like thinking for others in providing

training free for community children , entertaining patients with Dr. Claw at Tikur Anbessa , going out of the group to orphanages. As she said these signs of thinking out of their club and the sense of “not just myself” thinking was developed due to the skills that the participants had taken from the circus practices. They took the responsibility to network circus clubs which showed that two Cs Caring and Character were developing within the members and reflected as a club response. She said that the club highly valued the thinking of working with others and not only of me or us.

Responses from those who are practicing the circus art and the technical advisor all showed that it was clear that one can make mistakes but have to continue practicing again and again and learn perseverance or determination. The technical advisor mentioned that by saying. *“To be good you have to practice, and practice and you can fail but don’t give up and this is an excellent thing in developing the behavior of not giving up which develops Competence.”* This is also underlined by the responses from the other interviewees and all mentioned that circus practitioners at Fekat Circus Club developed the physical and social competence through the circus practice.

According to the responses from the interviewee, another circus activity which showed clear relationship between the skill and one of the Cs, Character is clowning. As it was explained by the technical advisor the clowning helps to take out all what the society have put inside one self since coming to this earth so the clown works means that one have to take out all this thinking and act as if he/she became a child again and look the world as a child. The objective of this activity is making people laugh by performing different clown activities. The inner happiness created during this process helps in becoming creative by doing things that people are not expecting. The Tikur Anbessa project was one of the reflections of the development of one of the Cs which was Character with the point of a commitment to contribute for a better moment for those who were in a difficult situation.

The response also showed that as most of the activities they were doing are activities in team one should be very attentive to what the other one is doing. She mentioned one of the activities “The Diabollo” as an example and the importance of watching team members during the performance. The importance of being attentive to the movement of the other team members

was basic due to the explanation. *“Since they do it from one to the other they have to be attentive of the movement of the other. One have to be on time and throw properly so that the other can catch it. So this means developing attention to the others and respecting the others which represent the development one of the Cs which is Connection”*. Moreover when one works in a team it was underlined that he/she can learn cooperation. She said *“Most of the time standard schools can teach how to read and write and other subject areas but not how to relate to people and circus activities do that and participants learn how to deal with people.”*

4.2 Results from the Quantitative Data

4.2.1 Descriptive analysis of the participants

Demographic characteristics: The demographic variables were age, gender, marital status, educational background of participants.

Age: A range was put to group participants according to their age. The range was 10-14, 15-19, 20-24, 25-29, 30-34, 35-39. Majority of the participants were in the age range of 15-19, 20-24 and 25-29 which counted for 85.7% of the members whereas 11.5% of the members were in the age range of 10-14, 30-34 and 35-39. Members of the group in the age range of 35-39 was one and members in the age range of 30-34 were 2 in number which made the total members in these range to be three. Participants under the range of 10-14 were excluded out of comparison since it had only one participant and participants above the range of 30 were excluded since they were not in the range of the youth classification. The participants with these age ranges; 30-34 and 35-39 were included in the study not because they were youth but to get important information from their experiences as young people who went through circus practice since these members had a stay of more than ten years in the circus practice and still were practicing circus as performers, trainers and leaders of the different interventions under circus art at the time of the study.

Sex: The first group of participants which included performers and trainers with permanent practices were 24 of which two were female and 22 male.

The second group of participants were those participants who were trainees and practice circus arts mostly once in a while. These were 11 participants of whom three were female and eight male.

Marital status: Among the first group of participants with performers and trainers 21 (87.5%) were married and only 3 (12.5) % were single. The 2nd group members were all (100%) single.

Educational background: The educational background of the participants was classified as primary for those with a background of grade 1 to grade 8, high school with a background of grade 9-12 and college for those who are attending at the college level. This was analyzed for the two groups. Most of the participants of the first group with trainers and performers (66.6%) had a high school level of education with 12.5% college and 12.5% primary level of education.

Most of the participants in the 2nd group members (64 %) attended their high school education whereas (27 %) were at a primary level and (9%) were at college level.

Table 3.*Demographic characteristics of the first group of the study participants*

Demographic variable	Age Range	Frequency	Percent
Age	15-19	5	20.8
	20-24	13	54.2
	25-29	2	8.4
	30-34	2	8.4
	35-39	1	4.2
	Total	23	96
	missing	1	4
	Total	24	100
Sex	M	2	8.3
	F	22	91.7
	Total	24	100
Marital Status	Single	3	12.5
	Married	21	87.5
	Total	24	100
Educational Background	high school	16	67
	Primary	3	12.5
	college	3	12.5
	missing	1	4
	invalid	1	4
	Total	24	100

Table 4.*Demographic characteristics of the 2nd group of the study participants*

Demographic variable		Frequency	Percent
Age	10--14	1	9.1
	15-19	9	81.8
	20-24	1	9.1
Sex		11	100.0
	M	3	27.3
	F	8	72.7
Marital Status	T	11	100
	Single	11	100
	Married	0	0
Educational Status	Total	11	100
	Primary	3	27.3
	High School	7	63.6
	College	1	9.1
		11	100

4.2.2 Circus Art and the Five Cs

Caring, Connection, Competence, Confidence and Character are the dependent variables which are measured through the measuring scale questionnaire. The result showed that Circus art has a positive effect on the development of the Cs.

Table 5*The Five Cs results***Descriptive Statistics**

	N	Minimum	Maximum	Mean	Std. Deviation
Caring	35	2.33	5.00	4.0905	.66340
Character	35	2.00	4.63	3.5230	.58140
Connection	35	1.50	5.00	3.6653	.72436
Confidence	35	2.67	5.00	4.0429	.66463
Competence	35	2.83	5.00	3.9010	.57477
Valid N (list wise)	35				

The descriptive statistics table shows that participants have a higher *Caring* (mean 4.09, SD 0.66) followed by *Confidence* (mean 4.04, SD 0.66), *Competence* (mean 3.9, SD 0.5) , *Connection* (mean 3.6, SD 0.7), *Character* (mean 3.5, SD, 0.5).

4.2.3 Demographic variables and the Five Cs

Using the demographic variables the development of the features of PYD which are the five Cs were measured with the scale items.

Age and the five Cs: The Results were compared among the range of 15-19, 20-24, and 25-29 and these have 85.7% of the participants. Results showed that participants at the range of 25-29 are having the highest mean in all the Five Cs (caring 4.5, connection 4.1, confidence 4.8, competence 4.3, character 3.8) when compared to participants in the other range.

Sex and the Five Cs. Results showed that females have higher means in most of the Cs (when compared to the male participants except confidence which is 3.97 for female and 4.6 for male.

Educational Background and the five Cs: Results showed that participants with college level educational background have the highest mean in four of the five of the Cs that is 4 in connection, 3.8 in caring, 4.3 in competence and 4.2 in Character whereas 3.7 in confidence which was less than the high school participants which is 3.8.

Marital status and the Five Cs: Results showed that married participants have higher mean in confidence which is 4.6 followed by 4.2 in competence, 4.1 in connection whereas the single participants have higher mean in caring which is 4.1 and character which 3.5

Table 6
Demographic variables and the Five Cs

Age and the Five Cs					
Age	Connection	Caring	confidence	competence	character
10--14	4.1	4.2	4.7	3.8	4.25
15-19	3.4	4	3.6	3.8	3.5
20-24	3.7	4.2	4.1	3.9	3.57
25-29	4.1	4.5	4.8	4.3	3.8
30-34	3.6	3.9	4	3.3	3.4
35-39	4.1	5	4.7	3.7	3.75
Sex					
Male	3.66	4.01	4.06	3.9	3.49
Female	3.73	4.6	3.97	3.92	3.73
Marital Status					
Married	4.1	3.7	4.6	4.2	3.4
Single	3.6	4.1	3.98	3.87	3.5
Educational status					
High school	4.0	3.6	3.8	4.1	3.8
Primary	3.6	3.1	3.4	4.1	3.6
College	4.0	3.8	3.7	4.3	4.2

4.2.4 Participation level and the 5Cs

Participation level is one of the variables that is predicted to affect the Five Cs. To set a clear value “participation level” was defined to be “*Always*” or “*Permanent*” for participants practicing circus five days and above in a week. It was labeled as “*Once in a While*” for participants practicing circus less than five days a week.

The table below (Table 6) shows that the “*Always*” or “*Permanent*” participants have a higher mean in all the 5Cs in comparison to the “*Once in a while*” participants. In other words, “*Permanent Participants*” have a higher PYD compared to the “*Once in a while*” members.

“*Permanent Participants*” have a higher *Confidence* (mean 4.17, SD 0.62) followed by *Caring* (mean 4.11, SD 0.70), *Competence* (mean 3.95, SD 0.58), *Connection* (mean 3.76, SD 0.73) and *Character* (mean 3.60, SD 0.59).

“*Once in a while*” Participants have reported the highest score in *Caring* (mean 4.0, SD 0.60) followed by *Competence* (mean 3.64, SD 0.59), *Confidence* (mean 3.50, SD 0.68), *Character* (mean 3.25, 0.50) and the least mean score was reported for *Connection* (mean 3.17, SD 0.58).

Table 7

Participation level and the Five Cs

	<u>Once in a while</u>		<u>Permanent</u>	
	Mean	Standard Deviation	Mean	Standard Deviation
Caring	4.00	.60	4.11	.70
Character	3.25	.50	3.60	.59
Connection	3.17	.58	3.76	.73
Confidence	3.50	.68	4.17	.62
Competence	3.64	.59	3.95	.58

4.2.4 Time of Stay and the 5C s

“Time of Stay” is the length of time that one participant has been practicing circus. This can be a year or years. A range of 1-5, 6-10 and 11-17 years of stay have been categorized from the available data of participants. When analyzed it showed that participants who have stayed in the circus for more than 11 years have reported a higher mean score in *Connection* (mean 3.86, SD 0.68) and *Confidence* (mean 4.29, SD 0.49) in relation to those participants who have stayed from 6 to 10 years and from 1 to 5 years.

Participants who have stayed in the circus from 6 to 10 years have a higher mean score in *Caring* (mean 4.29, SD 0.59), *Character* (mean 3.72, SD 0.62) and *Competence* (mean 4.09, SD 0.63) in comparison with those who have stayed between the years of 1 to 5 and with those who stayed for more than 11 years.

Participants with time of stay in the circus ranging from 1 year to 5 year have the least mean score in all of the 5Cs in comparison with those participants who have stayed between 6 years and 10 years and those who have stayed for more than 11 years.

Connection and Confidence have a positive correlation with the time of stay in the circus. As the years in the circus increases, both Connection and Confidence were reported to have increased.

Caring, Character and Competence have showed a steep increase at the beginning of the participants' stay in the circus (1-5 years) and continued to grow and reached their peak mean scores in the mid-years (6-10 years). However, they show a decline when their time of stay reached the 11th year and above.

Table 8
Time in the circus and the five Cs

	<u>1-5</u> Mean	Standard Deviation	<u>6-10</u> Mean	Standard Deviation	<u>11-15</u> Mean	Standard Deviation
Caring	3.91	.60	4.29	.59	4.13	.85
Character	3.33	.31	3.72	.62	3.59	.83
Connection	3.50	.72	3.74	.77	3.86	.68
Confidence	3.92	.65	4.03	.78	4.29	.49
Competence	3.75	.41	4.09	.63	3.90	.72

4.3 Summary of the Results

Both the quantitative and qualitative results indicated that the features of PYD which are explained as the Five Cs are developed among youth who are practicing the circus art at Fekat Circus. Respondents of the interviews explained the development of the features from their own experiences and from experiences that they were observing with friends and colleagues at the club. According to the results participants had highest mean in all the Five Cs (Caring, Character, Connection, Competence and Confidence). Testimonies were also given that the Five Cs were manifested among youth at Fekat Circus Club who were practicing circus arts.

The development of the features were also analyzed against the demographic variables and results showed that participants at the age range of 25-29 were having the highest mean in all the Five Cs. Females had higher means in most of the Cs when compared to the male participants. Participants with college level educational background had the highest mean in

four of the five of the Cs that is in connection, caring, competence and Character. Married participants had higher means in confidence followed by competence, and connection whereas the single participants have higher mean in caring and character.

The impact of the “Time of Stay” at circus art and the “ Participation Level” showed that as the time of stay increased the level of the development of the Five Cs also increased except in the case of participants with a stay of more than 11 years which showed a slight decline. On the other hand the level of the development of the five Cs was higher on “permanent participants” when compared to the “once in a while” participants.

CHAPTER FIVE

DISCUSSION

Ethiopia is a country with a youth population of 60 % out of the estimated total population of 109,161, 02 according to the world population review based on the latest United Nations data. This greater share of the population is base for the country's economic and social development and having youth population with positive features is an important and basic element that needs the attention of the government, parents, families, schools and the different institutions which have a contribution to the result. Efforts can include the development of youth development programs that targets youth with the objective of Positive Youth Development.

Positive Youth Development is the development of features that demonstrate positive elements in youth psychological, behavioral and social domains which are referred as the five Cs (Character, Caring, Competence, Confidence and Connection) (Lerner, 2005). This study focused on the development of the features of PYD among youth who were practicing circus at Fekat Circus Club in Addis Ababa, Ethiopia.

5.1 Development of the features of PYD

The quantitative findings of this study showed that that participants have a higher *Caring* (mean 4.09, SD 0.66) followed by *Confidence* (mean 4.04, SD 0.66), *Competence* (mean 3.9, SD 0.5), *Connection* (mean 3.6, SD 0.7), *Character* (mean 3.5, SD, 0.5). The minimum mean is 3.5 with *Character* and the highest is 4.09 with *Caring*. The result indicated that circus performance had a positive contribution to the development of all the Cs in those who were in the practice and the features have developed among the youth who were under the practice of the circus art. The qualitative findings strongly confirmed that there was a strong co-relation between Circus practice and the development of the Cs. Interviewees stated that they were experiencing the development of a *Caring* behavior and *Confidence*, building of a good *Connection* with friends, family members and communities; developed a *Character* in contributing towards a better future and a better community and *Competence* in being able to perform different activities and develop the “ I Can Do It “ feeling within self.

5.2 Impact of Participation Level and Time of Stay on the Development of the Five Cs.

Findings of the quantitative data showed that “*Permanent Participants*” have a higher *Confidence* (mean 4.17, SD 0.62) followed by *Caring* (mean 4.11, SD 0.70), *Competence* (mean 3.95, SD 0.58), *Connection* (mean 3.76, SD 0.73) and *Character* (mean 3.60, SD 0.59). This was also confirmed by respondents from the interviews conducted. All have said that it was clear and logical to see development of all the five Cs among participants who were permanent rather than those who were practicing “Once in a While”.

A review of studies conducted on PYD through Sport by (Nicholas L. Holt & Kacey C. Neely, 2011) cited Zarrett et al. (2008) which assessed extracurricular participation profiles of 1,112 US children from grades 5-7 and showed that Youth who were involved in sport plus another type of youth development program had higher positive development scores than sport-only, work, and low engaged youth. Continuity and intensity of participation were also related to PYD. Youth who participated in sport for two or more years had significantly higher PYD scores than non-participants and youth who participated for a single year. The more time youth spent participating in sport (i.e., intensity) during grade 7, the higher their levels of PYD. Though Circus is not a sport activity since it has some features that it shares with sports this study also shared some of the findings of the referred study. Accordingly, regarding “Time of Stay” the *Caring*, *Character* and *Competence* have showed a steep increase at the beginning of the participants’ stay in the circus (1-5 years) and continued to grow and reached their peak mean scores in the mid-years (6-10 years). However, they showed a decline when their time of stay reached the 11th year and above. This inconsistency of declining of mean results in the three Cs with those who have stayed in the circus for 11th years and above were unexpected and unpredicted. However this didn’t mean that the PYD within this group is declining since there were steep rise with the two Cs; *Confidence* and *Connection*. Moreover the findings from the qualitative data from the responses of all interviewees on this issue strongly confirmed the prediction and findings of other studies which stated that there was a strong co-relation between intensity i.e the more time one spent in circus the higher the levels of the features of PYD are going to be. The responses from the interviewees rather put that as the time of stay increases the skill develops to a level where those who have stayed longer and showed higher developments in all the five Cs, became story developers for shows and performances and these stories mostly

based their issues on existing social problems that need awareness of the community and solution from the target audiences and concerned bodies. The responses indicated that the capacity to develop stories were results of the development of all the Cs with highest level than those who had less year of stay in the art.

5.3 Circus Skills and PYD

There are three fundamental elements in youth circus practice according to Bolton (2004) and other studies. First the physical skills that serve as the basis for all youth circus activities are unique to circus: juggling, acro-balance, equilibristic, clowning, and aerials, to name the key domains. Secondly, youth circus is by definition non-competitive, departing from the team-versus-team tournament model found in sports, and the access-by-audition model of elite performance arts groups, in favor of the “troupe” model where youth participate in the spirit of **“all for one and one for all.”** And thirdly, true to its grassroots heritage, youth circus radically includes young people of every age, athletic capability, body size, socioeconomic status, academic standing, race, gender, and religion (Bolton, 2004; Davis, 2005; McCutcheon, 2003; Ott, 2005; Ward, 2008; Woodhead & Duffy, 1998).

Participants at Fekat circus were conscious about developing their physical skills. As interviewees mentioned they had a responsibility to keep the wellness of their body and they believed that circus skills need the coordination of the body, mind and emotion. To have a coordination among these elements of oneself one had to be attentive, watch the movement of team members, respect team actions, feel confident to do the practices, share the knowledge and skills to others, develop performances to help social awareness and problem solving capacity of self and others. All these skills were related to all the five Cs of PYD.

A study on the well-being effects of circus for effective circus project showed that circus activity is usually pleasant and rewarding. Circuses let one try and learn tricks that have never been attempted before; they are challenging, enjoyable and fascinating. The attention is focused on controlling the body and the equipment, on balance and movement. Focused practice lets the participant experience success. The atmosphere is encouraging and failure is accepted because everyone makes mistakes at some point, and only by trying again is it possible to learn new things. Working with other people promotes team spirit, and positive experiences from

performing increases the participants' confidence. Circus is inspiring and it brings joy. It creates the opportunity to have a good time with the other participants and increases social interaction. The activity lifts the spirits and creates a sense of calm. Circus is a place where the participants can make mistakes, but they also discover that learning new things can be exciting. Children and young people learn to trust themselves, they become confident performers. Circus improves the team spirit of a class. Young people learn to understand differences, and their confidence is strengthened. Circus creates success while increasing the tolerance of failing. (Kinnunen, & Lidman, 2013),

Most of the characteristics of circus activities pointed on the literatures reviewed were stated as gained benefits by the participants during the interviews in relation to the development of the five Cs. First and foremost participants especially who were on a training at the time of the study have joined the training as they said because they were enjoying practicing circus and explained that they were doing circus activities for their inner happiness and then to be able to make it as an entertainment performance for other audiences as those circus practitioners who were performing circus arts for the benefit of themselves and the community. Participants mentioned that the circus activities have helped them to be the owners of the above mentioned skills like having good coordination of every part of their body which is involved during the exercise, focus on the exercise not to be exposed to injuries and to do a successful performance without failing, give attention to coordinate with the group movement and not to miss the steps, memorize and remember the steps for next exercise, etc which were also useful for other life experiences. Above all being involved in circus activities, as they said, have taught them to listen to what the trainer is saying. Observing, listening and performing were the very important skills in the process as these were also mentioned during the interview sessions.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATION

This study has explored the development of the features (the Five Cs) of PYD among youth at Fekat Circus Club in Addis Ababa, Ethiopia. Both, questionnaire for quantitative data and interviews for qualitative data were used to collect information to explore the development of the Five Cs (Caring, Connection, Competence, Character, Confidence) of PYD. Hence this chapter presents the summary of the overall research process, conclusion on the findings of the study and recommendation.

6.1 Summary

The topic of this research is “The Development of the Features of PYD Among Youth at Fekat Circus Club in Addis Ababa, Ethiopia”. Fekat Circus Club was selected for it is one of the major circus clubs in the country and besides staging monthly professional circus shows, run the main circus school in the capital with a yearly attendance of about 100 trainees; it organized daily circus trainings and workshops in orphanages, street children rehabilitation projects, and a juvenile prison. It was believed that since the circus art has the same characteristics findings will be similar to what is happening in other circus clubs too.

Mahoney (2017) has stated that Out of School Activities are parts of the microsystem of the Ecological System Theory which influence the human development (Mahoney, 2017). Considering organized out-of-school activities as part of youth’s ecology helps elucidate the particular features of activity settings that can promote positive, healthy development and how relations between activities and other settings contribute to the developmental process. Thus Social Circus practices which can be labeled under out of school activities should be given attention as interventions that can contribute to PYD (Mahoney, 2017). Based on this analysis this study was designed to explore if the features of PYD (the five CS) were developed among youth who were practicing the circus art in the Ethiopian context taking Fekat Circus as a reference point; so that the necessary support and attention will be given to nurture and strengthen the practice among the youth population in Ethiopia.

The research was designed to answer the questions around the contribution of the circus activities to PYD and these were if

- The Five Cs were manifested among youth members who were practicing circus activities.
- There were any connections between the skill and the development of the Five Cs of PYD.
- The “Time of Stay “and “Participation Level” or in other words continuity and intensity had impacts on the developments of the Five Cs.

The research used a mixed method design to examine the real life contextual understandings regarding circus and the development of the features of PYD, the five Cs, at Fekat Circus Club. The study has employed both qualitative and quantitative approaches to collect and analyze the data.

The quantitative data was collected from the targeted respondents using the short version of the measurement scale of Positive Youth Development. The 34 items questionnaire had questions that specifically targeted the five Cs, *Caring, Competence, Character, Confidence and Connection*.

The primary study population of this study were youth who were practicing circus at Fekat Circus Club at the time of the study. The first and the major group in the study were circus performers, trainers and organizers at the club performing different activities related to the circus art in the club. They were also getting their income from the assignments that they were fulfilling as performers of the shows and other programs that the club was engaged in. The 2nd group was a group of youth, majority of whom were students under the age of 14 (68%) and get training on circus skills and practice after school hours as Out of School Activity from Monday through Friday free of charge.

The quantitative data was collected from all the study participants through the short version questionnaire of the PYD measure. The study participants were 24 from group 1 and 11 from group 2 which made the total number of participants to be 35.

The qualitative data was collected through interviews (a) with implementers and coordinators who were also practicing circus and who have passed through the experience themselves and who still were doing the performance daily in their everyday life, (b.) with trainees who were involved in a training program at the time of the study and (c) with a technical advisor who was providing technical support to the club.

Validity test was conducted on the scale questionnaire with the coordinator of the club and feed -back was incorporated accordingly. The reliability test of the questionnaire was calculated and the result was found to be Cronbach alpha 0.891.

For the qualitative data collection a purposive sampling method was used to select interviewees from those participants who can provide important information that can be used to serve the purpose of the study. Nine participants were interviewed for the qualitative data collection. As all the members of the club were taken as study participants from the first group of participants and those who were above 14 years of age from the 2nd group, a sampling method was not used for the quantitative data collection.

The quantitative data was analyzed using (SPSS v 20). Means were used to describe the results while the qualitative data were recorded, transcribed and analyzed.

According to the results participants had the highest mean in all the Five Cs. Results also showed that participants at the age range of 25-29 were having the highest mean in all the Five Cs. Females had higher means in most of the Cs when compared to the male participants. Participants with college level educational background had the highest mean in four of the five of the Cs that is in connection, caring, competence and Character. Married participants had higher means in confidence followed by competence, and connection whereas the single participants have higher mean in caring and character.

The impact of the “Time of Stay” at circus art and the “Participation Level” showed that as the time of stay increased the level of the development of the Five Cs also increased. However a decline on the development of the three Cs aft 11 years of stay (Caring, Character and Competence). On the other hand the level of the development of the five Cs was higher on “permanent participants” when compared to the “once in a while” participants.

The interviewees from all the groups strongly agree on the development of the features of PYD among youth at the circus club.

Regarding the circus skills and the development of the five Cs; all have stated that there was a strong link between the different skills that one is learning through circus and the development of the five Cs of PYD. They related activities like juggling to develop caring, clowning to character, the Daibollo to connection. In circus acceptance of failure and trying again and again develop competence and confidence. According to respondents most of the activities need attention and developed mental ability and helped the mind create ways to hold and move the objects and therefore help develop creativity which in process help develop problem solving skill. As one of the respondents said this problem solving skill helped them develop a Caring character. Another activity “clowning” with the objective of making the audience laugh by making different clown activities also helped to develop another C which is Character. The inner happiness created during this process helped in becoming creative by doing things that people are not expecting. This was a reflection of the development of one of the Cs which is Character with the point of a commitment to contribute for a better moment for those who were in a difficult situation. As respondents said *developing attention to the others and respecting the others represent the development one of the Cs which is Character*”.

Participants mentioned that the circus activities have helped them to be the owners of the above mentioned skills like having good coordination of every part of their body which is involved during the exercise, focus on the exercise not to be exposed to injuries and to do a successful performance without failing, give attention to coordinate with the group movement and not to miss the steps, memorize and remember the steps for next exercise, etc which were also useful for other life experiences. Above all being involved in circus activities, as they said, have taught them to listen to what the trainer is saying. Observing, listening and performing were the very important skills in the process as these were mentioned during the interview sessions. All these qualities in turn contributed to the Five Cs which are Caring, Character, Connection, Competence and Confidence as they are saying.

6.2 Conclusion

The study considered Circus and PYD in the Ethiopian context, an issue that has not get much attention by researchers, concerned government bodies and community members. Little is known about the art and the role that it can play in the development of the features of PYD among those who are practicing the art. However the study has tried to meet its objectives by exploring if development of the features of PYD exists among youth who were practicing circus art at Fekat Circus Club in Addis Ababa.

All the objectives of the study were addressed and results showed that the features of PYD are developed and manifested among youth who were practicing circus art at Fekat Circus Club in Addis Ababa.

The majority of the respondents were circus practitioners who have passed through the art and put evidences from their own experiences. Evidences thus showed that features of PYD have developed; that there were clear relationship between the skills and the development of the features of PYD; that the Five Cs were demonstrated on youth members who were practicing the circus art; that “Time of stay” in the art and the “Participation level” that is the intensity of practicing the art or level of participation had positive effects on the development of the features of PYD among the youth who were practicing the circus art at the circus club.

Though the study has a limitation in looking the impact of other factors that can contribute to PYD together with the circus art, participants of the study have clearly put out that practicing the circus art has helped them develop the features of PYD which are the Five Cs.

It can be thus concluded that with all the challenges of low awareness on circus art among the community, government and educational institutions and limited support from stakeholders, it has served the youth community to develop the Five Cs of PYD.

6.3 Recommendation.

Taking in to consideration the findings of this study, the researcher recommends the following points for further measures.

- Much attention has not be given to circus art and much has not been done to explore the development of the features of PYD among youth who are practicing the circus art. On the other hand there are also other factors that affect the development of these features. More studies should thus be done to explore more on the development of the features and the relationship with the other factors that impact the PYD like the support from family, community, schools, other institutions and other Out of school Activities.
- The circus clubs that are operating in the country should come together to promote circus art as an important element that can change the picture of today's youth who are suffering from malpractices and problem behavior. The clubs should also work together to advocate for circus to become part of the curriculum at schools as children in their young age can get the skills that help them develop their motor, cognitive and emotional skills which in turn contribute to the development of the Five Cs.
- Necessary support should be given to circus clubs by stakeholders so that they can grow and provide the necessary skill to all youth who are in need of getting the access to be practitioners of the art.

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Appendices

Annex 1

Section A. Interview Guide 1. English

Addis Ababa University

College of Education and Behavioral Studies School of Psychology

Interview guide for the study on the *Contribution of Circus Arts on Positive Youth Development*.

Interview with key people of the club; coordinator, founder and consultant of the program.

Introduction:

First of all I want to thank you for your willingness to be part of this study and give your responses for the interview.

The study is conducted as a partial fulfillment for a Masters degree in Social Psychology at Addis Ababa University, College of Education and Behavioral Studies, School of Psychology.

The purpose of this study is to explore the contributions of Circus Arts Practices to Positive Youth Development taking Fekat Circus Club as a reference in Addis Ababa. As you are one of the management staff who is responsible for coordinating, managing the club activities and train new youth members who are coming to the club to practice circus art. who is currently practicing circus at Fekat Circus Club, I hope you will be happy to respond to the questions that I have prepared to explore the contribution of the circus art to PYD. The questionnaire will have two parts one is the demographic or personal profile of the interviewee and part II will focus on the issues about circus art and PYD referring to the experience of Fekat Circus Club.

Your name will not be mentioned and I want to assure that the data that you are giving is not to be used other than this study.

Part I. – Demographic data and Interviewee information

Name _____

Responsibility in the club _____

Age _____, Sex _____,

Is he or she is member of the group as a practitioner _____.

If so for how long has he or she practiced the art _____

Current status in the practice _____.

Part II

1. Please can you give me a brief explanation on the objective of Fekat circus as an introduction to our discussion?
2. I have read on one of your brochures that your club is guided by the motto “ Circus for Social Change” . How do you explain this and how do you think that this change can come?
3. How do you explain the youth that are joining your club. Their age? behavior, risk level and so on?
4. How do you explain Youth Positive Development? How can it be manifested or observed
5. Can we say that the club is working on PYD? Or is PYD something that is achieved as unexpected result? Please elaborate on the point?
6. Please tell us about the changes in behavior that the youth show after they participate in circus art or the changes that they are showing in the process of passing through PYD?
7. Please explain us the status of the youth who are practicing circus in your club in acquiring the features that explain PYD like

- Caring
- Connection with family neighbors, and peers
- Competence-Their physical, social and academic competence
- Character-Their character in their personal , social value
- Confidence- Their self-reliance, confidence

8. Can we say that there is a relationship between the circus art skills and PYD in contributing to the development of PYD? How do you connect the two?
9. How do you explain the difference in the development of the features of PYD among those who have stayed a long time in the circus art in comparison who have stayed a short time?
10. Similarly how do you see the impact of practicing circus frequently and rarely?
11. What is the attitude of parents towards circus arts? Do they think that it has a positive impact on their children? What are the feed backs that you are getting from them?
12. What is the relationship that your club has with parents, concerned government bodies, educational institutions etc?

Annex 2

Section A. Interview Guide 1. Amahric

Addis Ababa University

College of Education and Behavioral Studies School of Psychology

An interview guide for the study on the contribution of Circus Arts on Positive Youth Development.

Interview with key people of the club; coordinator, founder and consultant of the program.

መግቢያ

በመጀመሪያ በዚህ ጥናት ውስጥ ለሚቀርቡ ጥያቄዎች መልስ በመስጠት ስለተባበሩኝና የጥናቱም አንድ አካል ለመሆን ፈቃደኛ በመሆንዎ ላመሰግን እወዳለሁ።

ይህ ጥናት የሚካሄደው በአዲስ አበባ ዩኒቨርሲቲ በሶሻል ሳይኮሎጂ የትምህርት ዘርፍ ለሁለተኛ ዲግሪ ማሟያ ጥናት ሲሆን ጥናቱም የሚያተኩረው የሰርከስ ጥበብ ለወጣቶች አዎንታዊ ዕድገት አስተዋጽኦ የሚያደርግ መሆኑን ለመመርመርና ለማወቅ ነው። እርስዎ በፍትህ ሰርከስ ክለብ ውስጥ የአስተዳደር ሥራ አባል እንደመሆንዎና ክለቡን የመምራት፣ የማስተባበርና የማሰልጠን ሥራዎችን የሚሰሩ በመሆንዎ የማቀርባቸውን ጥያቄዎች ለመመለስና በእነሱም ላይ ለመወያየት በጣም የበለጸገ መረጃ አለዎት ብዬ አምናለሁ። መጠይቁ ሁለት ክፍሎች አሉት አንደኛው ስለ ራስዎ አንዳንድ መረጃዎች ሲሆን ሁለተኛው ደግሞ ስለ ሰርከስ ጥበብና የወጣቶች አዎንታዊ ዕድገትን በተመለከተ የሚቀርቡ ጥያቄዎች ይሆናሉ።

ስምዎ አይገለጽም የሚሰጡት መረጃም ከጥናቱ ውጭ ለምንም ተግባር እንደማይውልና የተጠበቀ እንደሚሆን ልገልጽልዎት እወዳለሁ። እንቅጥል

Part I. – Demographic data and Interviewee information

Name _____
Responsibility in the club _____
Age _____, Sex _____,
Is he or she is member of the group as a practitioner _____.
If so for how long has he or she practiced the art _____
Current status in the practice _____.

Part II

1. የፍካት ሰርከስ ዓላማ ምን እንደሆነ ግለጽልኝ ? ወደ ውይይታችን እንድንገባ
2. በዓላማ መግለጫችሁ ላይ የምንትንቀሳቀሱበት መመሪያ ሰርከስ ማህበራዊ ለውጥ ይላልና ይህ ለውጥ እንዴት ሊመጣ ይችላል ብላችሁ እንደምታስቡ ብትገልጹልኝ?
3. ብዙውን ጊዜ ወደ ክለቡ የሚቀላቀሉ ልጆች ምን ዓይነቶች ናቸው በዕድሜ በባህርይ በተጋላጭነትና በመሳሰሉት
4. የወጣቶች አዎንታዊ ዕድገትን እንዴት ትገልጻለህ ምን ምን ነገሮች እንደማሳያ ይሆናል ብለህ ታስባለህ?
5. ክለቡ በወጣቶች አዎንታዊ ዕድገት ላይ ይሰራል ብሎ ማለት ይቻላል ወይስ የወጣቶች አዎንታዊ ዕድገት በአጋጣሚ ሳይታሰብ የሚመጣ ውጤት ነው እስቲ አብራራልኝ?
6. ወጣቶች ለተወሰነ ጊዜ በሰርከስ ውስጥ ከተሳተፉ በኋላ ስለሚያሳዩት ባህርይ ለውጥና በወጣቶች አዎንታዊ ዕድገት ውስጥ እያለፉ ስለመሆናቸው ያለህን አስተያየትና ምዘና ንገረን?
7. በክለባችሁ ውስጥ ያሉ ወጣቶች የወጣቶች አዎንታዊ ዕድገት ማሳያ የሆኑ ባህርያትን በመላበስ ረገድ ያላቸውን ሁኔታ ይግለጹልኝ ለምሳሌም
 - ለሌሎች ማሰብን ወይም ተንከባካቢነትን በተመለከተ
 - ግኑኝነትን ለምሳሌም ከቤተሰብ ከጎረቤትና ከአቻዎች ጋር ያሉ ግኑኝነቶችን በተመለከተ
 - ችሎታን ለምሳሌ በአካዳሚክ ማህበራዊና አካላዊ ችሎታን በተመለከተ
 - ስብዕናን በተመለከተ ለምሳሌም ማህበራዊ ጎብኝት የተለያዩ እሴቶች መኖርን ግላዊ እሴቶችና የባህርይ መግለጫዎችን በተመለከተ
 - በራስ መተማመንን በተመለከተ ለምሳሌም ለራስ የሚሰጥ ዋጋን ቁመናንና አዎንታዊ ማንነትን በተመለከተ ማለት ነው።እንዴት ይገልጹታል?
8. በሰርከስ ችሎታዎች ውስጥ ባሉ ጥበቦችና በወጣቶች አዎንታዊ ዕድገት መካከል ያለ ኑኝነት ይኖር ይሆን? ጥበቡ ለዕድገቱ የሚያደርገው አስተዋጽኦስ? ሁለቱን እንዴት ያገናኙዎቻቸዋል?
9. በሰርከስ አርት ውስጥ ረዥም ጊዜ በቆይትና የተወሰነ ነጭ ጊዜ ብቻ ባላቸው ወጣቶች መካከል አዎንታዊ የወጣቶች ዕድገትን የሚያመላክቱ ባህርያትን መላበስ በኩል የሚታይ ልዩነት ይኖር ይሆን? ካለ እስቲ አብራራልኝ?
10. በተመሳሳይ ሁኔታ ሰርከስን አዘውትረው በሚሰሩና አንዳንዴ በሚሰሩት መካከል ልዩነት አለ?
11. ወላጆች የሰርከስ ጥበብን እንዴት ነው የሚመለከቱት? በልጆቻቸው አዎንታዊ ዕድገት ላይ አስተዋጽኦ ያደርጋል ብለው ያስቡ ይሆን? የሚሰጡዎችሁ አስተያየት ምንድነው?እንዴት ይገልጹታል?
12. የሰርከስ ክለቡ ከወላጆች ከትቤቶችና ከሌሎች ወጣቶችን ከሚመለከቱ ተቋማት ጋያለው ግኑኝነት ምንድነው ያብራራልን

Annex 3

Section B, Interview Guide 2. English

Addis Ababa University

College of Education and Behavioral studies School of Psychology

An interview guide for the study on the contribution of Social Circus Arts on Positive Youth Development.

Interview with circus practitioners, trainees, at Fekat Circus

Introduction:

First of all I want to thank you for your willingness to be part of this study and give your responses for the interview.

The study is conducted as a partial fulfillment for a Masters degree in Social Psychology at Addis Ababa University, College of Education and Behavioral Studies, School of Psychology.

The purpose of this study is to explore the contributions of Circus Arts Practices to Positive Youth Development taking Fekat Circus Club in Addis Ababa . As you are one of the practitioners/ trainees who is currently practicing circus at Fekat Circus Club, I hope you will be happy to respond to the questions that I have prepared to explore the contribution of the circus art to PYD. The questionnaire will have two parts one is the demographic or personal data of the interviewee and part II will focus on the issues about circus art and PYD referring to the experience of Fekat Circus Club.

Your name is not going to be mentioned and your data will not be used for any other purpose other than this study.

Part I. - Interviewee information

1. Age _____
2. Gender _____
3. Educational background _____
4. Marital status Married _____ Single _____ Divorced _____
5. Time of stay in circus arts _____
6. Participation level once in a while _____ Always _____

Part II.

Interview guide

1. Can you explain how you joined the circus group and how long you have stayed working on circus activities.
2. What are the main characteristics of circus activities? Probe
3. What do one should have as qualities to work on circus activities? Probe
4. Can you tell us what has changed on your behavior after you joined the circus group comparing what you were practicing before and after you joined the circus group? Can you discuss on yourself before and after circus?
5. Can you elaborate on what the characteristics that you have gained or developed or acquired due to the circus skills that you have learned and after your circus activities? And additionally how do you see yourself in acquiring the Five Cs which are used to measure the Positive Youth Development and these are (Character, Caring, Connection, Competence, and Confidence) Probe on features
6. What is the feedback that you are getting from your family members regarding your behavior?
7. How do you compare yourself with your other friends who have not join the circus group and not practicing the art?
8. Where do you think yourself now if you have not joined the circus art practice?

Annex 4

Section B, Interview Guide 2. Amharic

Addis Ababa University

College of Education and Behavioral studies School of Psychology

An interview guide for the study on the contribution of Social Circus Arts on Positive Youth Development.

Youth Development.

Section B, Interview Guide 2.

Interview with circus practitioners, trainees, at Fekat Circus

መግቢያ

በመጀመሪያ በዚህ ጥናት ውስጥ ለሚቀርቡ ጥያቄዎች መልስ በመስጠት ስለተባበሩኝና የጥናቱም አንድ አካል ለመሆን ፈቃደኛ በመሆንዎ ላመሰግን እወዳለሁ።

ይህ ጥናት የሚካሄደው በአዲስ አበባ ዩኒቨርሲቲ በሶሻል ሳይኮሎጂ የትምህርት ዘርፍ ለሁለተኛ ዲግሪ ማሟያ ጥናት ሲሆን ጥናቱም የሚያተኩረው የሰርክስ ጥበብ ለወጣቶች አዎንታዊ ዕድገት አስተዋጽኦ የሚያደርግ መሆኑን ለመመርመርና ለማወቅ ነው። አንተም / አንቺም በፍካት ሰርክስ ክለብ ውስጥ በሰርክስ ጥበብ ውስጥ የምትሰራ/ሪ ወይም ደግሞ በሰርክስ ክለብ ሰልጣኝ እንደመሆንህ/ሽ የማቀርባቸውን ጥያቄዎች ለመመለስና በእነሱም ላይ ለመወያየት በጣም የበለጸገ መረጃ አለህ/ሽ ብዬ አምናለሁ። መጠይቁ ሁለት ክፍሎች አሉት አንደኛው ስለ የግል ታሪክ መረጃዎች ሲሆን ሁለተኛው ደግሞ ስለ ሰርክስ ጥበብና የወጣቶች አዎንታዊ ዕድገትን በተመለከተ የሚቀርቡ ጥያቄዎች ይሆናሉ።

ስምዎ አይገለጽም የሚሰጡት መረጃም ከጥናቱ ውጭ ለምንም ተግባር እንደማይውልና የተጠበቀ እንደሚሆን ልገልጽልህ/ሽ እወዳለሁ። እንቀጥል

Part I. - Interviewee information

- 7. Age _____
- 8. Gender _____
- 9. Educational background _____
- 10. Marital status Married _____ Single _____ Divorced _____
- 11. Time of stay in circus arts _____
- 12. Participation level once in a while _____ Always _____

Part II.

Interview guide

- 1. ይህን የሰርከስ እንቅስቃሴ ለመሰራት የሰርከስ ቡድኑን የተቀላቀልኩው መቼነው እንዴትስ ነው ወደ ክለቡ ለመግባት የወሰንኩውና የተቀላቀልኩው
- 2. የሰርከስ ጥበብ ዋና ዋና ባህሪያት ምንድናቸው እንዴትስ ይገለጻሉ
- 3. አንድ ሰው ወደ ሰርከስ ቡድን ተቀላቅሎ የሰርከስ ጥበባዊ እንቅስቃሴ ለማድረግ ምን ዐይነት ችሎታዎች ሊኖሩት ይገባል
- 4. በራስህ ላይ ከሰርከስ በፊትና በኋላ ያለህን ሁኔታ እንዴት ትገልጻለህ ራስህን እንዴት ታየህ ከሰርከስ በፊት የነበሩህን ባህሪያትና የአሁኑን እያነጻጸርክ አጫውተን ይህ በአስተሳሰብ በአመለካከት ሊሆንዎታል በተጨማሪም በራስ መተማመን በብቃት በግኑኝነት
- 5. በሰርከስ ምክንያት የተማርከው ያተረፍከው ምንድነው ? በተጨማሪም ለአንድ ወጣት በአዎንታዊ ዕድገት መለኪያ መሰረት ለምሳሌም
 - ለሌሎች ማሰብን ወይም ተንከባካቢነትን በተመለከተ
 - ግኑኝነትን ለምሳሌም ከቤተሰብ ከጎረቤትና ከአቻዎች ጋር ያሉ ግኑኝነቶችን በተመለከተ
 - ችሎታን ለምሳሌ በአካዳሚ ክማህበራዊና አካላዊ ችሎታን በተመለከተ
 - ስብዕናን በተመለከተ ለምሳሌም ማህበራዊ ንቃት የተለያዩ እሴቶች መኖርን ግላዊ እሴቶችና የባህሪ መገለጫዎችን በተመለከተ
 - በራስ መተማመንን በተመለከተ ለምሳሌም ለራስ የሚሰጥ ዋጋን ቁመናንና አዎንታዊ ማንነትን በተመለከተ ማለት ነው::እንዴት ትገልጻለህ?

6. ከሰርከስ በኋላ ያለህን ወይም ያተረፈካቸውን ባህርያት አስመልክቶ ከቤተሰብ የምታገኛቸው አስተያየቶች ምንድናቸው?
7. አንተስ ራስህ ወደ ሰርከስ ካልተቀላቀሉ ሌሎች ጓደኞችህ ጋር ስታስተያየው የት ታስቀምጠዋለህ?
8. ህይወትህን ከሰርከስ ውጭ ስታስበው ወይም ሰርከስን ባትቀላቀል ኖሮ ብለህ ስታስበው የት ነበርኩ ትላለህ ? አሁንስ ሰርከስን ሳትሰራ ወይም ወደ ሰርከስ ሳትመጣ ምን ያህል ጊዜ መቆየት ትችላለህ ?

Annex 5
Section C. Interview Guide 3,
Addis Ababa University
College of Education and Behavioral Studies School of Psychology

Interview guide for the study on the *Contribution of Circus Arts on Positive Youth Development.*

Section C. Interview Guide 3.

Interview with technical advisor of Fekat Circus club

Introduction :

First of all I want to thank you for your willingness to be part of this study and give your responses for the interview.

The study is conducted as a partial fulfillment for a Masters degree in Social Psychology at Addis Ababa University, College of Education and Behavioral Studies, School of Psychology.

The purpose of this study is to explore the contributions of Circus Arts Practices to Positive Youth Development taking Fekat Circus Club in Addis Ababa . As you were one of the few people who were giving your technical advise to the club in its years of establishment and later in its development I hope you will be happy to respond to the questions that I have prepared to explore the contribution of the circus art to PYD. The questionnaire will have two parts one is the demographic or personal data of the interviewee and part II will focus on technical issues about circus art and PYD referring to the experience of Fekat Circus Club.

Part I. – Demographic data and Interviewee information

Name _____

Responsibility in the club _____

Age _____, Sex _____,

Is he or she is member of the group as a practitioner _____.

If so for how long has he or she practiced the art _____

Current status in the practice _____.

Part II

- 1 Please can you give me a brief explanation on the objective of Fekat circus as an introduction to our discussion?
- 2 Can we say that the club is working on PYD? Or is PYD something that is achieved as unexpected result? Please elaborate on the point?
- 3 Please tell us about the changes in behavior that the youth show after they participate in circus art or the changes that they are showing in the process of passing through PYD?
- 4 Please explain us the status of the youth who are practicing circus in the club in acquiring the features that explain PYD like
 - Caring
 - Connection with family neighbors, and peers
 - Competence-Their physical, social and academic competence
 - Character-Their character in their personal , social value
 - Confidence- Their self reliance, confidence
- 5 Can we say that there is a relationship between the circus art skills and PYD in contributing to the development of PYD? How do you connect the two?

- 6 How do you explain the difference in the development of the features of PYD among those who have stayed a long time in the circus art in comparison who have stayed a short time?
- 7 Similarly how do you see the impact of practicing circus frequently and rarely?

Annex 6

Section D.

Questionnaire, Measuring scale English

Addis Ababa University

College of Education and Behavioral Studies

School of Psychology

An interview guide for the study on the Contribution of Circus Arts on Positive Youth Development

This questionnaire is prepared to be answered by youth who are practicing Circus Arts practices at Fekat Circus Club in Addis Ababa

The study will be conducted as a partial fulfillment for a Masters degree in Social Psychology at Addis Ababa University, College of Education and Behavioral Studies, School of Psychology. The purpose of this study is to explore the contributions of Circus Arts Practices to Positive Youth Development taking Fekat Circus Club in Addis Ababa .

The questionnaire has two parts.

- The first part is information about study participants' i.e demographic and general information about their participation in circus arts.
- The second part of the questionnaire consists scale questions to measure the features of Positive Youth Development and these are Character, Connection, Caring, Competence and Confidence which are labeled as the Five Cs. Both the two parts of the questionnaire have their own guides.

Make your answers as true FOR YOU as you can. There is no any wrong answer. The data from you will be confidential and it is by no means in any way harm any individual or organization. You are not expected to write your name and please don't write your name on any of the pages of the questionnaire. You are expected to respond to the questionnaire if you are willing.

We are grateful for your willingness to be part of this study and take your time to answer the questions of the questionnaire. By responding to the questions your contribution to the study will be significant.

Part I : Demographic and General Information

Guide : Please write or mark your answers on the space next to the questions below. For questions that have a choice mark your answers by using any symbol that is easy for you. (it can be X, √, etc)

- 13. Age _____
- 14. Gender _____
- 15. Educational background _____
- 16. Marital status Married _____ Single _____ Divorced _____
- 17. Time of stay in circus arts _____
- 18. Participation level once in a while _____ Always _____

Part II

The following are more items that may reflect your experience. Indicate which response option is true for you.

	Strongly Disagree /	Disagree /	Neither Agree nor Disagree /	Agree /	Strongly Agree
1. I have a lot of friends.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I do very well in my assignments at the university.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I am better than others my age at sports.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I am happy with myself most of the time.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. I hardly ever do things I know I shouldn't do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I really like the way I look	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. I am just as smart as others my age.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. I could do well at just about any new athletic/sport activity.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. I am popular with others my age.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. I am good looking.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. I usually act the way I am supposed to.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. I am very happy being the way I am.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. All in all, I am glad I am me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. When I am an adult, I'm sure I will have a good life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Not Important	Somewhat Important	Not Sure	Quite Important	Extremely Important
15. Helping to make the world a better place to live in.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Accepting responsibility for my actions when I make a mistake or get into trouble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. Giving time and money to make life better for other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Doing what I believe is right even if my friends make fun of me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Not at All Like Me	A Little Like Me	Somewhat Like Me	Quite Like Me	Very Much Like
19. Enjoying being with people who are of a different ethnicity/culture than I am.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. Knowing a lot about people of other ethnicities/cultures.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Not at All Like Me	A Little Like Me	Somewhat Like Me		Very Much Like
21. When I see someone being taken advantage of, I want to help them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. When I see someone being picked on, I feel sorry for them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. When I see another person who is hurt or upset, I feel sorry for them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. It bothers me when bad things happen to any person.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. I feel sorry for other people who don't have what I have.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. It makes me sad to see a person who doesn't have friends.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
27. I receive a lot of encouragement at my department/university.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. I am a useful and important member of my family.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. I feel like an important member of my local community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30. Teachers at department/university push me to be the best I can be.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. I have lots of good conversations with my parents	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32. Adults in my town/city/local community listen to what I have to say.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	Almost never true or never true	Seldom true	Sometimes true	Usually true	Always true
33. My friends care about me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
34. I feel my friends are good friends.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Annex 7

Section D. Measuring Scale Amharic

Addis Ababa University

College of Education and Behavioral Studies

School of Psychology

An interview guide for the study on the contribution of Social Circus Arts on Positive Youth Development.

የመጠይቅ መመሪያ

ይህ ቃለ መጠይቅ በሰርከስ እንቅስቃሴ ውስጥ ለሚሳተፉ ወጣቶች የሚቀርብ ነው

የዚህ ጥናት ዓላማ በአዲስ አበባ ዩኒቨርሲቲ የትምህርትና የባህሪ ጥናቶች ኮሌጅ በማህበራዊ ሥነ ልቦና ዘርፍ ለሚሰራ የሁለተኛ ዲግሪ ማሟያ ጥናት በኢትዮጵያ የሰርከስ ጥበብ ለወጣቶች አዎንታዊ ዕድገት የሚያበረክተው አስተዋጽኦ ያለው መሆኑን ለማወቅ በፍትህ ሰርከስ ክለብ በሚሳተፉ ወጣቶች ላይ የሚካሄድ ጥናት ነው።

ጥያቄው ሁለት ክፍሎች አሉት። አንደኛው በጥናቱ ተሳታፊ የሚሆኑ ወጣቶችን መገለጫ መረጃ የሚመለከት ሲሆን ሁለተኛው ክፍል ደግሞ አምስቱን አዎንታዊ የወጣቶች ዕድገትን ማለትም / ብቃት፣ መተማመን፣ ስብዕና፣ አሳቢነትና ግንኙነት / ለመለካት የሚያስችሉ ጥያቄዎች ናቸው።

ጥናቱ የሚመለከተው ወጣትነትንና በሰርከስ ጥበብ ውስጥ ማለፍን በመሆኑ ስምዎን በጥያቄው ወረቀት ላይ አይጻፉ። በተቻለዎት መጠን መልሶችዎ ለእርስዎ የቀረቡ እውነቶች እንዲሆኑ አድርጉልን ።

እነዚህን ጥያቄዎች በመመለስ ለሚሰጡን ጊዜዎ በጣም አድርገን እናመሰግናለን ። ትብብርዎንና ጥረትዎን በጣም አድርገን እናደንቃለን

ክፍል አንድ

- 1. የተሳታፊው/ዋ ዕድሜ _____
- 2. ጾታ _____
- 3. የትምህርት ደረጃ _____
- 4. በሰርከስ ውስጥ ቆይታምን ያህል ጊዜ _____
- 5. የተሳትፎ ደረጃ አንዳንድ _____ በቋሚነት _____
- 1. የሥራ ሁኔታ _____

ክፍል ሁለት

በዚህ ክፍል ያሉ ጥያቄዎች አምስቱን አዎንታዊ የወጣቶች ዕድገት መለኪያዎች ይለካሉ ተብሎ ይጠበቃል/ ብቃት፣ መተማውን፣ ስብዕና፣ አሳቢነትና ግኑኝነት /

የሚከተሉት ተሞክሮአችሁንና ልምዳችሁን የሚያንጸባርቁ ጥያቄዎች ናቸው የትኛው ምርጫ ለእርስዎ እውነተኛው እንደሆነ መርጠው በክቡላይ ያመልክቱ

	በፍጹም አልሰማም	አልሰማምም	ከሁለቱም የለሁበትም	እሰማለሁ	በጣም እሰማለሁ
1. ብዙ ጓደኞች አሉኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. በትቤቱ የሚሰጡኝን ሥራዎች በአግባቡ ነው የምሰራው	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. ስፖርትን በተመለከተ በእኔ ዕድሜ ካሉ እኩዮቼ የተሻልኩ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. አብዛኛውን ጊዜ በራሴ ደስተኛ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. ማድረግ እንደሌለብኝ የማውቃቸውን ነገሮች የምፈጽመው በጣም አንዳንድ ጊዜ ነው	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. ቁመናዬን እወደዋለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. በዕድሜዬ እንዳሉ እኩዮቼ ብልህ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. ማንኛውንም አዲስ አትሌቲክ ስፖርት እንቅስቃሴ በተገቢው መንገድ አከናውናለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. በዕድሜዬ እኩዮቼ በሆኑት ልጆች መሀል የታወቅኩ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. መልክ መልካም ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. ብዙውን ጊዜ መሆን አለብህ ወይም አለብሽ ተብሎ በምጠበቅበት መንገድ ነው የምንቀሳቀሰው	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. ባለሁለት ሁኔታ በጣም ደስተኛ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. በአጠቃላይ በራሴ ደስተኛ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. ጎልማሳ ስሆን ጥሩ ህይወት እንደሚኖረኝ እርግጠኛ ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	አስፈላጊ	በትንሹ	እርግጠኛ	በጣም	እጅግ በጣም

	አይደለም	አስፈላጊ ነው	አይደለም	አስፈላጊ ነው	አስፈላጊ
15. አለምን የተሻለች የመኖሪያ ቦታ እንድትሆን ማገዝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. ስህተት በሰራሁ ወይም ችግር ውስጥ በወደቅኩበት ጊዜ ለሰራሁት ስህተት ኃላፊነት መውሰድ እንዳለብኝ መቀበል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. ህይወት ለሌሎች ሰዎች የተሻለች እንድትሆን ለማድረግ ጊዜና ገንዘብ መስጠት	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. ዳደሮቼ የሚቀልዱብኝ እንኳንም ቢሆን ትክክል ነው ብዬ የማምንበትን ነገር ማድረግ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	በፍጹም እኔን የማይመስል	ትንሽ የሚመስለኝ ነው	የሚቀራረብ	እኔን የሚመስል	እጅግ እኔን የሚመስል
19. ከራሱ ወይም ከራሷ ዘርና ባህል ውጭ ከሆኑ ሰዎች ጋር መሆን የሚያስደስተው ወይም የሚያስደስታት	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. ስለ ሌሎች ዘርጅና ባህሎች ብዙ የሚያውቅ ወይም የምታውቅ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	በፍጹም እኔን የማይመስል	ትንሽ የሚመስለኝ ነው	የሚቀራረብ	እኔን የሚመስል	እጅግ እኔን የሚመስል
21. አንድ ሰው ሌሎች ሊጠቀሙበት ሲፈልጉ ልረዳው እፈልጋለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. አንድ ሰው ያለአግባብ ሲቀጣ ወይም ሲወቀስ ሳይ አዝናለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. የተጎዳ ወይም የተበሳጨ ሌላ ሰው ሳይ አዝናለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. በማንኛውም ሰው ላይ መጥፎ ነገር ሲደርስ ያሳስበኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. አኔ ያለኝ ለሌላቸው ሰዎች አዝናለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. ዳደሮቼ የሌሉት ሰው ማየት ያሳዘነኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	በፍጹም አልሰማማም	አልሰማማም	ከሁለቱም የለሁበትም	እስማማለሁ	በጣም እስማማለሁ
27. በትቤቱ ብዙ ማበረታቻዎች ይደረጉልኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. እኔ የቤተሰቤ ጠቃሚና አስፈላጊ አባል ነኝ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. በማህበረሰቤ ውስጥ አስፈላጊ አባል እንደሆንኩ አድርጎ ይሰማኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30. አስተማሪዎቼ ልሆን የምችለውን በጣም ጎበዝ ተማሪ እንድሆን ይገፋኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. ከወላጆቼ ጋር ብዙ ጥሩ የሆኑ ውይይቶችን አደርጋለሁ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32. በአካባቢ ማህበረሰቤ ውስጥ ያሉ ትልልቅ ሰዎች የምለውን ያደምጡኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	በፍጹም እውነት አይደለም ማለት ይቻላል ወይም በፍጹም እውነት አይደለም	አንዳንዴ እውነት ነው	ጥቂት ጊዜ እውነት ነው	በዙውን ጊዜ እውነት	ሁሌም እውነት
33. ጓደኞቼ ስለ እኔ ይጨነቃሉ ይንከባከቡኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
34. ጓደኞቼ ጥሩ ጓደኞች እንደሆኑ አድርጎ ይሰማኛል	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>