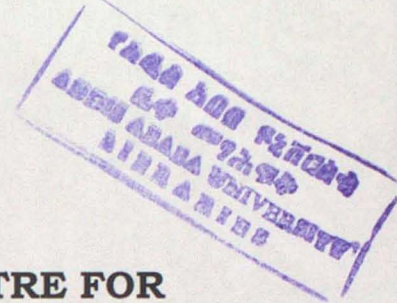


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**AN ASSESSMENT OF THE PRACTICE OF THEATRE FOR
DEVELOPMENT IN ETHIOPIA AND ITS ROLE IN
EDUCATING THE PUBLIC: CASE OF A SHOW IN DEBRE
MARKOS SECONDARY SCHOOL**

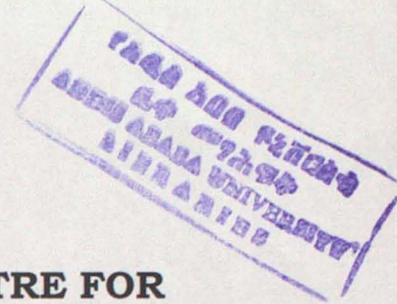
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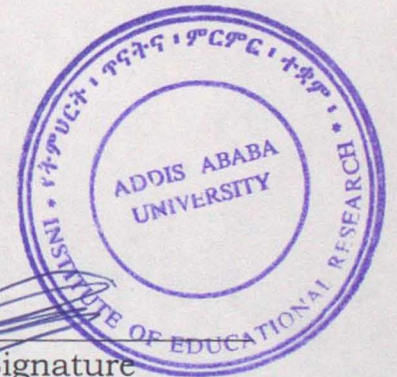
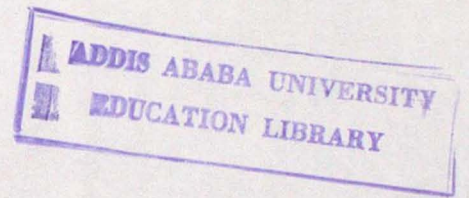
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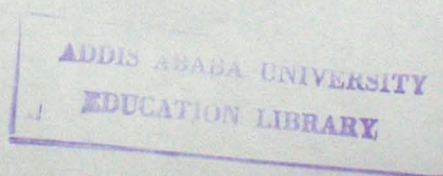


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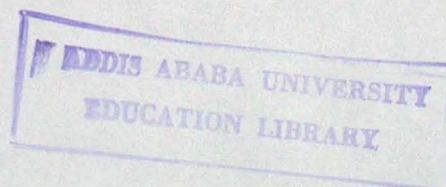




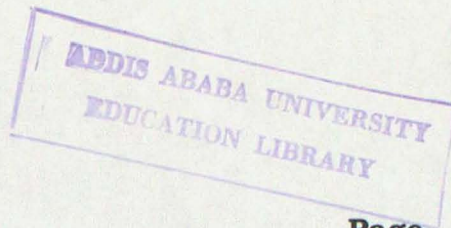
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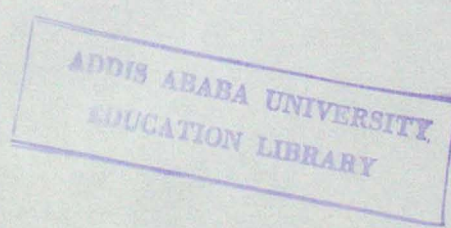
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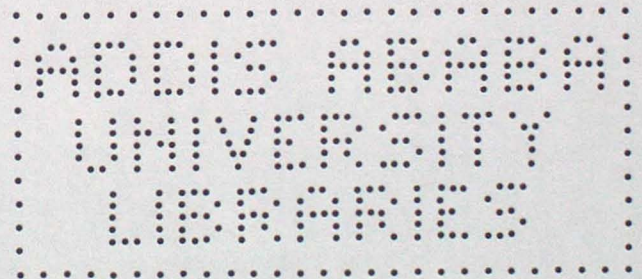


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Acronyms

EATI	- East African Theatre Institute
GO	- Governmental Organization
GTZ	- German Technical Cooperation
MTSE	- Mekuria Theatre Studio and Entertainment
NGO	- Non-Governmental Organization
PHC	- Primary Health Care
SIDA	- Swedish International Development Agency
TfD	- Theatre for Development

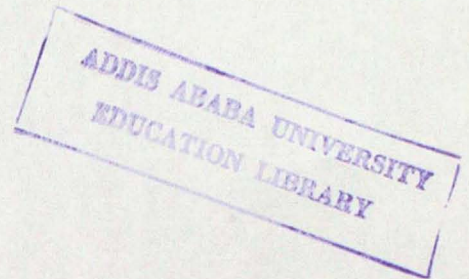


Abstract

This is a study on the practices of Theatre for Development (TfD) and its role in educating the public with a special focus on its delivery in Debre Markos Secondary School. The main purpose of this study was to assess the historical development and practice of TfD in Ethiopia; its role, its use and acceptance on the target group of Debre Markos Secondary School grade 10 students. The total students of grade 10, 1170 (600 females and 570 males), were taken as a case study, since the TfD was shown only for them. The sample size of the study were 10%, 117 (60 female and 57 male) students through purposive sampling method. Questionnaire, focus group discussion (FGD) and interview were employed to collect the data. Moreover, secondary data were also collected mainly from books, journals, magazines and internet websites so as to strengthen the study.

The data obtained were analyzed using both qualitative and quantitative methods. After analyzing the data, the result of the study revealed that, most of the respondents did not have awareness about TfD, most of them liked the TfD since it gave them two-way communication. As most respondents responded, TfD is an appropriate medium in order to educate and create awareness to the public and it is also accepted, regarding on its use, by the public because of its edutainment and participatory characteristics. A recommendation is made based on the findings of the study so as to use TfD as a medium in order to educate the target group about their socio-economic problem.

CHAPTER ONE



1. Introduction

1.1 Background of the study

Theatre has been used to entertain, to educate, to comment the existing situation. It is used as a tool for communicating information across a range of sectors to alert, to give information, to bring about attitudinal and behavioral change, and changes in life style. It is also used to analyze, discuss and identify problems and to seek solutions with the participation of the community affected by the specific problems.

Theatre creates dialogue so as raise the level of awareness and contributes to the empowerment of all participants. It may also mobilize people to take action and support them in processes of social and political change.

Subjects like, family planning, unsafe abortion, unsafe sex, environmental degradation, child abuse, violence against women, rape, HIV/AIDS, education, etc. can be dealt with theatre in order to educate the society.

According to Abah (1993), in situation of deprivation, poverty, of disease and of hunger, should theatre be complacent or should it be active in confronting issues, in shaping and indeed altering ways of thinking and seeing? We should think that theatre needs to declare itself an active practice in favor of enlightenment and change. This means that theatre

should no longer restrict itself to simply reflecting society. It should be engaged in mediating society; and even more, it should be involved in critical intervention. Theatre should, therefore, be a practice in search of solution and action (Abah, 1993).

Regarding educating and awareness creating purpose of theatre, Latin American adult educator, Augusto Boal developed Tfd theory, in 1960s, for the use of social communication.

As far as the theatre role of educating the public and creating awareness is concerned, Theatre for Development (Tfd) is one type of theatre which is playing a big role so as to educate, create awareness, and bring development through the society by using its two-way communication medium element between the performers and the target group. As Martin (1999) explained, primarily, the objective of Tfd is to encourage community participation and dialogue in development where by community participation in theatre becomes symbolic of catalytic to its participation in development.

Tfd is a practice which enables communities, as stake holders in development, to participate by outlining their fears, needs and aspirations (Harding, 2001). By its nature, the audiences of Theaters for Development are active participants in order to discuss about their own social problem, which is raised on the Tfd. They are expected to explore ideas and construct discussions and convince each other so as to create solution and make change.

Since the late 1970s, theatre for development practice (TFD) has gained grounds and has been practicing in the third world countries Africa, Latin America and Asia. It is in the development of the Third World countries that its relevance is more significant as the objectives of the

practitioners revolve around the issue of encouraging human and community development. It has been playing its own role on social change and development of the countries.

Ethiopia is one of third world countries which are trying to implement Theatre for Development for many years, even if there is no tangible evidence to give the exact beginning time. Now a day some Theatre and Art enterprises, practitioners, Governmental Organizations (GOs), Non-Governmental Organizations (NGOs) and Addis Ababa University Theatre Arts Department are trying to practice TfD as a medium of educating the society about their problems. This study, therefore, aimed to assess the practice of TfD in Ethiopia, and its role in educating the public about their social problem. The study took one TfD show which was performed in Debre Markos Secondary School grade 10 students as a case.

1.2 Statement of the problem

Theatre for Development (TfD) is one of the best edutainment (educational entertainment) programs that give tangible problem solving reaction from its audience about their current and specific problem. Their problem is identified and collected from the through research. By its principle and characteristics, it plays a vital role on problem solving of the society. Most developing countries are using TfD as a channel of communication in order to create a dialogue between the public. Ethiopia is one of the third world countries that are trying to implement TfD as a medium of discussion so as to educate the society about their social, economic, cultural, traditional and political problems. But, it is implementing by some theatre art companies and promotions, which are donated by some governmental and non-governmental organizations and Addis Ababa University Theatre Arts Department. It is not implementing

as a national program level for educating the public and also not widely practiced in the country because of different reasons, which are not the concern of this study.

Therefore, this study attempts to review the practice of Tfd in Ethiopia and its role in educating the public. The study has used a Tfd show in Debre Markos Secondary School on the issue of unsafe abortion as a case in order to examine the role, use and acceptance of Tfd.

The following are basic questions of the study:

1. What are principles/theories that guide TFD?
2. How much has been done to educate and inform the Ethiopian society about their problem using Tfd?
3. How much acceptance has it gained by the target group?
4. What are the uses Tfd for the target group?
5. What are major challenges?

1.3 Objective of the study

The general objective of the study is examine the principles (theories), practices (how much extent Tfd is applied) and the role of Tfd (its contribution) in educating the public about their problem. In line with this general objective, the specific objectives are:

1. to review the historical development of Tfd and the principles that guide Tfd
2. to investigate the use of Tfd and its acceptance among the society

1.4 Significance of the study

The significance of the study is based on the following rationale:

1. This study has worth in that it emphasizes the value of TfD in addressing social problems of the society in the form of edutainment and discussion to the audiences so as to find solutions for the problems.
2. It is conducted to provide information for different social groups in order to have better understanding of the theory/practice of TfD and its role so as to educate the public.
3. Concerned bodies can take the review of practice of TfD in Ethiopia, the findings and recommendations of this study as base or practical experience for their future plan in relation to the use of TfD for addressing socio-economic, cultural and other problems of their society.
4. There are no adequate studies conducted in our country in relation to TfD so that this study can have a motivating effect for further studies. Besides, the study has reviewed the historical background of TfD, its development in Africa and Ethiopia, and the principles that guide TfD so that these important topics of TfD can be referred from this study which has put them in an organized way with their sources.

1.5 Delimitation of the study

There are two Secondary Schools in Debre Markos town, Menkorer Secondary School and Debre Markos Secondary School. But, the study was delimited to Debre Markos Secondary School students of grade 10.

Because, during this study period, the TfD performance called “Maan Yeteyek?” which was produced by Fabula Arts Promotion company in collaboration with Ipas Ethiopia-NGO on the issue of unsafe abortion, was shown to all grade 10 students of Debre Markos Secondary School.

Any TfD production is planned to perform to the target group for only one time. It will not be shown to the same audience once more. For this reason, the students had seen the TfD only one time.

The reasons for selecting study and title are twofold:

1. the researcher familiarity and accessibility to the selected area and the supposed group of population of the study,
2. the researcher has finished undergraduate study in Theatre Art.

1.6 Limitation of the study

This study has some limitations. Among these the major ones are:-

1. There is lack of studies and documentations on TfD in Ethiopia. This was one of the main challenges faced so as to analyze and discuss the practice of TfD in Ethiopia, in the study.
2. “Maan Yeteyek?” TfD show it was the only performance which was performed in Debre Markos town during the work of this study period. For this reason, the study couldn't have any opportunity to take other TfD show to strengthen the study.
3. The majority of the target populations were not aware of TfD before they watched the theatre shown the school. Hence, this might affect the quality of the data, its analysis and reliability of the findings to some extent.

CHAPTER TWO

2. Review of related literature

This chapter deals with the review of related literature. Books, journals and other related materials that are associated with the research topic are reviewed briefly under the following sub headings: Historical Development of Tfd, Tfd in Africa, The Practice of Tfd in Ethiopia, Theories (Principles) that guide Tfd. This chapter, especially, helps to have an understanding on how much have been done on practicing of Tfd in Ethiopia.

2.1 Historical Development of Tfd

The theory of Epic theatre is one of the main grounds of the establishment of Theatre for Development (Tfd). The theory of Epic theatre was developed by Bertolt Brecht in Germany during the 1920s. He had planned to use it as a tool for educating the public concerning on political and socioeconomic issues so as to bring about a change. As Cooper stated, Bertolt's passionate belief that theatre should not only reflect the world but, more importantly change, it was the most important theme of his work. He used his theories of Epic Theatre to achieve this (Cooper and Mackey, 1995).

Before he created his epic theory, other theatre practitioners had been using known theatre types; like tragedy, comedy, farce, absurd, etc. These types have some similar basic characteristics as far as their audiences are concerned. For example, their audiences assume themselves as if they are living the life of the story of performing theatre. At the end of the theatre show, audiences might get happiness or

sadness feeling depending on the type of the theatre. They might be impressed by the story and plot or other element of the theatre and go to illusion throughout the theatre show. But, for Brecht, such kind of audiences feeling and emotion should be changed. The audiences should be alienated from the theatre so as to takeout from their illusion, not to feel sadness or happiness rather thinking about change of social problem. For this reason, Brecht used his concept of "the alienation effect" for his epic theatre theory, which he described as distancing the audience from the stage events so it can view them critically.

His Epic theatre used technique of "alienation" within the dramatic action, including episodic scenes in order to give critical thinking for the audiences and build change. "Alienation" technique has been created by using breaking of the "fourth wall" (an imaginative wall which stands between the theatre performers and audiences).

He used slogans, songs, narration, parables, the projections of texts and images, etc to create alienation and to break the illusion of the performance, to make audiences active interpreters of the multilayered text rather than playing on their emotions. As Brockett (1988) stated, to achieve alienation, Brecht adopted many conventions. First, he reminded the audience that it was in a theatre by calling attention to the medium. Lighting instruments were left unmarked; scenery was fragmentary (sufficient to indicate place but not full-stage sets); musicians were sometimes placed on stage instead of in the orchestra pit; captions, maps, or other images were projected onto screens; objects were flown in from above on deliberately visible ropes. Actors often stepped out of the scene to sing or talk directly to the audience.

His audiences were not expected only to sit and watch the theatre as the other historical or realistic or other types of stage drama performances

shown, rather he needed different kind of audiences' reaction in relation with the theatre theme. In his Epic Theatre theory, as Brockett (1988) explained, Brecht did not see the theatre as a place to escape one's problems but as a place where one was led to recognize real problems and the need to solve them outside the theatre. He did not want the audiences vicariously to watch fictional characters solve fictional problems in the theatre.

In his theory, the audiences were expected to watch the theatre in critical way to find a solution for the problem which is presented in the theatre. As Conrad (2004) and Brockett (1988) stated, the Epic Theatre experience awoke a critical consciousness in the spectator. Moreover, Brockett added that creating a distance between the theatre and audiences could make audiences evaluate the socioeconomic implications of what they saw in the theatre; Brecht was convinced that if this was done effectively, audiences would perceive the need to alter their society and would work to bring about appropriate changes.

He used his epic theatre technique mainly to bring debate between the society about the social and political situation of his country and come up with new solutions for change. He was much more concerned about his country political and social circumstances. As Willett stated, If Brecht's work is largely known to us through his theory, its most obvious feature is its reflection of a consistent social and political point of view. This appears in the themes with which he deals, in his didactic method of approach, and in that continual concern with the spectators' understanding which distinguishes his teaching from ordinary emotional propaganda (Willett, 1986).

Brecht created his epic theory and applied it for change from the concept of Marx philosophy. As Österlind (2008) stated, he took the statement of

Marx; 'The philosophers have only interpreted the world in various ways; the point is, to change it'. Thus Brecht's notion of applied theatre is unequivocal: it is the application of his understanding of Marx to the processes of making theatre. Unsurprisingly, Brecht, in both theory and practice, is the forerunner of what is practiced today as TfD. For the production of his several plays, Brecht required the abolition of the distinction between performers and audience. Everyone present was to be engaged in the simultaneous process of learning and teaching.

Based on the Brecht's epic theory, the Brazilian adult educator Paulo Freire develops his own pedagogical theory, "Pedagogy of the Oppressed" in early 1960s in order to bring awareness on the society about the political situation and other socio-economic issues of his country. As Conrad (2004) stated, Freire developed his Pedagogy of the Oppressed in a time of extreme political repression in Brazil. His libratory literacy education involved not only reading the *word*, but also reading the *world* through the development of critical consciousness. A critical consciousness allowed people to question the nature of their historical and social situation – to *read* their world – with the goal of acting as subjects in the creation of a democratic society. Like Brecht, Freire also wanted human beings to take an active role in their lives.

Freire in his theory of pedagogy of the oppressed, popular education is aimed at empowering traditionally excluded, marginalized, or subordinated sector of the society (Freire, 1970). Through critical dialogue, reflection, and problem posing, learners discuss the possibilities of transforming the oppressive elements of their experience culminating in collective social action. This involves a dynamic of reflection and action or "praxis" (Freire, 1970), a concept central to participatory processes.

In his theory, he believes that true education is an education which has better and mutual communication between learners and educators using critical interpersonal and group dialogue for community development. According to Freire & Faundez, Freire's dialogic pedagogy emphasized the role of "teacher as learner" and the "learner as teacher," with each learns from the other in a mutually transformative process (Freire & Faundez, 1989).

On the theory of pedagogy of the oppressed, there are facilitators who have awareness of the issue which would be discussed. The facilitators are considered as teachers and the target society who would learn about their social problem would be considered as learners. During their communication, the society are expected to bring problem solving ideas and discuss with the facilitators, mutual communication is needed. Based on the above statement Prentki (1998) stated as follows, the Freirean dialogical model engages the learners, both community and external facilitators, in a transformative process whereby the community is enabled to articulate a critical reflection on its situation as a necessary step along the road to taking action for social change. These concepts are well known to development workers who should be reassured to discover that they are also the bread and butter of Tfd.

In the late 1960s the Brazilian teacher and director Augusto Boal developed one of his own theatre technique and theory called Theatre for Development (Tfd) by mixing Brecht's Epic theory and Freire's theory of pedagogy of the oppressed. Boal uses theatre as a tool for social change. For him, audiences have a big role in the theatre for the reason that they are expected to communicate each other, creating dialogue depending on the raised problem in the theatre. Audiences' active participation is his main core for social development.

He took different dramatic elements from both Brecht's and Freire's theories. From epic theory, breaking of the imaginative wall, "fourth wall", by using slogans, music, etc is the one he took and helped him so as to make mutual communication between the audiences and performers. For this reason, audiences have got a chance to create dialogue with the performers and facilitator and also with themselves. Therefore, audiences become active participators rather than passive. As Boal (1979) stated, passive spectators are changed into actors who become transformers of the dramatic action. Spectators delegate no power to the actors (or characters) either to act or think in their place. Rather, spectators assume a protagonist role, change the dramatic action, try out various solutions, discuss plans for change, and train themselves for social action in the real world.

In order to bring mutual communication and create dialogue between the audiences and performers, Boal brought facilitator from Freire's theory. His facilitator (he also named joker) has a big role in an attempt to bring active participation of the audiences and create debate with them.

Boal considers in his Theatre for Development theory that, theatre should not only entertain the audiences, but it should also educate and bring a change through communication and social participation. On account of the above idea, Elvira and Edkins (1989) stress that, Theatre for Development fosters community participation and encourages artistic expression and analysis. The content of the artistic material places particular emphasis on the representation of local situations and problems: these are artistically coded in a manner as to make theatre a powerful expressive tool for education.

2.2 Theatre for Development (TfD) in Africa

Theatre for Development has been implemented during early 1970s in Africa. Most of African countries were colonized by Europeans, specially, by France, England and Portuguese. After they got freedom from colonization, they tried to build up their social, political and economic development. They stand for their freedom and socio-economic development. Due to this fact, Africans started implementing of TfD to struggle against poverty, political and economic crisis. Regarding this point Mlama (1991) explained that, a popular theatre movement has emerged in Africa as a conscious effort to assert the culture of the dominated classes. It attempts to create a way of life where people at the grassroots level are aware of the forces at work in determining their living conditions. It aims to make the people not only aware of but also active participants in the development process by expressing their viewpoints and acting to better their conditions.

Most African countries which do know about the importance of TfD for creating awareness on public and bring social development are getting better change and development. For this reason, some countries have been used TfD as national program. For example, in 1974 Botswana created TfD program as national level called "Laedza Batanani". It was an adult education program through theatre. Higher government officials and scholars were involved so as to create awareness on the community about their core problems. The program had been implemented for several years. As Ebewo (2003) described, the topics for the performances in the first four years of "Laedza Batanani" included cattle theft, inflation, unemployment, the effect on community and family of migrant labour, conflict between traditional and modern practices, education and health problems. Botswana government took the program as a tool for two-way

communication process which could help for awareness creation and initiate them to take action for their problem. The government had been successful on the program.

Understanding the success of Botswana government Tfd program bring influence on other African countries; like, Swaziland, Lesotho, Zambia, and Malawi. These countries had created their own national program regarding on using Tfd as a tool for education and development. Hence, Zambia took Tfd workshop program in 1979 and 1981 in order to raise health matter. Swaziland also took Tfd national workshop in 1981 for integrated development. The same year, Malawi launched Tfd workshop so the sake of rural growth. It was much concerned about the rural people problem and its solution. Lesotho also adopted Botswana's Tfd program in 1982 and 1985 in order to educate reforestation to the society and rehabilitate the prisoners. All the above counties had been implemented Tfd as a national program their government. Their Tfd production cost was funded by their government.

Since, the production cost of Tfd is covered by Governmental and/or Non-governmental organizations, Malawi had also another national Tfd program in the late 1980s. As Kamlongera (2002) stated, the Malawi government in collaboration with a German Non-Governmental Organization (NGO) called GTZ (German Technical Cooperation) initiated a Primary Health Care (PHC) system in order to educate the society and make change on the health issues; like, AIDS, malaria, measles, tuberculosis, leprosy, cholera, diarrhea and many other common communicable diseases.

GTZ has got the experience to implement Tfd in different African Countries and had brought the theory of Tfd to Guinea so as to educate the refugees on health matter. GTZ's experience with Tfd in Guinea

began among a small group of refugee women who had fled from Sierra Leone and Liberia to Guinea. This group was initially trained as volunteers to assist health staff in providing health services within the refugee camp (Somma and Bodiang, 2003).

Another African country which has implementing Tfd widely is Zambia. In the country, most governmental and non-governmental organizations has working on socio-economic problems, specially on preventing HIV/AIDS by using Tfd as a tool for information dissemination and communication. Mwansa (2004) stated that, In Zambia, TFD is a major tool for investigating and disseminating information and organizing people in matters of development and has in the last fours years been part of the campaign against the spread of HIV/AIDS. It is located in government ministries, the work of many NGOs and over 400 theatre groups participate on either full time or part time basis.

Unlike the above countries, Kenya has got a problem on implementing Tfd throughout the country. It is because of the government interference. Before some years, Ngugi Wa Thiongo (famous writer) and his colleagues had been tried to implement Tfd and its use was known by the society. The newsletter named 'ASSITEJ INFORMATION' (2005) coated that, "in Kenya after the pioneering work of Ngugi Wa Thiongo and his colleagues TFD has not fully sustained the momentum due to early government negative attitude to this type of theatre". Even if such kind of obstacle has made in Kenya, Tfd practitioners have trying to implement it so as to educate the public about their problem.

There are other African countries which are implementing the theory of Tfd. Some of them are Nigeria, Uganda, South Africa, Ghana, Ethiopia, Zimbabwe, Tanzania, etc.

2.3 Theatre for Development (TfD) in Ethiopia

In late 1970s and early 1980s the Ethiopian government had used theatre as a tool for political movement in the society. Specially, theatre clubs in Kebeles had had main role to produce theatre and perform on their surroundings so as to mobilize the society on the political situation of the country. Even if, the production of these theatres were not purely applied theory of TfD, they had some elements of the TfD as far as their role is concerned. The main target of the government for producing those theatre performances were educating, reinforcing and mobilizing the society about its political agenda.

Similarly, Aboneh Ashagre (1996), in a "Journal of the African Activist Association" explained, during early 1980s, anti-Dergue government groups tried to create awareness on the public, by using theatre as a tool, especially to the rural society about the inequitable political circumstances of the country. They were educating the society concerning their political approach and seeking of freedom. These theatre productions had a nature of TfD theory. They tried to educate the society through dialogue between the public during the TfD performance moment.

In 1981 Addis Ababa University, Department of Theatre Art designed a new course called 'Community Theatre' and started teach the students. The course name had then changed to 'Theatre and Society'. Currently, the name has changed to Theatre for Development (TfD). Since then, TfD has become familiar with theatre practitioners and also the society in some areas of the country.

The students were expected to produce Tfd as a partial requirement of the course. For the assignment of the course, they have tried to produce Tfd productions for the public by identifying a problem and make research on the issue.

Even though, the theme of Tfd was dealt about the social problem of the target group, the Tfd had been performed only to university students and community, rather than the primary identified target group. Because of this reason, the main goal of Tfd theory had failed. This problem has been happening till now.

Regarding on the above point, Belayneh Abune (2009) during interview explained that, the main problem of Tfd to address to the target group is its financial problem. Tfd has shown to the audiences for free but the production crew couldn't afford all the production costs and also their transportation and other expenses. For example, the students might want to produce Tfd on theme of irrigation or other theme, which could give awareness to the rural society. They are expected to perform the Tfd in rural areas, since their target groups are living there. The production and traveling cost is so expensive. For this reason, they are forced to perform the Tfd to the students and university community for the benefit of their partial fulfillment of the course. Therefore, Governmental and/or Non-Governmental Organizations are organizations which are expected to give fund for Tfd production programs.

It can be said that, almost all Tfd productions throughout the world are fully funded by NGOs and/or GOs. Unless and otherwise, it is quite difficult to produce and perform Tfd to the target group. This is one of the reasons which make the development of Tfd hold back in Ethiopia.

Since 1981 Students of theatre Arts department have been trying to introduce and implement TfD theory in some regions of the country. This is the reason that, most of the students have got a chance to be employees of Culture and Sport Ministers bureaus in regions. They tried to establish amateur theatre clubs so as to produce TfD for the public. But, as Belayneh Abune clarified, it is not as such making dynamic change as far as the development of TfD in Ethiopia is concerned. Because, whenever the students have got a chance of joining better job, they will completely ignore which they established.

There are some TfD performance shows which were practiced since 1980s. But, some of them could not be documented. According to Belayneh Abunie saying, as far as the documentation of TfD and even other forms of arts in Ethiopia are concerned, it is difficult to find documents concerning developmental process of TfD. Even, TfD Productions which have been produced by Theatre Art department students since 1981, some of them have not documented.

There are some documented TfD productions which had performed in different times at different places for different target groups. From these, Belayneh Abune in 'Population and Development' magazine (2001) coated the statement of Aboneh Ashagre (1996), in December 1988 a TfD called "Ye embuay Kab" was produced and performed in Eastern Gojjam rural place, Yetnora. It was sponsored by Culture and Sport Minister. The target group was Yetnora's community so as to educate them about alcoholism, extravagance and sexuality. Same year, there was also TfD production by the title of "Senebet" in Muger cement factory. The factory workers took TfD training by Ministry of Culture and Sport theatre experts and performed the theatre for their own workmates. It was dealt about alcoholism, sexuality, contraceptive and difficulties during retirement.

In 1986 Menillek II secondary school amateur theatre club members produced TfD called "Saykatel Beketel" and performed in the school for students, teachers and the school community. It was dealt about the relationship between teachers and students, teachers and student families and students with their families.

There were also two different TfD production shows in Goba hospital. Aboneh Ashagre (1996) explained that in Goba hospital two different TfD productions were performed. These are "Yewediyanesh" in 1990 and "Zewedu" in 1992. Both productions were dealing about causes and effects of HIV/AIDS. During that time Goba's community were not aware of HIV/AIDS and they were at risk.

Other TfD productions which have been produced by Addis Ababa University Theatre Art students have shown in the table below:-

Table 2.1 Some TFDs produced by Addis Ababa University Theatre Arts Department students

No.	Title of TFD	Theme	Year performed
1	Enba ayhon mefetehe	Gender problem	1981
2	Yetegnaw neew mayet	Illiteracy	1982
3	Enba Ayhon Mefetehe	Health	1983
4	Ye Debub Duka	Health	1984
5	Ye kupid Keset	Students academic and social problem, sexual harassment	1986
6	Wesene	Health	1987
7	Noren ende	Population	2000
8	Mene alat?	Gender	2000
9	Dere Biyaber	HIV/AIDS	2001
10	Mann neew Teteyakiw?	Corruption	2002
11	Getsetachen	Poverty	2004
12	Sedet	Migration	2005
13	1. Ye godana hiwot 2. Absher 3. Life be gebiyachen	1. street children 2. chat 3. campus life	2006
14	Hulet Gulecha	Marriage and divorce	2007
15	1. Teteyakiw mann neew? 2. yekeletew mender kuter hulet 3. Yetefu yemetsahef getsoche 4. Hulet gulecha 5. Merara ewenet	1. New education policy of Ethiopia 2. drug 3. brain drain 4. marriage 5. Dependency	2007
16	Ye hetsanat Tekat	Child abuse	2008

All the performances listed in the table had been shown only in AAU campus and the audiences were only students, teachers and university communities.

In addition to the above Tfd productions and practices, in 1998 Tigray Cultural Association had planned to establish Theatre College in Mekele so as to train students who completed high school. The curriculum has been designed and accepted. During that year, the college has established and Tfd becomes one of a subject which has more credit hours. Since then, students are trying to implement Tfd as a tool in order to educate their society about their current socio-economic problem. This programme is the one which shows the step up of Tfd practice in Ethiopia.

There is also one programme which can be an example of Tfd practice improvement in the country. That is, the establishment of East African Theatre Institute (EATI). In 1999 east African countries Tanzania, Uganda, Ethiopia, and Kenya had established EATI with the support of Swedish International Development Agency (SIDA). The main objective of EATI is developing art and music practices in the countries. Developing Tfd practice is one of their main objectives from theatre types. Mekuria Theatre Studio and Entertainment (MTSE) private limited company is Ethiopian Chapter which is responsible to implement EATI programme, since 1999. MTSE has produced many Tfd productions under EATI programme. As Solomon Gashaw (2009), theatre practitioner and MTSE coordinator, explained during interview that, MTSE has been produced many Tfd productions under EATI and in collaboration with different NGOs and GOs. MTSE also giving Tfd trainings for amateur theatre clubs in different towns; like, Dessie, Hawassa, Bahir Dar, Dire Dawa, Harar, Adama, Gonder, etc. The training has its contribution for the development of Tfd practice in Ethiopia. But, because of financial

constraint, it is so difficult to produce TfD and give training for amateurs. Most of the time donor organizations do not have awareness about the importance of TfD. According to Solomon Gashaw (2007) stated in MTSE newsletter, there is no as such enough TfD practitioner in the country even most organizations do have a clue about TfD. Some of them have never heard the name TfD. These situations become obstacles for the development of TfD practice in Ethiopia. Even if, such problems have come to the company, MTSE has produced several TfD productions and performed to the target group. Some of them have shown in the table below:-

Table 2.2: Some TfDs produced by MTSE Company

No.	Title	Theme	Area performed	Year performed
1	Gabechana feche	Marriage and divorce	Amhara region, Addis Ababa	2000
2	Temeheret bete	Education	Addis Ababa	2000
3	Hetsanatena setegna adarinet	Prostitution	Addis Ababa, Adama	2001
4	Deferetena musena	Corruption	Addis Ababa	2002
5	Wetatu ena adenzej etse	Youth, drug	Addis Ababa, Dire Dawa	2003
6	Weatochena wesib	Sexuality and youth	Addis Ababa, Debub region, Amhara region	2003
7	Telefa	Abduction	Arsi, Addis ababa, dessie, dila, Furi	2004, 2005
8	Helina	Rape, women harassment	Amhara region	2005
9	Joro daba	Women empowerment	Dire Dawa, Addis Ababa, Harar	2005
10	Baye besema	Corruption	Debub region	2006
11	Gemegeema	Corruption	Addis Ababa	2008

The TfD called “mann Yiteyek?”, which has taken as a case study for this research also produced and implemented by Fabula Arts Promotion in collaboration with Ipas-Ethiopia NGO in 2009 for Debre Markos High school grade 10 students. As Zebene Molalegn (2009), coordinator said

during interview, the organization has trying to implement TfD and other arts to educate and entertain the society. Even though, it is difficult to get donor for TfD productions, there is also TfD performance called “Kefetet”, which was performed in Addis Ababa ten different high schools as well.

2.4 Theories (Principles) that guide TfD

This topic will discuss on the theories (principles) that guide TfD, how it can be done and implemented. But, theory of Theatre will not be discussed since the aim of the research is only concerned about TfD.

Different theatre scholars have given different names for TfD. They also use those names so as to discuss about it. According to Kamlongera, various terms are (and can be) used for Theatre for Development (TFD), for example: popular theatre, propaganda theatre, case drama, developmental theatre, forum, or sometimes, political theatre. Each of these terms indicates to some extent what this theatre tries to achieve (Kamlongera, 2002). Even if these names have been putted in different books and explained by scholars, it is only talking about TfD.

TfD is aimed to educate and entertain the target group through discussion. It raises the target audiences’ problem through entertaining story and theatrical performance. The audiences can have a chance to educate and get awareness about their social problem. According to Bird (2007), Theatre for Development more generally, is a way, thus, of using theatre, the artistic expression, as a way to reach people on a more practical level. It is a source of education and empowerment that can be used to reach people through entertainment and play.

The script of TfD is written based on tangible research. The script writer should write the theatre depending on the research about current problem of the target group, and the problem is taken as a theme. For this reason, the audiences have a chance to get awareness and also discuss with themselves about their own problem. The theatre will give them a clue for action to solve the problem and get sustainable solution. Prentki (1998) explained that, consciousness-raising is not an end but a means towards taking sustainable action which grows out of reflection. The fictional action of the theatrical mode forms a bridge between the critical consciousness of the participants and their taking action in the 'real' world. If not always a 'rehearsal for revolution', TfD is a preparation for the implementation of cultural change to address injustice, inequality, and oppression.

Regarding on TfD's communication and dialogue creation within the society, Kidd (1984) explained that, popular theatre could help bring the community together, facilitate participation, build community spirit, raise issues, spark discussion, challenge apathy, and inspire community effort. It could reflect the community to itself in a way that challenged the community to do something (Kidd, 1984).

As Cornwall stated, TfD is a participatory educational theatre methodology. It aims to develop an understanding of the inter-connected nature of social problems through interactive drama. Participatory techniques are used to create short problem-posing scenes and to enable the audience to probe, reflect on and respond to issues of concern to them provoked by the drama. This approach poses questions and problems, rather than supplying answers and solutions, in order to bring about change in the community's perception of the world and themselves as individuals within it: allowing the community to examine their

attitudes towards the unresolved dilemmas presented in the drama that reflects their lives (Cornwall, 2001).

As Harding stated, Theatre for Development aims to provide a means of articulating and analyzing issues of concern to specific communities by:

- ↓ setting up safe parameters for the discussion of local issues;
- ↓ interacting with the community in ways which they identify as their primary forms of private and public communication. This includes: talking, song, dance, storytelling, and dramatizing; and,
- ↓ developing this interaction and the forms discussed or displayed to create a dialogue drama (Harding, 2003).

Regarding on the above general explanations of TfD, there are basic elements that guide Theatre for Development is unique from the other types of dramas. These are as follows:

2.4.1 Audiences

One of the elements which make TfD unique from the other theatre types is audiences. The main target of TfD production to the audiences is creating awareness about their social problem and bringing discussion for change. Therefore, Audiences have intimacy with theatre performers in order to discuss and express their ideas. This condition makes the audiences active participant. That is why audiences of TfD are called participatory audiences. As Kidd (1984) explained about TfD regarding on the audiences point of view that, Popular theatre [TFD] is used as a means of bringing people together, building confidence and solidarity, stimulating discussion, exploring alternative options for action, and building a collective commitment to change; starting with people's urgent

concerns and issues; it encourages reflections on these issues and possible strategies for change.

Whenever there is plan of producing Theatre for Development for the society, producers should consider actively participated audiences and the environmental situation. As Pradervand explained, TFD practitioners understand development to mean: The ability of the members of a community to relate creatively to themselves, their neighbors, their environment, and the world at large, so that each one might express his maximum potential. Such development, then, has a lot to do with the distribution of power and of resources; who gets what, how, and why. It is, basically, a process of empowerment (Pradervand 1989). Beyond creating of awareness through the society, Tfd can help audiences to take action in order to solve their problem.

Audiences are assumed that they are actors and actresses of the theatre since they are expected to make dialogue with the Tfd facilitator and with the performers.

2.4.2 Actors and actresses

Actors and actresses in the Tfd production have big role so as to articulate the target group problem. They are expected to understand and know the overall circumstances of the raised social problem in the theatre, because they do have an intimacy with the actively participated audiences. Somma & Bodiang explained about actors/actresses and the target audience role as follows, Tfd is a particularly useful medium for social discourse because it allows both actors and audience members to address candidly the often challenging and socially guarded topics of sexuality and reproductive health (Somma & Bodiang, 2003). During the

actors/actresses debate about the raised problem with the audiences, they are expected to give concrete response for the questions which can be raised from the target group. For this reason, actors and actresses need to have knowledge about the theme.

The role of actors and actresses of TfD is not only performing the theatre in front of the audiences, but also have big role to build dialogue with the target group. That is why actors and actresses are not expected to be professionals, it is enough if they have general training on TfD, because their role is not creating illusion rather creating awareness and make debate with the audiences.

2.4.3 Actors – Audience relationship

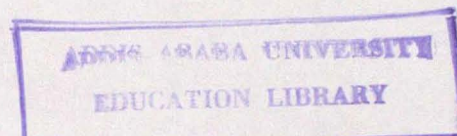
Actors-Audience relationship on TfD is quite different from the other types of theatre theories. Actors do not only perform and sit-down after they finish the performance, rather they have to create dialogue with the audiences and need to have good relationship during their debate. At the same time, audiences do not only watch the performance and go to home but also need to give their idea and feedback about the raised problem and they should have better communication with the actors.

Every practitioner knows the success of any TfD project depends largely on the effectiveness of contacts and lines of communication established between practitioners and communities before, during and after a particular intervention. Primarily the objective of TfD is to encourage community participation and dialogue in development whereby community participation in theatre becomes symbolic of and catalytic to its participation in development. Community participation on various levels is essential, and the extent of its presence is a key index of TfD's

success (Banham et al, 1999). The final solution for the raised social problem will come from both actors and audiences since they have mutual relationship and discussion.

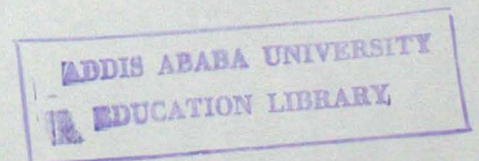
The actors and audience members engage in a dialogue on the topics presented in the play. This is the most critical stage of TfD, because it brings the issues—often difficult topics presented in a fun and jovial manner—into focus. In conjunction with a facilitator and health staff, the audience and the actors discuss the lessons learned through the play and supplement this with additional information, and then relate the themes of the play to daily life and local behaviors, beliefs, and practices (Somma & Bodiang, 2003).

2.4.4 Theme



TfD is planned to produce for the specific target group. The target group is selected regarding their current serious problem, which must be researched through tangible evidences. That identified specific problem of the society is theme. Prentki mentioned that, Theatre for Development has concentrated upon specific local issues shared by small communities of people defined either by geography or interest (Prentki, 1998). The theme needs to specific which the audience can clearly understand and create dialogue with each other so as bring a solution.

As far as the target group problem is identified, the theme can be whether social, political, economical or other issue. The main thing for TfD theme is, it has to educate and bring communication. As Somma & Bodiang explained, Theatre is a particularly effective means of communication, especially in the TfD format. Its benefits are manifold: it enables discourse on difficult topics and can contribute to breaking



taboos. It is effective in empowering both the actors and the community members and bringing together both sexes and various age groups (Somma & Bodiang, 2003).

Freire emphasized that the themes underlying dialogic pedagogy should resonate with people's experiences and issues of salience to them, as opposed to well-meaning but alienating rhetoric (Singhal et al, 2004).

2.4.5 Performing place (performing area)

Other theatre types which are different from TfD are performed in theatre auditorium or on their own stage. TfD's performing area is quite different from these. TfD performers search better performing place where the target group is living. It can be street, field, classroom, office, home or other place which has relationship with the theme and nearby the target group area. This helps the audience to integrate with the performers and the theme easily so as to bring dialogue with each other.

As Harding (2001) stated, Theatre for Development is a practice which enables communities, as stake holders in development, to participate by outlining their fears, needs and aspirations. The process defines a new system in which the voices of development beneficiaries speak. This is important as there is increasing awareness of the need to hear the voices of those whom development affects and to listen to their fears and hopes. However, traditionally trained development practitioners face a number of dilemmas in turning this awareness into action. Where should such activities take place and how? The 'where' should be the community's own space and not that of the authority. The 'how' should be the community's own forms of articulation that are used in everyday communication. It should be those that they use and choose for

themselves. Theatre for Development attempts to integrate both the 'where' and 'how' for effective communication and exchange.

The performing area also helps the actors to communicate and discuss with the target group easily. As Banham clarified, certainly, practitioners need the time and space to reflect away from actual community contexts in which they work (Banham, Gibbs and Osofisan, 1999).

2.4.6 Joker (Facilitator)

One of the elements which make Tfd being different from other types of theatre is Joker (facilitator). There is a joker or facilitator in Tfd production performance. The joker may be actor-character or a group of actor characters, who has a big role to give mutual communication during the discussion. He is the one who introduces and narrates the story to the audience in every scene. Burleson (2003) explained that, the performance begins with a dedication to some person, group or event that is of relevance to the assembled audience and, hence, a direct link is made between the performance and the "real" world. It is followed by an explanation in which the Joker offers the audience any information they might need to access the performance.

At the end of every scene of Tfd, the joker tries to give awareness and creates debate about the theme. He initiates the audiences to have dialogue between them by asking questions and responding feedbacks. He is expected to have better knowledge about the theme in order to give relevant response for the question which can be raised from the audiences. The actors can help him during discussion, since they have knowledge about the theme. The joker is expected to facilitate all the discussions and debates throughout the Tfd performance. Ruth (1997)

said that, the Joker also keeps the performance moving by serving as a mediator between the different parts of the performance—an emcee, in effect.

CHAPTER THREE

3. Research Design and Methodology

3.1 Research Design

The study was attempted to review the practice of Tfd in Ethiopia and its contribution (role) in educating the target group of Debre Markos Secondary School 10th grade students.

According to Best and Kahn (2003), descriptive survey method is primarily concerned with the present, although it often considers past events and influences as they relate to current conditions. On top of this, the method is relevant to describe the past situations and events. Hence, descriptive survey method of research was employed so as to investigate, describe and interpret the theory (principle) of Tfd, historical development and its practice in Ethiopia.

Both quantitative and qualitative methods of data collections were used. In the case of quantitative data collection method, questionnaire was employed. In addition, for qualitative data collection method, focus group discussions, review of books, journals and magazine, and key informant interview were used.

3.2 Sources of Date

The major sources of data in the study were primary and secondary. Primary data were collected from Debre Markos Secondary School grade 10 sample students through the following techniques:

3.2.1 Questionnaire

A structured questionnaire which was based on the research questions of the study has been prepared in English language. After its approval, it translated into Amharic language. A translated questionnaire into was carried out to obtain information relevant to the use and acceptance of TfD. Questionnaires were composed of both open ended and close ended items.

3.2.2 Focus Group Discussion

The primary data collected from the sample students were enriched by additional information gathered through the source of focus group discussion. Twelve sample students were selected for the FGD. Two FGD have been made with two groups of the sample students. The first groups were three female and three male sample students and the second group were four female and two male sample students.

3.2.3 Interview

Interview was particularly important in getting information relevant to the study of historical development and practice of TfD in Ethiopia. In order to strengthen the research and get more information about the practice of TfD in Ethiopia, its use and acceptance, the source of data was also collected through interview. The researcher prepared relevant questions and schedules. The interview was conducted in a face-to-face situation on different days with different TfD practitioners: that are, Addis Ababa University Theatre Art department TfD course instructor and chairperson, MTSE company theatre practitioner and coordinator, and Fabula Arts Promotion TfD practitioner and coordinator.

In addition to primary data collection, secondary data were also collected from different sources. Accordingly, secondary data were collected mainly from books, journals, magazines and internet websites to supplement the primary data.

3.3 Sampling technique

The Tfd on the issue of causes and consequences of unsafe abortion was shown to grade 10 students of Debre Markos Secondary School. They had seen the Tfd one time. Since, the nature of Tfd is performing it only one time to the specific target group. The total size of the students is 1170 (600 females and 570 males). 10% (117) sample size was selected using purposive sampling technique. Probability proportional to size sampling technique was used in order to determine the proportional number of 60 female and 57 male students of the sample.

Again from 117 sample students, 10% (12), 7 female and 5 male students from those who filled the structured questionnaire, were selected through purposive sampling to participate in the FGD.

3.4 Data collection procedure

Before developing instruments for the study, the related literature was thoroughly reviewed. Following that, question items were designed in English and after approval, the questions were translated into Amharic.

The Tfd called "maan Yiteyek?" was performed in Debre Markos Secondary School grade 10 students on their field before they started their morning class. After they watched the Tfd, immediately, the questionnaire had been given to ten simple randomly sampled students for pre-test. Six female and four male randomly taken students were



involved on the pre-test. The main purpose of the pre-test was to determine the effectiveness of the instrument and to find out the problems they have. On the bases of the pre-test, modifications were made. Some new question items were incorporated and a few items that had deficiencies were deleted.

After finalizing the questionnaire, during their break time of the day after TfD show, purposively taken sample students, 117 (60 females & 57 males), were ordered to be in the school's hall which could accommodate all of them at a time. The questionnaire was then distributed to the students. Then, the students got clear orientation on how to fill it which is also stated in the instruction part of the questionnaire, on the confidentiality of their responses and the objective is only for academic purpose. All filled in the questionnaires and returned them. The researcher facilitated this being together with the assistant director of the school and five data collectors.

To enrich the data collected through the questionnaire, additional primary data were collected through FGD from 12 (seven female & five male) students. The FGD had been taken two groups. After making the FGD with the first group, three female and three male sample students, the second group with four female and two male sample students were taken. The researcher was the facilitator of all the FGDs using some relevant and guiding questions for the discussion and he made his maximum effort to get detailed answers through probing questions and creating favorable environment which could make the participants to discuss without restraint.

3.5 Data analysis

Qualitative and quantitative techniques were employed for analyzing the data. The data gathered through interview and focus group discussions were analyzed and discussed through descriptive analysis.

On the other hand, Computer software called Statistical Package for Social Science (SPSS) was used for the analysis of quantitative data collected from the survey. Before entering the data to the software, the consistency of the questions in all the questionnaires were checked and corrected. Then, all the data with pre-coded questions were entered into the software. The researcher used a simple statistics of frequency counts and percentages so as to analyze the data.

CHAPTER FOUR

4. Data Presentation and Discussion

This chapter incorporates the analysis and interpretation of the data which collected by means of questionnaire and FGD from the respondents. It is presented and discussed by using tables, chart and textual discussion.

4.1 Demographic characteristics of respondents

The TfD was shown to only grade 10 students of Debre Markos Secondary School so that, the samples were taken from these students. As table 4.1 shows, the total size of students in grade 10 of the school is 1170 (600 female and 570 male). Data were collected from 60 and 57 of female and male sample students respectively. All had seen the TfD and data were collected from these students immediately after they saw the TfD.

Table 4.1 Size and Sex of Total & Sample Students of Grade 10 in Debre Markos Secondary School (2001)

No.	Sex	No. of Total Students	Percent	No. of Sample Students	Percent
1	Female	600	51.3	60	51.3
2	Male	570	48.7	57	48.7
	Total	1170	100	117	100.0

As Table 4.2 shows, most respondents are found concentrated within the age group of 16-18 (86.3%). Only nine and seven respondents are found within the age groups of <16 and >18 respectively. Their little age

difference might give them to free discussion stage during the TfD performance.

**Table 4.2 Ages of Sample Students of Grade 10
in Debre Markos Secondary School (2001)**

No.	Age Group	Frequency	Percent
1	<16	9	7.7
2	16-18	101	86.3
3	>18	7	6.0
	Total	117	100.0

4.2 Awareness about TfD

Respondents were asked whether they had awareness about TfD before having a look at the TfD performed in their school on causes & consequences of unsafe abortion.

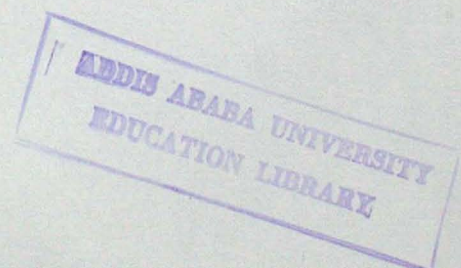
**Table 4.3 Awareness about TfD by Students of
Grade 10 in Debre Markos Secondary School (2001)**

No.	Awareness about TfD Before the Present Performance*	Frequency	Percent
1	Yes	20	17.1
2	No	97	82.9
	Total	117	100.0

*Present performance means the performance on unsafe abortion shown to the students of grade 10 in Debre Markos Secondary School

As Table 4.3 shows, only 20 respondents (17.1%) responded that they had awareness about Tfd before having a look at the Tfd performed in their school. The majority of the respondents (82.9%) responded that they had no awareness about Tfd. Moreover, participants of the FGD were asked whether they think that most of the people in their surrounding had awareness about Tfd and they responded that they don't think to have awareness. Concerning the reasons, they were asked "why?" during the FGD. Most of them replied that except getting some chances to watch stage drama performed by amateurs in some theatre clubs in their surrounding, getting chances to have a look at Tfd is not usual. They also said that, during the FGD, these theatres were not participatory with questions and answers facilitated by invited persons with better know-how of the issue transferred through the theatre like the Tfd shown to them.

From this, we can understand that awareness creating mechanisms of Tfd has not been put into practice in the area. Although, it is obvious that socio-economic matters can easily be addressed to the society through Tfd, concerned bodies like Theatre Clubs and others couldn't give idea on the importance of Tfd. The better way of creating awareness about Tfd to many number of the society is to perform the Tfd. One of the participants in the FGD said 'the best means to have awareness about Tfd is to practically see at least one Tfd.' In addition, he emphasized that usually their society think that theatre is only one kind which is performed on the stage and the audiences are expected only to watch it and go. And all of the participants in the FGD agreed that it is probably because of this reason that most of them did not have awareness about Tfd except those who got chance to look it and some occasionally heard about it.



As the participants in the FGD mentioned, if this had happened, the number of respondents having awareness about TfD could have been much. Hence, the majority of those respondents who responded to have awareness about TfD might have got the awareness from other sources other than having a look at the performance.

Respondents were also asked about the sources where they got awareness about TfD before the performed TfD in their school. They responded as Table 4.4 has shown.

Table 4.4 Source of Information for Awareness about TfD

No.	Source	Yes	Percent	No	Percent	Total	Percent
1	Radio	7	35	13	65	20	100
2	TV	10	50	10	50	20	100
3	Newspaper/ Magazine	2	10	18	90	20	100
4	Watching TfD	8	40	12	60	20	100
5	Theatre Clubs	3	15	17	85	20	100
6	Other Sources	2	10	18	90	20	100

As shown in the above Table 4.4, only 20 respondents had awareness about TfD before the present performance. And these groups of respondents were also asked about the source where they got the awareness. In line with this question, seven of these respondents (35%) responded that they got the awareness from radio; 10 (50%) from television; two (10%) from newspaper/magazine; eight (40%) from watching TfD; three (15%) from theatre clubs and two (10%) from other sources as shown in table 4.4.

Regarding TfD as a source of awareness for respondents, it is clear that TfD can be a source for all who have got chance to watch the theatre. In this case, one can understand that out of all the respondents only eight have got chance to watch at least one TfD before the present performance. Only these respondents responded that they got the awareness about TfD from watching TfD before the present performance. Here, considering the low number of the respondents who responded to get awareness about TfD from watching the TfD, it can also be realized that TfD is not widely practiced within the society where the respondents belong.

Moreover, the awareness of TfD among the low number of the respondents can also be associated with this phenomenon. Even some or all of the eight respondents who had got chance to watch TfD before this performance might have watched the performances in other areas out of their society. One can feel here that a lot should be done to use TfD as a medium of addressing socio-economic problems of the society in the study area considering the relevance of the TfD in addressing such problems.

4.3 Acceptance of TfD

To know whether TfD has acceptance among the respondents, data were collected on some indicators which could be able to indicate the acceptance of TfD. In line with this, the eight respondents who had seen TfD before the present performance were asked whether they liked the performances they had seen or not and all responded that they liked them. Also a similar question was asked to all 117 sample respondents about the present performance shown to them on unsafe abortion and out of this, 104 (88.9%) replied that they liked it. The remaining eight

(6.8%) replied that they did not like it. So, from this we can understand that Tfd is accepted by the great majority of the respondents.

Another indicator of acceptance of Tfd was to ask the respondents on the source which they believe are best in addressing the issue of unsafe abortion. This question on unsafe abortion was asked because the issue of unsafe abortion (causes & consequences) was transferred to the respondents through Tfd so that they could compare the capacity of Tfd in transferring message on the issue with other sources.

Table 4.5 Source transferring best about unsafe abortion including the present Tfd

No.	Source	Frequency	Percent
1	Radio	12	10.3
2	TV	38	32.5
3	Newspaper/ Magazine	2	1.7
4	School teachers	2	1.7
5	RH clubs	42	35.9
6	Tfd	17	14.5
7	Others	4	3.4
	Total	117	100

As depicted in the above Table 4.5; 42 (35.9%) of the respondents responded that RH Clubs are best in transferring message on unsafe abortion; 38 (32.5%) responded TV; 17 (14.5%) responded Tfd; 12 (10.3%) responded Radio; two (1.7%) responded Newspaper/Magazine and Schools/Teachers each and four (3.4%) responded other sources.

In such situation, although Tfd is not preferred as best source like RH Clubs and TV which are familiar to the respondents, the figure is significant when we consider that it is their first show for almost all of the respondents. Imagine the awareness of Tfd among the respondents was very low before watching the performance on the issue of unsafe abortion as previously discussed. So, it can be implied that Tfd can become the best source for the issue if good awareness is created and the performance is continuously shown to the society in the study area.

To strengthen the above, respondents also asked whether Tfd is the best transferring medium of unsafe abortion or not, during the FGD. Almost all participants said that it is the best medium of transferring the issue of unsafe abortion. Specially, one participant of the FGD responded that, she has got response for her question about the effect of unsafe abortion during the discussion part. She also said that, "I did not have any idea about after abortion care. When I asked the nurse on the subject of how a woman who took unsafe abortion can treat herself? The nurse responded me a lot about after abortion care. This is new idea for me." From this, one can understand that Tfd can be the best medium of transferring issues, in addition to unsafe abortion.

The respondents were also asked whether presenting Tfd in their school is appropriate or not.

Table 4.6 Appropriateness of presenting the Tfd in Debre Markos Secondary School (2001)

No.	Appropriateness of presenting Tfd	Frequency	Percent
1	Yes	112	95.7
2	No	5	4.3
	Total	117	100.0

As shown in Table 4.6, almost all respondents i.e., 112 (95.7%) responded that it is appropriate presenting the Tfd in their school. Only five (4.3%) responded that it is not appropriate. The participants in the FGD were also asked about the appropriateness of presenting Tfd in their school and all of them said that it is appropriate. They mentioned the reasons that Tfd is good in transferring the message through creating discussion besides its entertaining nature. This has made them to acquire the messages on causes and consequences of unsafe abortion easily as they replied in the FGD.

Like wise, during the FGD, especially two participants agreed that, unsafe abortion was the critical problem not only in their school but also in their surroundings. And, they explained that presenting Tfd in their school is appropriate since it gave them discussion time about unsafe abortion in order to bring awareness what they did not know. During the FGD, most participants also said that it is good media in transferring socio-economic issues to the society. Even they said that it should not be only limited in the schools. This shows that Tfd has acceptance among the respondents.

Finally, a question regarding best medium of communication that can address socio-economic problems was asked to respondents. This question is similar to the question already asked on source or medium of communication best transferring about unsafe abortion which is a specific one. This one is general which is on socio-economic problems intended to know the acceptance or role of different Medias including Tfd by the respondents in addressing different or broad issues. It is discussed as follows:

Table 4.7 Best medium of communication that can address socio-economic problems

No.	Source	Frequency	Percent
1	TV	48	41.0
2	Radio	35	29.9
3	TfD	28	24.0
4	Newspaper/ Magazine	5	4.3
5	Other Sources	1	0.8
	Total	117	100

According to the above Table 4.7 shown that, 48 (41.0%) of the respondents replied that TV is the best medium of communication that can address socio-economic problems; 35 (29.9%) said Radio; 28 (24.0%) said TfD; five (4.3%) said Newspaper/Magazine and only one (0.8%) said other medium of communication other than the mentioned ones. Here, compared to low awareness & exposure of TfD by the respondents, the number of respondents preferred TfD as best medium of communication for addressing socio-economic problems is significant. The TfD shown to respondents on unsafe abortion is their first for the majority. And this single contact might have put its positive shadow on the respondents and these respondents might have observed the relevance of the TfD in addressing their socio-economic issues.

Participants of the FGD were also asked about, which medium is best medium of communication that can address their socio-economic problem? Almost all participants of the FGD responded that, TfD is the best medium of communication for them. The reason for one FGD participant, especially is, he has got an opportunity to discuss with

facilitators and others about the problem raised in the Tfd. For him, this situation made Tfd special.

4.4 Use of Tfd

In this study, data were collected on some variables such as participatory nature, easily reception of message, entertaining and educating nature, and immediate feedback giving for the questions raised among others which are related to the use of Tfd.

One of the uses of Tfd is that it gives chance to the audiences to participate through asking questions or responding to the questions or in other words it creates dialogue among the performers and audiences including the invited guests with better knowledge of the issue to be addressed in the Tfd. To know their feedback on this, the respondents were asked after having a look at the performance on unsafe abortion as to whether the Tfd was giving chance to them to participate. And they responded as follows:

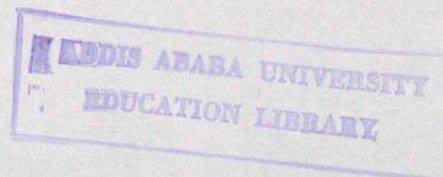
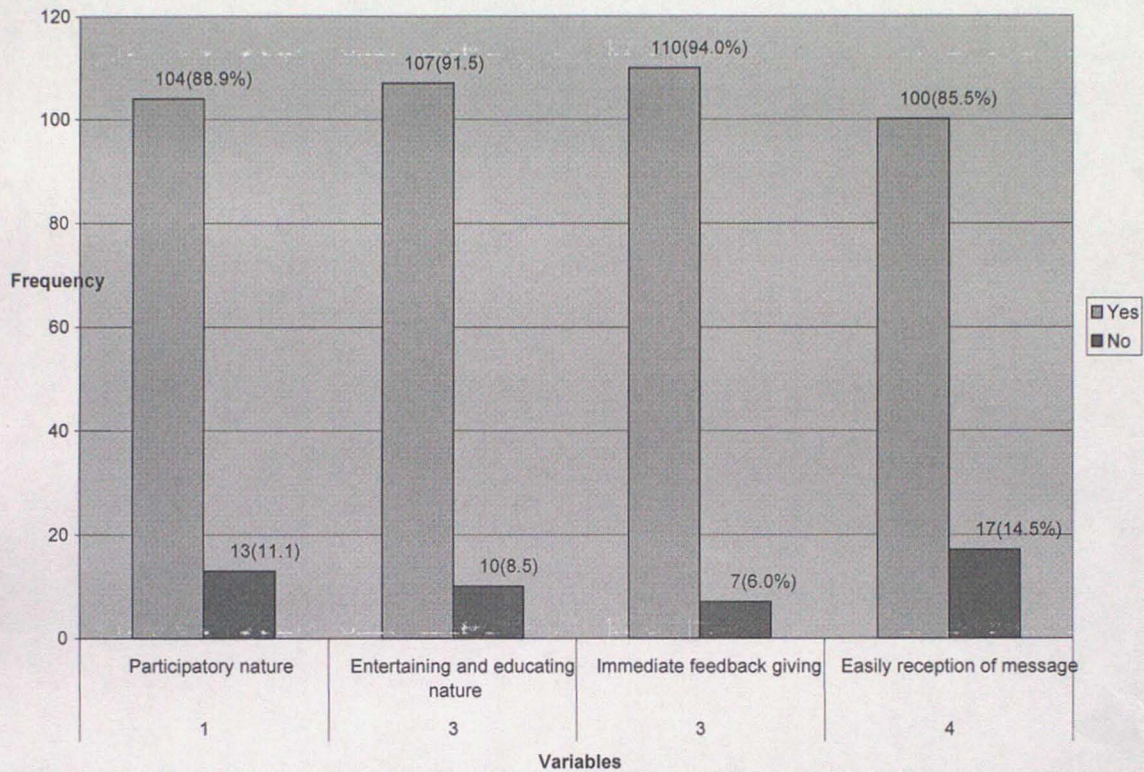


Chart 4.1 Responses on some variables related to the use of Tfd



As chart 4.1 shows, the majority i.e., 104 (88.9%) respondents responded that the theatre was giving chance for the audiences to participate. Only 13 (11.1%) of the respondents did not agree with the participatory nature of the Tfd. Addition, a participant in the FGD highlighted that giving a chance to the audiences so as to ask, answer questions, and suggesting ideas on each and every scene was interesting quality of Tfd.

Another variable related to the use of Tfd seen in this study was its entertaining and educating nature. As it is also shown in chart 4.1, 107 (91.5%) of the respondents replied that the Tfd shown to them had

entertaining and at the same time educating nature. And the rest i.e., 10 (8.5%) replied the reverse.

As depicted in the same chart, 110 (94.0%) of the respondents said that immediate feedback to the audience was being given in the TfD shown to them. And only seven (6.0%) did not support this.

At the end, the most needed quality of the TfD is to pass the required message to the audiences in an easy way. The cumulative effect of the above discussed three variables such as participatory nature, entertaining and educating nature and immediate feedback giving nature of TfD is easily transfer of the required message. In connection with this, the respondents were asked whether they received the message on causes & consequences of unsafe abortion in the TfD easily or not. And 100 (85.5%) of the respondents responded that they got the message easily while the remaining 17 (14.5%) respondents responded that they did not receive the message easily. In general, TfD seems useful according to the responses of the respondents on the above discussed variables.

In general, the participants of the FGD were asked about the merits of the TfD shown to them on the issue of unsafe abortion. Almost all of the participants in the FGD emphasized that the main advantage of TfD as they observed in the theatre on unsafe abortion shown to them is that it could create discussion through questioning and answering which could make them to internalize the issue presented in the theatre.

In the stage drama to which most of them are familiar, they said during FGD that there is no discussion between the audiences and the facilitators and it has one way approach in transferring message. All the audiences are only attendants of the theatre from the start to the end of

the drama show without any reactions in the form of discussion on some vague issues. But, in TfD, they explained in the FGD, there is discussion within the audiences and with the performers and facilitators too.

Also, in the FGD, they appreciated the presence of persons who are professionals on the issue addressed in the TfD and could give comprehensive and immediate explanation on the questions raised from the audiences. Consequently, it could be able to transfer the desired issue to the audiences through TfD as the participants underlined.

In relation to the presence of professionals in the TfD, FGD participants explained that when ever there was serious question, which was beyond the capacity of facilitator and performers, professionals were there. They were giving immediate feedback about the questions. As the FGD participants responded that the nurse was responding immediate feedback for the cause of unsafe abortion and its treatment. Therefore, the audiences got enough reply about their questions, as the participants said in the FGD.

To see the capacity of TfD in transferring relevant issues to the target audiences and how, participants in the FGD were asked whether the theme of the TfD was relevant to their life. They said that their level of awareness about causes and consequences of unsafe abortion was low so that female students were involving in unprotected sex which resulted in unwanted pregnancy which in most cases ends to unsafe abortion. This has brought psychological, health, social and economic problem to them. So, the theme was relevant which has increased their level of awareness on causes and consequences of unsafe abortion.

One of the female participants said 'awareness is the first step of action' and she emphasized as they will protect themselves from the causes and

consequences of unsafe abortion. Generally, all agreed that the theme of the Tfd was relevant to them and it resonates with their experiences.

CHAPTER FIVE

5. Summary, Conclusion, and Recommendation

5.1 Summary

The general objective of this study was to assess the practices of TfD in Ethiopia and its roles in educating the public about their problem. Regarding on discussing the role of TfD, Debre Markos Secondary School was taken as a case. In line with this, there were the specific objectives of reviewing the historical development of TfD and the principles that guide TfD, and investigating the use of TfD and its acceptance among the sample group. The data was collected from the sample students so as to analyze and interpret the role, use and acceptance of TfD. In addition, key scholars and TfD practitioners were interviewed, and magazines and journals were viewed in order to explain the practice of TfD in Ethiopia.

From the analyzed and interpreted data of the use and acceptance of TfD in Debre Markos secondary School students, it is summarized that:

- Concerning the awareness of TfD, the majority of the respondents, 82.9% responded that they had no awareness about TfD before having a look at the TfD performed in their school on causes & consequences of unsafe abortion.
- Only 20 (17.1%) respondents from the total sample size had awareness about TfD before the presented performance. They got the awareness about TfD; 35% from radio, 50% from television, 10% from newspaper/magazine, 40% from watching TfD, 15% from theatre clubs and 10% from other sources. An individual respondent

might have more than one source for getting the awareness. The remaining 97 (82.9%) respondents did not have awareness about Tfd before the presented performance.

- Regarding the acceptance of Tfd, from all the sampled respondents, 88.9% replied that they liked it.
- Although Tfd is not preferred as best source like RH Clubs (35.9%) and TV (32.5%), which are familiar to the respondents, 14.5% responded Tfd; 10.3% responded Radio; 1.7% responded Newspaper/Magazine and Schools/Teachers and 3.4% responded other sources.
- Relating on the appropriateness of Tfd in their school, in addition to all the FGD participants, 95.7% responded that it is appropriate.
- 41.0% of the respondents replied that TV is the best medium of communication that can address socio-economic problems; 29.9% said Radio; 24.0% said Theatre including Tfd; 4.3% said Newspaper/Magazine and only 0.9% said other medium of communication other than the mentioned ones.
- From the respondents, 11.1% of the respondents did not agree with the participatory nature of the Tfd; 91.5% of the respondents replied that the Tfd shown to them had entertaining and at the same time educating nature; 94.0% of the respondents said that immediate feedback to the audience was being given in the Tfd shown to them; and 85.5% of the respondents responded that they got the message easily from the Tfd.

5.2 Conclusion

Based on the findings of the study the following conclusions were achieved:

- Tfd is accepted by most of the target groups even if they did not have experience of watching Tfd performance/s before.
- Tfd is an appropriate medium, regarding on its use, in order to educate the sample students because of:
 - ✓ its participatory nature, which has two-way communication character;
 - ✓ its edutainment quality;
 - ✓ giving of immediate feedback and solution to the raised problem, which is given by the performers, joker/facilitator, and target group mutual discussion;
 - ✓ its nature of transferring message easily.

5.3 Recommendation

On the basis of the discussion and conclusion drawn, it is recommended that, as far as the role of Tfd, its acceptance and use, is concerned it is advisable to use Tfd so as to educate the target group about their socio-economic problems.

it would be also advisable that, awareness creation on the importance Tfd and its theory in the public through different communication mediums; like, radio, television, magazine/newsletter, theatre clubs, through Tfd itself, and others, is preferable so as to familiarize.

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ANNEX I
ADDIS ABABA UNIVERSITY
INSTITUTE OF EDUCATIONAL RESEARCH
GRADUATE PROGRAM IN EDUCATIONAL RESEARCH
AND DEVELOPMENT

Questionnaire to be fulfilled by students

Dear respondent, I am a graduate program candidate working towards my Masters Degree in Education. Currently, I am conducting a thesis work and collecting data for my research. I request your participation in my research by responding to a questionnaire prepared. Please, kindly provide a candid response to the questions presented. I assure you that your privacy in this matter in this thesis will be very well protected, and the data you provide will not be used for purposes other than the academic purpose it is designed for. I thank you in anticipation for your willingness to fill out the questionnaire.

The objective of the questionnaire is to investigate the principles and practices of Theatre for Development (TfD) and its role in educating the public.

Zekarias Samuel, MA candidate, Addis Ababa University, IER.

Survey Questionnaire

NAME OF SCHOOL _____

PART ONE: Socio-demographic characteristics

101. Which grade are you currently attending?
- | | |
|---------|---------------------|
| 1. 9th | 2. 10th |
| 3. 11th | 4. 12 th |
102. Your sex
- | | |
|-----------|---------|
| 1. Female | 2. Male |
|-----------|---------|
103. What is your current age?
- Age in completed years _____

PART TWO: Acceptance of Tfd

201. Are you a regular follower of medium news or programs??
- | | |
|--------|-------|
| 1. Yes | 2. No |
|--------|-------|
202. Which mass medium do you prefer most to get information?
- | | |
|--------------------------|---------------------|
| 1. Radio | 2. TV/film (screen) |
| 3. Newspaper/Magazine | 5. Theatre |
| 6. Others, specify _____ | |
203. Do you have awareness about Theatre for Development (Tfd) before this performance?
- | | |
|--------|-------|
| 1. Yes | 2. No |
|--------|-------|
204. If your answer to the above question is 'yes', which of the following is your sources? (Circle all that apply)
- | | |
|-----------------------|------------------|
| 1. Radio | 2. TV |
| 3. Newspaper/Magazine | 4. Theatre clubs |

307. If your answer to the above question is 'yes', Where did you get the information about unsafe abortion? (Circle all that apply)

- | | |
|----------------------------------|------------------------------|
| 1. Radio | 2. TV |
| 3. Newspaper/Magazine | 4. Reproductive Health clubs |
| 5. Theatre for Development (TfD) | 6. Schools/Teachers |
| 7. Others, specify_____ | |

308. Including the present performance, which of these sources do you think transfer most about unsafe abortion?

- | | |
|----------------------------------|------------------------|
| 1. Radio | 2. TV |
| 3. Newspaper/Magazine | 4. Anti-HIV/AIDS clubs |
| 5. Theatre for Development (TfD) | 6. Schools/Teachers |
| 7. Others, specify_____ | |

309. Have you ever got information about unsafe abortion before this TfD?

- | | |
|--------|-------|
| 1. Yes | 2. No |
|--------|-------|

310. If your answer to the above question is 'yes', from what medium of communication have you got the information? (Circle all that apply)

- | | |
|-----------------------------|------------------|
| 1. Radio | 2. TV |
| 3. Newspaper/Magazine | 4. Theatre clubs |
| 5. Watching the performance | 6. TfD |
| 7. Others, specify_____ | |

311. Was the TfD giving chance to you to discuss?

- | | |
|--------|-------|
| 1. Yes | 2. No |
|--------|-------|

312. Have you been able to get adequate answers from the joker?

- | | |
|--------|-------|
| 1. Yes | 2. No |
|--------|-------|

313. Do you think that the issue addressed in the TfD is relevant to you?

- | | |
|--------|-------|
| 1. Yes | 2. No |
|--------|-------|

314. If your answer is 'yes', in what way? Please explain

315. Do you think that it is appropriate to present the Tfd in your school?

1. Yes

2. No

316. In what medium of communication do you think that socio-economic problems can be addressed best to the audience?

1. Radio

2. TV

3. Newspaper/Magazine

4. Theatre clubs

5. Watching the performance

6. Tfd

7. Others, specify_____

THANK YOU.

ANNEX II
ADDIS ABABA UNIVERSITY
INSTITUTE OF EDUCATIONAL RESEARCH
GRADUATE PROGRAM IN EDUCATIONAL RESEARCH
AND DEVELOPMENT

**TITLE: THE PRINCIPLES AND PRACTICES OF THEATRE FOR
DEVELOPMENT (TfD) AND ITS ROLE IN EDUCATING THE
PUBLIC**

Questions for Focus Group Discussion

1. If you had seen any TfD before the present performance, what kind of theme was dealt about in the past performance/s?
2. What kind of theme/s was/were dealt about in the present performance/s?
3. Before and after the performance of the present TfD, has there been any change in your outlook towards any of the issues you have noticed? If so, what was it;

4. What are the drawbacks of TfD in passing the required message on unsafe abortion to the target group?
5. What are the merits of TfD in passing the required message on unsafe abortion to the target group?

THANK YOU.

ANNEX III

አዲስ አበባ ዩኒቨርሲቲ የትምህርት ምርምር ተቋም የድህረ ምረቃ ትምህርት ክፍል

በተማሪዎች የሚሞላ መጠይቅ

በቅድሚያ መጠይቁን ለመሙላት ፈቃደኛ በመሆን/ሽ ከልብ አመሰግናለሁ።

የዚህ መጠይቅ አላማ ለድህረ ምረቃ ትምህርት ማሟያ ለሚደረግ ጥናት ሲሆን በዚህ መጠይቅ የሚሞላ ማንኛውም መረጃ ከተጠቀሱት ዓላማ ውጭ ለምንም ነገር አይውልም።

ጥያቄዎችን በጥንቃቄ በማንበብ ከተጠቀሱት አማራጮች ላንተ/ላንች መልስ ይሆናል የምትለውን /ይውን አክብብ/ቢ እንዲሁም መገለጽ ያለባቸውን በጽሑፍ ግለጽ/ግለጩ።

የት/ቤቱ ስም _____

ክፍል አንድ: ማህበራዊና ዲሞክራሲያዊ መረጃ

101. በአሁኑ ሰዓት የስንተኛ ክፍል ተማሪ ነህ/ሽ?

1. 9ኛ

2. 10ኛ

3. 11ኛ

4. 12ኛ

102. ጾታ

1. ሴት

2. ወንድ

103. ዕድሜ? በዓመት ይገለጹ _____

ክፍል ሁለት: የልማታዊ ቲያትር ተቀባይነት

201. አዘውትረህ/ሽ የሚዲያ መረጃ ወይም ፕሮግራሞችን ትከታተላለህ/ያለሽ?
1. አዎ እከታተላለሁ 2. አልከታተልም
202. መረጃዎችን ለማግኘት በይበልጥ የትምህርት ሚዲያ ትመርጣለህ/ጫለህ?
1. ሬዲዮ 2. ቴሌቪዥን 3. መጽሔት/ጋዜጣ
4. ትያትር 5. ሌላ ካለ ግለጽ/ጭ-----
203. አሁን ያየሽየውን/ሽውን ልማታዊ ትያትር ከመመልከትህ/ሽ በፊት ስለልማታዊ ትያትር ግንዛቤ ነበረህ/ሽ?
1. አዎ ነበረኝ 2. አልነበረኝም
204. ለላይኛው ጥያቄ /ለ203/ መልስህ/ሽ አዎ ከሆነ ግንዛቤውን ከየት ነው ያገኘህ/ሽ?
/ከታች ከተዘረዘሩት አማራጮች ውስጥ ግንዛቤውን ያገኘህበት/ሽትን በሙሉ አክብብ/ቢ/
1. ሬዲዮ 2. ቴሌቪዥን 3. መጽሔት/ጋዜጣ
4. ልማታዊ ቲያትር በመመልከት 5. ከቲትር ክበባት
6. ሌላ ካለ ግለጽ/ጭ-----
205. አሁን ከተመለከትከው/ሽው ልማታዊ ቲያትር በፊት ምን ያህል አይተሃል/ሻል?

206. አሁን ከተመለከትከው/ሽው ልማታዊ ቲያትር በፊት የተመለከትከውን/ሽውን ቲያትር ወደሽዋል/ሽዋል?
1. አዎ ወድጀዋለሁ 2. አልወደድኩትም
3. ወድጃችኋለሁ/አልወደድኩትም
207. አሁን የተመለከትከውን/ሽውን ልማታዊ ቲያትር ወደሽዋል/ሽዋል?
1. አዎ ወድጀዋለሁ 2. አልወደድኩትም

ክፍል ሶስት: የልማታዊ ቲያትር ጥቅም

301. አሁን የተመለከትከው/ሽው ልማታዊ ቲያትር አሳታፊ ነበር? (ሀሳብህን/ሽን ፤ አመለካከትህን/ሽን ፤ አስተያየትህን/ሽን) ለመናገር ጥያቄ ለመጠየቅ እድል አግኝተሃል/ሻል?

- 1. አዎ አግኝቻለሁ
- 2. አላገኘሁም

302. በተመለከትከው/ሽው ልማታዊ ቲያትር አማኝነት መልእክት በቀላሉ አገኘህ/ሽ?

- 1. አዎ አግኝቻለሁ
- 2. አላገኘሁም

303. ልማታዊ ቲያትሩ አዝናኝና አስተማሪ ነበር?

- 1. አዎ ነበር
- 2. አልነበረም

304. በልማታዊ ቲያትሩ ላይ የተነሱ ጥያቄዎች አፋጣኝ ምላሽ አግኝተዋል?

- 1. አዎ አግኝተዋል
- 2. አላገኘኩም

305. ልማታዊ ቲያትሩን ከማየትህ/ሽ በፊት ጥንቃቄ ስለጎደለው ፅንሰ ማቁዋረጥ መረጃው ነበረህ/ህ?

- 1. አዎ ነበረኝ
- 2. አልነበረኝም

306. ለላይኛው ጠያቂ (305) መልስህ/ሽ አዎ ከሆነ መረጃውን ከየት አገኘህ/ሽ?

- 1. ከፊደሉ
- 2. ከተሌቭን
- 3. ከመጽሔት/ጋዜጣ
- 4. ከስነ-ተዋልዶ ክቡብ
- 5. ከልማታዊ ቲያትር
- 6. ከትምህርት ቤት መምህር
- 7. ሌላ ከለ ግለጽ/ጭ -----

307. የአሁኑን ቲያትር ጨምሮ ጥንቃቄ የጎደለው ፅንሰ ማቁዋረጥን በተመለከተ የበለጠ መልእክት የሚያስተላልፈው የትኛው ነው?

- 1. ከፊደሉ
- 2. ከተሌቭን
- 3. ከመጽሔት/ጋዜጣ
- 4. ከስነ-ተዋልዶ ክቡብ
- 5. ከልማታዊ ቲያትር
- 6. ከትምህርት ቤት መምህር
- 7. ሌላ ከለ ግለጽ/ጭ -----

