



MIDLANDS STATE UNIVERSITY

FACULTY OF ARTS

**DEPARTMENT OF FILM AND THEATRE ARTS
STUDIES**

**TOPIC: COMMUNITY THEATRE AS A TOOL FOR
SOCIAL CHANGE: THE CASE AMAKHOSI
PRODUCTIONS- “DON’T –UNGAQALI” AND “STOP”**

BY

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***A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF FILM AND
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Gweru: Zimbabwe, JUNE 2015

DECLARATION

I Sehliwiwe Tshuma hereby declare that this dissertation is my own original work that has never been submitted to any other university. In writing this dissertation I duly complied with the laws and ethical issues concerning intellectual property.

Dissertation title: Community theatre as a tool for social change: The case Amakhosi Theatre Productions- “DON’T- UNGAQALI” and “STOP”.

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SUPERVISOR'S APPROVAL FORM

I hereby that, personally supervised this dissertation in accordance with the Departmental Regulations and the University's Academic General Regulations for Undergraduate Degrees.

On this basis, I confirm that this dissertation is examinable

Dissertation title: Community theatre as a tool for social change: The case Amakhosi Theatre Productions- "DON'T- UNGAQALI" and "STOP".

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DEDICATION

This dissertation is dedicated to the Almighty God for granting me the opportunity to study and enrich my future for without him all will be null and void and not forgetting the most precious person in my life, my loving mother Mrs. Elizabeth Tshuma. I hope I have made you proud.

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ABSTRACT

The study examines the use of community theatre as an effective tool for social change compared to other forms of theatre. It focuses on the influence of theatre to the audiences. The study made use of two theatrical plays produced by Amakhosi Theatre as reference in evaluating the ability of community theatre in changing people's mindsets, attitudes, behaviors and perceptions for the improvement of Zimbabwean communities. Thus the research purposes was to explore how community theatre builds the capacity of an individual and community members with the potential to empower, energize, commission, encourage and strengthen. Qualitative methods of collecting information were used; these include archival analysis, case studies, interviews and questionnaires. Qualitative content analysis and discourse analysis were used to analyze the gathered information. The research established that community theatre is one mode of communication that brings communities together for a good common cause. The fact that it allows audience participation breaking the glass ceiling that separate actors and audiences creating spectators makes it effective as audiences participate thus creating one force that transforms communities. The research sought to assess the change brought about by community theatre in communities and from the gathered information community theatre contribute to the modeling and nurturing of characters for the improvement of communities.

ACRONYMS

AC	Amakhosi Academy
ACC	Amakhosi Culture Centre
AP	Amakhosi Productions
APAW	Amakhosi Performing Arts Workshop
AT	Amakhosi Trust
PAC	Post Abortion Care
PAR	Participatory Action Research

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CHAPTER 1

1.0 INTRODUCTION

This chapter explores the background of the study, the statement of the problem, the objectives of the dissertation, the theoretical framework that will guide the research, research questions that will be asked in the quest of finding information, the significance of the study, the scope of the study, the research design and methodology, research limitations, organisation of the study and the conclusion.

1.1 BACKGROUND OF THE STUDY

Theatre can be defined as any acted live performance by actors on stage in the presence of an audience. Its origins can be traced back in the ancient African societies in activities like the storytelling, role playing and songs accompanied by dance to mention a few. Like any medium of communication its fundamental roles in communities are to educate, entertain and inform. Theatre has and is being viewed as a powerful vehicle in identifying, addressing and solving pertinent issues existing in societies. This is because of its nature, which is its reliability, affordability and the fact that it is easy to conduct unlike other modes or mediums of communication.

Theatre has been largely used for development and transformation in many communities. A community can be defined as a group of people living together, sharing the same values, norms and beliefs. Kerr (1999:12) defines community theatre as any acted live performance which draws its inspirations from community challenges such that it creates a platform of addressing and solving community challenges through the help of professional actors and community members. This is one kind of theatre that is largely used for social change. Community theatre aims at making people not only to be aware of crucial issues surrounding them but also active participants in the development process by expressing their views. For communities struggling with social issues community theatre comes in as a liberating factor in the sense that it identifies matters that the society have been ignoring but at the same time those issues will be hindrance to social development. Thereby community theatre breaks the glass ceiling which serves as a barrier to transformation. Chinyowa (2009) contends that there is significant literature that claims theatre's ability to advocate for action around political and social issues and that

maintains that it has the ability to raise awareness, create dialogue and changes the attitude, understanding around sensitive issues and a relevant example in this case is community theatre.

Kuftenic (2001:2) hints the geneses of community theatre and spaces them in the emancipation theatre of the 1960s and 1970s refers community theatre as 'community based' or grassroots theatre. This proves that community theatre borrows heavily from the theatre of the oppressed, drama for education and theatre for development. Evern (2001) further argues that community theatre shares generic similarities with Drama in education. Hence community theatre serves the same purpose as drama in education and drama for development. In defining of community theatre, for the purpose of this dissertation, the researcher will rely much on the concept of Theatre for development (Tfd) as first quantifier to community theatre as used in this project. The concept of Drama or Theatre in education will be treated as the second quantifier to community theatre as a tool for social change. This is because according to Kidd (1998) Theatre of the Oppressed as situated by Boal based on Freire's notion of critical consciousness, related the process of identifying how human development is affected by social and economic condition.

Community theatre is the best vehicle for change because of its participatory nature. It breaks the fourth wall that divides the audience and the performers, thereby creating a sense of togetherness which makes it easy for both parties to interact. For change to take place people should emancipate themselves from up - bottom communication which deprives them the chance to say their views even if the matters discussed affect them the most. Community theatre through the promotion of down - top communication creates a conducive atmosphere that allows the targeted audience to say their views and even challenge what is being dramatized on stage. Through dialogue change can be attained as everyone can contribute something positive that will lead to transformation and development. To justify this Aronson (2005) further argues that community theatre has been both a laboratory and battlefield for emerging and evolving ideas of a growing society. Community theatre focuses on communities making their own theatre and encouraged active audiences to identify what is needed to create change in their own lives. Slachmujlder (2006:8) argues that if change within a community is to occur, it will happen only if the community is given the forum of sharing their own ideas, understanding one another and developing way of affecting change together.

Many theatre practitioners together with Non-Governmental Organisations (NGOs) and other governments have revolted to community theatre in addressing issues pertaining to change and development. This is because it is crucial to consider people's behaviours, attitudes, views and contributions when addressing issues which relate to their everyday lives and for change or transformation to take place people will largely contribute to that. Community theatre is one forum that allows such activity to happen in the cycle of human and economic development. People want their presence to be felt and they want their views to be greatly considered in all fundamentals. They want to be heard hence through the conduction of community theatre programs in communities' development and transformation or changes are assured. Mda (1990:354) argued ' after an initial period we felt that theatre for development should not instruct people on what to do, as our project has been doing but should rather arouse the people's capacity to participate and decide things for themselves'.

Community theatre has played an essential role in communicating issues or challenges faced by communities especially in developing countries like Zimbabwe. For example theatre organizations have staged community theatre programmes based on social evils existing in different societies these include the issues of girl child empowerment, gender, women rights, women related health issues like abortion, cervical and breast cancer and HIV/AIDS. The relevant examples in this case are Amakhosi theatre production plays "Don't-Ungaqali" (1997) and "STOP" (2014) which will also be used as the case studies of this research. "Don't – Ungaqali" was designed to be an advocacy tool on the issue of adolescent reproductive health and unsafe abortion. Feedback from audience who previewed performances of the play suggest that this innovative format (community theatre) is an effective way to promote dialogue on the sensitive, yet critical reproductive health issue of unsafe abortion. One of the major objectives behind conducting the play "Don't – Ungaqali" was to improve methods and capacity to research and advocate for change in the reproductive health of adolescents and women of Zimbabwe. Stop (2014) was designed to work as a transformative measure to be adopted by individuals, communities and companies so as to achieve aimed goals. The play discusses formulas to be applied in life so as to attain positive change be it in communities or in individuals. Klotz (2002) argue that community theatre attribute targeted groups representatives who typically develop and perform the plays, it gives them the opportunity to tell their stories, involvement and addressing

matters relevant to them. Community theatre in social change can see and talk about the taboos of the society which reflects the society openly.

This research will focus on how community theatre has the ability to achieve participation from the audience and change in ways that other tools do not. Focus will also be put on how community theatre is intended to empower the common man, brings awareness, educate, inform, entertain and change with critical consciousness crucial to the struggles against the forces behind underdevelopment, social evils and all socio-economic and developmental issues of communities or societies and tries to change the behaviour, mentality and attitude of the individual in the proper manner and way for the self-betterment. Focusing on pertinent issues like gender, HIV/AIDS, domestic violence and other health matters, community theatre has largely contributed to the change in behaviour and attitudes in Zimbabwe as this is witnessed on how the country's citizens are handling matters related to the mentioned issues. For Abah (2007), community theatre services its community through expounding community visions and wishes by authenticating beliefs and sharing ideas, stories and aspirations.

An observation that propelled this research is the rate at which adolescents and women are dying due to unsafe methods of abortion and lack of post-abortion care, the distribution of contraceptives pills in Zimbabwe, sex education offered in schools and the way Zimbabwean cultures treat sexually related activities in young people. The researcher believes community theatre is the best tool for change especially in developing countries where many of the population are based in rural areas.

1.2 STATEMENT OF THE PROBLEM

Theatre has played a critical role in providing opportunities for self and social reflection that has contributed largely to transformation and development. There are two types of theatres that developing communities have used so as to address social challenges and these are observed (portrayed) theatre and involvement (participatory). However for theatre to be an effective vehicle for change and an essential component in the development process participatory methodologies should be adopted and be the driving force of all change related activities. Hence this research will examine how effective is the concept of community theatre in advocating for change in communities.

1.3 OBJECTIVES

The researcher seeks to achieve the following objectives:

- ❖ To assess the contributions of performing arts in the development of communities in Zimbabwe.
- ❖ To ascertain the significance of community theatre as a tool of social change.
- ❖ To explore how community theatre builds the capacity of an individuals and community members with the potential to empower, commission, strengthen, encourage, motivate and energize.

1.4 LITERATURE REVIEW

Walliman (2011:52) defines literature review as the process of reading through all the available information sources in order to track down all the latest information and to assess it for relevance, quality, silences and gaps. Literature review is essential in the compilation of this study in the sense that of the will help the researcher in acquiring information The researcher will review information written by other scholars on the concept of community theatre in relations to social change and development.

Sloman (2011) in her article *“Using participatory theatre in international community”* argues that international community development is increasingly using theatre as an agent of development. The article grants an analysis of the use of theatre in developing communities thereby presenting theatre as an agent of development. She argues that community theatre is an influential agent of transformation. Sloman (2011) analyses and assess the contributions of Timor-Lest, Bibi Bulek performance Arts and Music troupe to the people of Timorese. This study will explore the role of community theatre in promoting social change in Matebeleland focusing much on issues like women’s health.

Glorstad (2005) in his article *“Narratives of identity and nation in Zimbabwe”* explores the message embedded within two Zimbabwean theatre plays by Daves Guzha and Cont Mhlanga, “Ivhu’ vs. State” and “The Members” respectively. He examines the influence of the plays to the targeted audiences as the plays presented political dilemmas in Zimbabwe. The purpose of this dissertation is to assess the concept of community theatre as a tool for social change by focusing and evaluating Amakhosi theatrical productions “Don’t- Ungaqli” and “Stop”.

Christensen (2012) in her article “*Using theatre for Social Change to address sexual violence Against College Women*” explores the use of theatre for social change or theatre for development in addressing issues related to violence against college women in the United States of America in the universities like the California State University, University of Texas and University of Oregon in Eugene. Christensen (2012) argues that participatory theatre appeals to the human psychological matrix and contributes largely to the modelling of characters, attitudes and behaviour.

1.5 THEORETICAL FRAMEWORK

Kwaramba (2004) defines a theory as a set of rules, guidelines or law like rules that understand phenomenon. He further argues that theory provide conceptual framework for understanding multimedia communications such as theatre’s relationship to reality, individual viewers and society at large. The theories which will guide the study are the theories which explain the power of performing arts effects to the targeted audiences and the social theories that will help the researcher in understanding more about attitudes and behaviours of people in relation to change issues. These theories include Boal’s theatre of the oppressed theory, conscientization theory and the cognitive social learning theory.

Cognitive social learning theory

The theory was propounded by Miller and Dollard in 1941. The theory states that individuals who listen and watch media content that has to do with transformation or change are more likely to imitate represented behaviours. This hypothesis denotes that people will imitate behaviours when those models are rewarded for their behaviours or when positive change occurs. Bandura (1994) argues that the modelling will occur more when the model is perceived as attractive and organised and the modelled behaviour is possible, prevalent and has functional value.

Augusto Boal’s theatre of the oppressed theory

The study will largely make use of the theatre of the oppressed theory which was propounded by Augusto Boal. The major objective of the theory is to help communities identify the problems they are facing, giving a platform to discuss the issues and provide with solutions. Boal

(1992:31) states that, “theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre aids communities in building our future, rather than just waiting for it”. Thus the theory relies much on the assumption that theatre is a powerful tool for change. For Boal theatre has the power to question the unjust forms of power and through its participatory nature it manages to involve every community member regardless of the social status, literacy level and lingual franca in discussing issues that relate to their living standards as a community. The theory manages to bring together the actors and the audience by breaking the fourth wall so as to induce a sense of togetherness. This is because Boal believes in the equality of all community members and in them having the right to contribute whatever they want towards the development of their communities. This theory will be used in this research in examining the effectiveness of community theatre in relations to change and development of communities.

Conscientization theory

The theory was propounded by Paulo Freire. It is more based on the issue of conscientization and dialogue. Taylor (1993: 52) explains conscientization as the process of developing consciousness, that consciousness which is understood to have power to change reality. The theory believes in art or theatre as a driving force which can arouse and deepens one’s consciousness when it comes to change related issues. This is further clarified by Sanders (1968: 42) who states that conscientization is an “awakening of consciousness a change of mentality involving an accurate realistic awareness of one’s inner person with the aim of changing that particular person for his or her betterment. The theory bases much the value assumption of justice to all people, their rights to identity, culture and to be given the platform to censure their situation and act upon it. The theory also encourages the inclusion of all people regardless of social status in discussing and analysing everything relating to their well-being which include the political, social and economic issues. Conscientization theory aims at achieving change in individual’s behaviour, attitude and perceptions.

1.6 RESEARCH QUESTIONS

- ❖ How effective is community theatre in engaging stakeholders and communities through dialogue?

- ❖ How does the participation of people in a community ensures a sense of ownership?
- ❖ How effective is community theatre in discussing social change related issues?

1.7 SIGNIFICANCE OF THE STUDY

To the Zimbabwean Citizens

As a developing country which is facing economic upheavals, this study serves as an eye opener to the residents of Zimbabwe on how we can tackle social evils which are in existence in our communities which are a hindrance to the socio- economic development of the country. As the study focuses on building communities so as to attain change, the researcher aims at encouraging fellow Zimbabweans to use performing arts in this case community theatre in advocating for change as it is one reliable agent of change for a developing country. It will direct Zimbabweans into uniting and stand for what they believe is right for their communities.

The youth

In most cases especially in the developing countries the youth are the most affected group when it comes to social issues affecting communities. The study will enlighten the youth on the power embedded within the arts in communicating issues related to change, in this case community theatre as a powerful tool for change. It will also enhance young people's agency as active participants and agents of change in their communities. The notion of community theatre can encourage meaningful participation and critical consciousness amongst young people in the change related issues, Winston (2001:39).

To theatre practitioners and social change activist

This study will guide and enlighten future theatre practitioners on attaining social change through the use of community theatre and using proper methodologies to achieve the objectives of the community based programme. The study will serve as a reference to social activists who rely on theatre as a vehicle for social change. Theatre is one form of nonviolent social change tool that is effective in the use of persuasion, appeal to conscience, emotional counselling, or withdrawal of one's consent and support or coerce to change their behaviour, while supporting and protecting them personally. The study will help in in the direction why theatre organisations,

non-governmental organisation and other governments use community theatre in identifying, discussing and solving pertinent issues affecting communities.

To Midlands State University

This study will assist in the field of academia by providing the necessary information on the concept of community theatre as a tool for social change. The findings of the research will provide literature review and reference to other researchers who may carry out research studies related to the topic “*Community theatre as a tool for social change*”.

To the researcher

The thesis is important as it allows the researcher to explore the concept of community theatre and at the same time acquiring information that will enlarge her knowledge in the field of theatre and arts in general. Research skills are other important aspects that the researcher will gain in the process of writing the dissertation.

1.8 SCOPE OF THE STUDY

The research will be done in Bulawayo and at the Midlands State University. The research will focus mainly on the notion of community theatre as a tool for social change; much focus will be put on the methodologies that the notion use which makes it the most effective tool that can be used in change related issues. The study will closely examine the theatrical productions by Amakhosi Theatre, “Don’t- Ungaqali” (1997) and “Stop” (2014).

1.9 RESEARCH DESIGN AND METHODOLOGY

The research is a textual analysis of two theatrical plays “Don’t” and “Stop”. The researcher will analyse community theatre as a powerful and effective tool for social change. The data to be used will be obtained through various means of research which include interviews, observations and questionnaires. The researcher’s findings will be based on the following assumptions:

Academic sources relating to the topic will be consulted.

Theatre practitioners, theatre students, theatre critics, community leaders, community members and social change activist will be interviewed.

Data which include notes and reports on the case studies (“Stop and Don’t- Ungaqali”) will be used.

Responses made by the audiences of the two theatrical plays will be assessed.

1.9.1 RESEARCH LIMITATIONS

During the process of writing the dissertation the research may experience the following limitations:

- ❖ Time constraints- since the activity will be carried out within a short period of time some of the major elements and crucial information might be left out as time will not be permitting.
- ❖ Financial constraints – shortage of fund to go to different places so as to source information concerning the subject will be one research limitation.
- ❖ The unavailability of some theatre practitioners and some social change activist due to other commitments will hinder their input of commenting on pertinent issues in the study

1.9.2 ORGANISATION OF THE STUDY

The study will be structured as follows, chapter one (1) includes the introduction of the chapter, background of the study, statement of the problem, objectives, theoretic framework, research questions, significance of the study, delimitations of the study, research design and methodology, research limitations, organisation of the study and the conclusion of the chapter. Chapter two (2) literature reviews and theoretical frame work comprises of the introduction of the chapter, literature review which is the research of the relevant and related written literature by some scholars on the same subject matter, the theories that guide the study and the conclusion. Chapter three (3) methodology includes the introduction of the chapter, the research design, the methods of collecting data, sampling, sources of data, data analysis method and the conclusion of the chapter. Chapter four (4) organogram presents the introduction of the chapter, background of the organisation, vision, mission, core values, location, management and the conclusion. Chapter five (5) data presentation and analysis presents the gathered data trough questionnaires, interviews, case studies and archival analysis and the conclusion. Chapter six (6) contains the conclusion of the whole study which is the summary of the findings of the research, recommendations and the appendices.

1.10 CONCLUSION

The chapter was the introduction of the thesis it comprised of the background of the study, the statement of the problem, it outlined the objectives of the study, the theoretic framework that will guide the research, the significance of the study, the research limitations and the delimitations of the study. The next chapter will focus on the review of literature related to the concept of community theatre as a tool for social change.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 INTRODUCTION

This chapter focuses on reviewing the written literature and researches which were done by various scholars on the issue of community theatre. The chapter also explores the theories that guide this study. The researcher aims at getting insights of what other scholars are saying about theatre and social change in relation to theatre. This will be achieved by examining the methodologies used and the findings that the studied researchers managed to come up with.

2.1 LITERATURE REVIEW

Literature review can be defined as the process of reading through all the available information sources in order to track down all the latest information and to assess it for relevance, quality, silences and gaps, according to Walliman (2011:52). Literature review helps in equipping the researcher with rich and relevant information concerning the study which is being conducted. Theatre practitioners and many schools of thought have dwelt much on the issue of community theatre or theatre for development worldwide. For the purpose of this study, the researcher will review few literature works done by different scholars.

Parichi (2013) analysed and assessed the contributions of community theatre in the issues pertaining to change and social development in her article *“Interrogating community theatre as a tool for change and social development: The Case of Amakhosi Theatre Productions Company”*. She assessed plays done by Cont Mhlanga and the Amakhosi theatre company. She viewed and believed they have contributed much in changing the perceptions of the people of Matebeleland concerning few social issues. The plays assessed and analysed include “Workshop Negative” (1987) “The story of my wife” (1990) “Inyelani” (2012) and “Don’t- Ungaqali” (1997). Social issues covered in the article include issues of gender inequalities, HIV/AIDS, post-abortion care and the history of Zimbabwe. Similarly, Parichi (2013) found that the Boal and Freire notions which believe in the inclusion and the participation of every community member when addressing issues of change and social development. She made use of qualitative content analysis since the scholar aimed at evaluating the messages, impacts and effects of Amakhosi theatrical plays to the targeted communities.

Parichi (2013:8), contends

The researcher analysed selected plays to find out how these plays form discourses used to contribute to social change. She contends that content analysis is an appropriate method of conducting this study because it is a strategy widely adopted in the study of communication messages.

In her findings, she discovered that the Amakhosi Productions have shifted from mere theatre which is theatre for theatre sake which is dictatorial in nature, which reduces its audiences to gullible people who are there only to consume what is presented on stage but to a more focused form of theatre which is people centred also known as theatre for the people by the people. A school of thought argues that if something is for the people but without the people, it becomes null and void.

The above reviewed literature depicts the power embedded within community theatre in changing people's behaviours, attitudes and perceptions so as to build better communities. This is further supported by Eyoh (1987:58), 'theatre can intervene in several areas of community education and has proven itself to be more effective than other any other forms of communication'. The focus of this study is to assess the concept of community theatre as a tool for social change just like the above reviewed literature. The researcher's point of departure will be to explore the responses of the targeted audiences of the theatrical plays assessed by latter researcher, putting much focus on the achieved change in communities like Makokoba and Njube respectively. This is because so much has been said and written concerning theatre as a powerful and strong vehicle in communicating issues of social change and development. Hence this study will evaluate the impacts of the messages to the audiences. From Parichi (2013)'s article the plays were tailored to change people's perceptions on the discussed issues, all the findings are from the producer, director and actors point view. However this study seeks to evaluate the impact of change from the audience's point of view, the audiences of the Amakhosi theatrical plays "Don't – Ungaqali" and "Stop".

Sloman (2011) in her article "*Using participatory theatre in International community*" argues that international community development is increasingly using theatre as an agent of development. The article presents an analysis of the use of theatre as an agent of development.

Sloman (2011) argues that for theatre to be successful in communicating issues of transformation and development it must be participatory in nature. The scholar analyses and assess the contributions of the Timor- Lest, Bibi Bulek performance Arts and Music troupe and the Timor-Leste Network, MATTIL to the people of Timorese. He argued that community theatre aided much in developing the Timorese community as it gave voice to the voiceless and it provided a platform where every community member will contribute largely to the development of that particular society. In the article, Sloman (2011:7) argues that,

Theatre became part of participant's identity. It became a way of them to have a choice, to challenge power structure and playing the development of their community and nation.

In exploring this, Sloman used Boal (1992)'s approach in getting every member of the community to partake and have a say in the issues addressed. This is because the scholar believed top down communication was a tool of oppressing and manipulating the masses. In the gathering up of the information, the scholar used qualitative content analysis as the research was factual and the approach is viewed by many schools of thought as the proper methodology of acquiring data in mass media communication. In the findings of the study, the scholar discovered that community theatre through its participatory nature has contributed much to the socio-political situation of Timorese. Sloman as a facilitator also mentions the issue of donor funding in participatory theatre and it's indicated in the article that donor want things to be done their way not people or community member's way.

The reviewed literature quantifies the fact that participatory theatre can contribute effectively in communicating issues of change. This study will specifically explore the role of community theatre in promoting social change in Matebeleland focusing much on social issues only like the women's health matters.

Largely inspired by Boal's methodology, Oyigbenu (2009) in the article "*Strategizing Drama as a tool for Advocacy and Rural Development in Nigeria: Challenges for Non-Governmental Organisations in Nigeria*" explores the capabilities of using drama for development in developing rural communities of Nigeria. In the process of exploring the concept, Oyigbenu proposes a participatory theatre approach to be the guideline of non-governmental organisation in communication issues of transformation and social development in the under developed

communities of Nigeria. In the explaining of the relevance of the approach, the article relates the approach to that which was used by Nigerian theatre practitioners when fighting the unjust system of colonisation.

Oyigbenu (2009:115) argues

For example in the 1940s the late Hubert Ogunde successfully employed drama as a political weapon against the inhuman and obnoxious colonial policies... The form of drama that is being advocated is not the conventional audience actors disconnect scripted drama of the West. We are advocating the drama that borrows tremendously from the performance style of traditional African values and worldview, a theatre that is aesthetically functional.

Oyigbenu in the article suggest that participatory theatre or drama for development can be used as a tool in the development of Nigerian communities. The article argues that community theatre as the property of the community must meet its targeted goals that is to emancipate, educate and entertain. The writer further argues that Non-governmental organisations should adhere to the methodology because people's involvement matters when addressing anything that involves the. Hence it can be noted that for development to take place people should be the driving force. The point of departure, however is that this study focuses on the contributions of community theatre which is participatory in nature as a tool for social change in Matebeleland a province in Zimbabwe by evaluating the impact of change in the audiences of the Amakhosi theatrical play.

Ahura (1990) contends,

Development communication must aim at getting people together for solidarity to celebrate victories and plan action strategies for a common good. Its basic thrust is to make masses develop a positive attitude to change so that they will be willing to enter new situations and participate fully as possible.

Community theatre aims at raising critical consciousness which will make people to be aware of what is surrounding them, it is also that driving force that stirs up positive attitudes that will result in communities coming together, standing still and fighting for what is right for them hence achieving change and development.

Akashoro, Kayode, Husseini (2010) in the article, *“Theatre and Development Opportunities and Challenges in Developing World”*, evaluated the linkage between theatre arts and the concept of development. They argued that theatre is derived from people’s daily lives which include role playing and identifying community challenges so as to come up with sustainable solutions. Akashoro et al (2010) believe it is important to understand the nature of theatre and the concept of development in the evaluation of the vital part played theatre in the development process worldwide. In evaluating theatre and development, the article examines the contributions of theatre practitioners by assessing the plays produced by the particular practitioners.

Akashoro, Kayode, Husseini (2010:110) argues,

Ogunde the theatre guru of Nigerian theatre and pioneer consultancy, artistic director of the National Troupe of Nigeria was actively involved in the struggle for self-rule and the fight against oppression...examples bound on how dramatists have linked theatre with pressing issues of day such as political oppression, poor health and literacy for example Osofisan Yungba Yungba reflected the democratic aspirations of Nigeria.

The researchers made use of qualitative analysis so as to collect fall facts that will contribute to the successfulness of the project. In the findings, the article indicates that theatre and development have a hand and glove relationship. Community theatre or theatre for development plays a major role in communicating social development. This is because theatre appeals to the inner person of an individual, manages to rise and deepens consciousness. The article contends that theatre in the entertainment sector is able to engage and attract a large number of people who have been left out in the approach to adult education. Theatre has the ability to involve illiterate people who have not been considered and give them platform to air their views concerning their communities and development. Theatre as a social activity has the power to unite people, instil a sense of togetherness and ownership.

This research is going to examine the concept of community theatre as a tool for social change, at a different socio-political situation of Matebeleland focusing on the period of the year 2014 to present time. The study will specifically assess the influence of change through theatre.

Manukonda (2013) in the article *“Theatre- Communication that Captivates and Enchant”* explored the use of theatre in development issues and analysed theatrical activities in India,

Afghanistan, Pakistan, Bangladesh and Sri- Lanka through the lens of Augusto Boal's methodologies. He argued that the major reason why community theatre was deployed in those countries was because sixty-five per cent (65%) of the population is based in rural areas where media access is limited. Manukonda observed that audience participation was vital as the audiences were asked to participate by saying out their views concerning the subject matter. The article discusses the pedagogic theories of Freire which are largely used in the present theatrical performances.

Manukonda (2013:7) argues

Pedagogical theories of Paulo Freire offers a frame work for working with communities and have been instrumental in the developing concepts of theatre for development. Freire initiates a 'bottom up' approach to education in which students institute their own solutions to the problems.

His major finding is that for theatre to be an effective tool of communication, theatre practitioners and development facilitators must understand that it is essential to know the community they are dealing with better so as to avoid conflicts with the cultural, social, economic and political structures of the targeted communities. Similarly, this paper explores the concept of community theatre as a tool for social change by evaluating the impacts of the messages of the plays done by Amakhosi theatre productions in Matebeleland province of Zimbabwe. For Chinyowa (2008), in examining the importance of the notion of participation as more than involving theatre for theatre's sake in local languages and post- performance discourses he argues (2008:5) that the process assumes 'people are capable of transforming themselves if they are afforded the space to participate in their own development'.

It can be noted that for theatre to be very useful in the process of change and development it must not exclude community members. Theatre has to possess participatory tenets for everybody to participate. This is because it takes everybody's efforts to build the community.

Christensen (2012) in her article *"Using theatre for Social Change to address sexual violence Against College Women"* explores the use of theatre for social change or theatre for development in addressing issues related to violence against college women in the United States of America in the universities like the California State University, University of Texas and university of

Oregon in Eugene. She used content analysis and quantitative analysis in comparing the rate at which female students were sexually abused. The article emphasized on the use of the notion of theatre of the oppressed as it is aimed at changing the way people live, the norms and the values that lead to the abuse of women sexually and to educate university students ways of preventing sexual violence against women, this is evident in the paper when Christensen (2012) argued,

‘The aim of the study is to provide a synthesis of empirical studies investigating the effects and impacts of using theatre for social change in prevention education’

The article (2012:136) argues that to prevent women sexual assaults in universities, it is important for the educational institutions to develop, carry out and assess programs targeting on changing behaviours and attitudes thereby creating an accommodative environment for every member of the society. In her findings, she discovered that experimental, interactive and participatory theatre appeals to the human psychological matrix. Such kind of theatre contributes largely to the modelling of characters, attitudes, behaviours and perspectives concerning issues pertaining to living with other people as a community. The point of departure of this study is that will focus on the concept of using community theatre as a tool for social change in Matebeleland province of Zimbabwe paying attention on the impacts of the messages delivered by Amakhosi theatrical plays in the lives of audiences. This is because many schools of thought believe community theatre, drama for development and theatre for development are proper tools of communicating behaviour change. Milhausen (2006:318) states that ‘it is proposed that the interactive format result in a deeper level of processing and more attitude change than a lecture or a structured presentation.

Glorstad (2005) in his article *“Narratives of identity and nation in Zimbabwe”* explores the messages embedded within two Zimbabwean theatre gurus Daves Guzha and Cont Mhlanga’s plays *“Ivhu vs. the State”* and *“The members”* respectively. He assesses and analyses the presented dialogue within the plays, specifically the political quandaries reflected in the play. In other words, he was exploring the socio-political issues of Zimbabwe in relation to theatre for development. He examines the influence of the plays to the targeted audiences. This was achieved by the characterisation of different character in the plays, showing their significance and contributions to the play. Hence making it easy for the audiences to watch, listen and contribute positively to what was presented on stage and in a way raising their consciousness and

enlarging their thinking capacities. According to Parichi (2013:7), Glorstad critically analyses how the plays were used to make people aware of the prevailing political situations in the country. The purpose of this dissertation is to assess the concept of community theatre as tool for social change, by focusing and evaluating Amakhosi theatricals productions “Don’t-Ungaqali” and “Stop”.

Maritz (2010) in her article *“An Appreciative Inquiry Approach to Community Theatre on HIV and AIDS Education for Young people”* explores the use of community theatre as an educational and developmental agency in HIV and Aids for young people in South Africa. Through the inspirations of Boal (1992) and Freire (1970), the scholar suggest an approach which can be added to community theatre so as to achieve transformation and social development, this approach is called the appreciative inquiry approach. Cooperider and Strivatsra (1987: 25) defines the appreciative inquiry as a form of action research that attempts to create new ideas, theories and images that may contribute to developmental change within the organisational system. Maritz (2010:85) argues that “The theories and practises of Paulo Freire and Augusto Boal provide a platform for interaction between education theatre and community development and social action”.

This further proves that the Freire (1970) and Boal (1992) methodologies which introduced community theatre validates the effectiveness of using community theatre in communication change and development issues in communities. The scholar infused the notions of critical consciousness and social action based approaches to examine how can be the implementation of a multidisciplinary approach is effective in the process of learning about HIV and AIDS. Maritz (ibid) states that

‘I argue that the inclusion of Appreciative inquiry techniques in community theatre programmes that address the issues related to HIV and AIDS education will enrich the development and learning opportunities for young people by focusing on asset – based approach’.

In her findings, Maritz (2010) observed that community theatre is a powerful social mobilizing agent in developmental issues and it give young people an opportunity of being the major players in the development of communities thereby empowering them to be agents of change. The appreciative inquiry approach provides a platform that will treat educational as a transforming

tool and a social mobilizer enriching the youths with planning skills that may be applied in all spheres of life. This study will specifically focus on the concept of community theatre as tool for social change by assessing the Amakhosi theatrical plays' impact to the audiences in Matebeleland province of Zimbabwe

It can be noted that community theatre globally has been used in the development process of the world. Plastow (1996) in her article "*African theatre and politics. The evolution of theatre in Zimbabwe, Ethiopia and Tanzania*" explore the changes of theatre from Ancient African theatre to modernised theatre of present day. The article investigates several theatrical organisations in the three studied countries. She focuses on the Zimbabwean based theatre company lead and directed by Cont Mhlanga who has been an active theatre practitioner in communicating pertinent issues affecting the people of Matebeleland and the socio-political situation of Zimbabwe as a whole. She closely evaluates the contributions of Amakhosi theatre to its audiences and the challenges faced by the theatre company after the attainment of independence of Zimbabwe in 1980. The use of theatre in addressing political issues of society is further argued by Chifunyise (1994: 55-74)

"Community – based theatre should contribute to the political orientation of our people, to fight against cultural imperialism as well as to fight against elitist cultural attitudes, so you could say that it has a lot to do with the politicisation of the masses."

Community theatre as a tool for change in political issues is an effective tool in the sense that it promotes the use of local languages. Language is the emotional medium in which awareness is stimulated and expanded. This thesis will focus on the use of community theatre as a tool for social change in Matebeleland; much attention will be paid on the impact of messages to the audiences of the theatrical plays "Don't –Ungaqali" and "Stop".

2.2 THEORITICAL FRAMEWORK

Kwaramba (2000) defines a theory as a set of rules, guidelines or law like rules that understand phenomenon. He further argues that theory provide conceptual framework for understanding multi- media communications such as theatre's relationship to reality, individual viewers and society at large. In the context of this paper few theories that guide the study are theories which explain the power of mass media communications effects to the targeted audiences and the social

theories that will help the researcher in understanding more about the attitudes and the behaviours of people in relation to social change issues. These theories include Boal's theatre of the oppressed theory, Freire's theory and cognitive social learning theory.

Cognitive social learning theory

The theory was propounded by Miller and Dollard in 1941. The theory states that people who attend to media content that has to do with transformation or change are more likely to imitate the represented behaviours. This hypothesis denotes that people will imitate behaviours when only those models are rewarded for their behaviours or when positive change occurs. Bandura (1994) argues that the modelling will only occur more when the model is perceived as attractive and organised and the modelled behaviour is possible, prevalent and has functional value.

The cognitive social learning theory is valid and relevant to the study because community theatre dwells much on changing attitudes, perceptions and behaviours with the aim of developing individuals and communities. Therefore the theory will aid the researcher in the understanding of behaviour change in the community base programmes that are meant for the betterment of people and their communities. The theory will also contribute much in the analysis of the achieved change advocated by the Amakhosi theatrical plays. Community theatre aims at the modelling of characters and behaviours through the hypothesis of cognitive social change behaviours can be changed and maintained by the proper characterisation of actors in the plays. Hence this paper will make use of the cognitive social theory.

Augusto Boal's theatre of the oppressed theory

This dissertation will rely much on the theatre of the oppressed theory by Augusto Boal. Boal's kind of theatre was experienced in the 1950s and 1960s in Rio de Janeiro. The major objective of the theory is to help communities identify the problems they are facing, giving a platform to discuss the issues and provide sustainable solutions to the faced challenges.

Boal (1992:31) remarks

“Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us in building our future, rather than just waiting for it”.

Thus the theory relies much on the assumptions that theatre is a powerful tool of change. For Boal theatre has the power to question unjust forms of power and through its participatory nature it manages to encompass everybody in the development of their communities regardless of social status, illiteracy and lingual Franca. Parichi (2013:5) contends that Boal envisioned a kind theatre that changes the social lives of the recipients. She further argues that Boal's theory on theatre was easy to implement as it employed the traditional modes of theatre such as storytelling and idioms to educate the society.

Boal's theatre managed to break the fourth wall which was dividing the actors and the audience by creating a participatory platform whereby the audience had the audacity to question what was presented on stage and allowed to do what he or she thinks its best. Boal's theatre was used to address issues pertaining to the political, social and economical struggles faced by people. The Boal's theatre of the oppressed is a valid theory to guide the study because the notion of community theatre is largely influenced by Boal's theatre of the oppressed. Similarly community theatre seeks to address issues that hinder development in communities by identifying problems, addressing them and suggesting solutions to the identified problems. This study seeks to explore the role of community theatre as a tool of social change by assessing the impact of the plays by Amakhosi in its audiences. Boal's theatre of the oppressed theory has largely influenced and inspired present day community theatre practitioners and development facilitators. Hence some schools of thought believe community theatre and theatre of the oppressed are inseparable entities and they are intertwined as they serve the same purpose in the communication of change and social development issues.

Paulo Freire's pedagogy of the oppressed theory

The theory was propounded by Paulo Freire when he deployed a new approach of education which catered for all classes existing in the different societies. The pedagogy theory seeks to urge individuals and communities to be able to identify problems and come up with possible solutions. The pedagogy of the oppressed (1970) was written by Paulo Freire in the response to the experience he encountered when he was teaching reading and writing to the farm workers in Brazil contends Dimitriadis and Kamberelis (2006). The scholars further argued that the goal of the education was to bring the marginalised individuals together in a dialogue that establishes and understands issues of the oppressed from the oppressed point of view.

In his theory, Freire comes up with different concepts that help in the emancipation of the oppressed. The first concept under the theory is the issue of conscientization. According to Freire (1970) conscientization is the Portuguese word for critical consciousness. The process involves matters appealing to the inner person of an individual which will aid that individual in being able to identifying problems and create a way of encountering the problem. The other concept deployed within the theory is the praxis, which originates from critical reflection which will be converted to action for change. Praxis for some schools of thought I the process by which a concept or skill is taken into practise. The other concept embedded within the theory is dialogue, for Freire monologue symbolises oppression and manipulation it is one form of communication that is dictatorial. Dialogue is one vital aspect in the sense that it gets everybody to say out his or her own view concerning the subject matter.

Dimitriadis and Kamberelis (2006) argue,

“Dialogue with people who share oppressive experiences and struggles in a necessary component or creating solidarity which is essential in the liberation and transformation”,

Freire’s theory is valid to this study because the pedagogy of the oppressed serves the same purpose as community theatre. This theory will help the researcher in understanding the issue of audience participation at a higher level. Similarly to community theatre Paulo’s pedagogy this paper seeks to explore the role of community theatre as a tool for social change focusing on the theatrical plays of Amakhosi theatre productions.

2.3 CONCLUSION

The chapter presented reviewed literature related to theatre and social change at local level, regional and international level. Literature review aided the researcher in attaining rich knowledge concerning the research topic and to identify gaps and silences that differentiate this study from other studies. The chapter also explored how the theories used for the study help in understanding people’s behaviors in relation to social change. From the above literature it can be noted that community theatre has contributed immensely to the development of communities globally. Community theatre has proven to be a reliable and essential agent in the change and development processes.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter will examine the methodology that will be used by the researcher in the collection of all the necessary and relevant information that will be used in the study. The chapter seeks to explore the tools of study that will be used by the researcher, research design, the methods of collecting data and sampling. Methodology is a formula that researcher follows in order to collect proper and relevant information needed for research study.

3.0 RESEARCH METHODOLOGY

Webster dictionary (2015) defines methodology as a law like rules that govern the collection of data by simple setting procedures that a researcher has to follow in the process of data collection. These rules or ideas will help the researcher in getting insight into the issues under the study information should be used and under which circumstances.

3.1 RESEARCH DESIGN

The type of research that the researcher will undertake is qualitative content analysis. Corbin and Strauss (1992) define qualitative research as the process of examining and interpreting data in order to deduce meaning have understanding and develop empirical knowledge. The major reason for the choice of this research design is because this dissertation aims at communicating behaviours and attitudes, this type of research design is fit to be deployed in this study in the sense that it deals with factual matters and it is reliable when conducting researches pertaining to human related issues, in this case the research approach will be largely followed in exploring the concept of community theatre as a social change. The advantage of using qualitative research is that the approach allows the researcher to gain more insight and deep knowledge on the research topic thereby enriching the study undertaken as its methods of acquiring information provide the researcher and the participants or respondents enough platform of asking and answering questions without third part involvement. This becomes an advantage to the researcher in the sense that the researcher will have a clear understanding of what is being investigated and the interpretation of the findings will be delivered at a better and advanced level of critic, Bernard (1995).

3.2 POPULATION

Walliman (2011:94) defines population as a collective term used to describe the total quantity of things (cases) of the type which are the subject of one's study. The people who will be interviewed are five (5), one (1) theatre practitioner, one (1) social activist, two (2) community members and one student in the department of Film and Theatre Arts. Ten (10) community members will be given questionnaires. Eight (8) people including the facilitator will form a focus group. Two (2) reports will be reviewed.

3.3 SAMPLING METHOD

Brink (1999) argues that sampling is the process of selecting a subdivision of the populace to signify a certain group in the research process. This is normally done so as to select respondents who will attend to the question asked by the researcher so as to fulfil the requirements of the study. This study will use the non-probability sampling method of purposive sampling. Purposive sampling is choosing respondents on the basis that they are capable of providing the study with the best, relevant and valid information. The purposive sampling method is suitable for the study because the contributions of the respondents contribute largely to the successfulness of the

3.4 SOURCES OF DATA

Sources of data include means by which the information will be gathered and places where the relevant and necessary information needed for the compilation of this dissertation is going to be acquired from. Sources of data come in many different forms; these include interviews, case studies, written documents, questionnaires, and focus groups. Sources of data are categorised under two main categories namely primary data and secondary data.

3.4.1 Primary Data

Primary data encompasses all valid information that is gathered through the conduction of focus groups, mails, questionnaires and interviews.

Advantages of primary data

The source of data allows the data collection process to be conducted easily as interviews and focus groups are easy to conduct as it is a matter of finding potential respondents. Primary data allows the researcher to interact physically with the respondents which creates a mutual relationship which results in better participation of respondents thereby creating an opportunity

of gathering proper, necessary and valid information. Relevant examples include in-depth interviews and focus groups. Primary data methods of collecting data tend to be more real to the researcher and relevant to the subject matter or research topic therefore there are higher chances of collecting accurate information under this category.

Disadvantages of primary data

Respondents may participate negatively, contributing to the compromised results of the study in the sense that they will provide with wrong information in a way of pleasing the researcher. For example the case of this study some respondents will fake social changes in order to be relevant to the whole concept of performing arts, social change and development. Primary sources of collecting data require much time unlike some sources of data. For example there might not be enough time to interview all the targeted interviewees due to the stipulated time of the study. In this case the semester is three months long hence the researcher may encounter time constraints in the collection of data using some primary sources.

3.4.2 Secondary Data

Secondary data includes the data which is collected from written documents from the past concerning the research topics and secondary data has a third part involvement who is not related to the study but who is able to collect the information needed. Secondary sources help the researcher in gaining in-depth insight of what is being studied which might be left out by other primary. Examples of secondary sources which the researcher will to deploy in this study so as to gain insight pertaining community theatre as a tool for social change include case studies which are in form of theatrical plays and other written documents by the Amakhosi theatre Company concerning the concept of community theatre as a tool for social change.

Advantages of secondary data

Finn and Jacobson (2008) argue that secondary sources provide the researcher with good source of background information. This comes as an advantage in the sense that the researcher's level of understanding the research topic will be extended hence the outcome results of the study will be relevant, real and applicable as the research will be done appropriately thereby contributing to

the successfulness of the study. Secondary sources of data allow the researcher to get to know what other researchers and some scholars say about the topic being studied.

3.5 METHODS OF DATA COLLECTION

Corbin and Strauss (1942:1) define methods as the techniques and procedures that researchers use to collect and analyse information. For the purpose of this study the researcher will use questionnaires, document review, case studies, in-depth interviews and focus groups in the process of gathering information that will be necessary for this study.

3.5.1 Questionnaires

Leedy (1997: 27) defines questionnaires as a technique of collecting information through a process of asking people same questions in a predetermined order. The reason the researcher made use questionnaires as one of the data collection methods is because of the allocated time for the dissertation. There had not be enough time to interview many people hence it will be convenient for the researcher to issue out questionnaires were answered by people at their leisure time. In the case of this study questionnaires were given to community members of Makokoba and Mzilikazi.

Advantages of questionnaires

The method saves time in the sense that much data can be collected at a short period of time. The respondents to the question have the platform of expressing their opinions which may be hard to express in other methods of data collection. Acroyland and Hughes (1981) argue that the advantage of using questionnaires is that there are limited chances of biasness in the answering of information since the same set of question will be issued out to every respondent. The other advantage is that people think diverse hence the researcher can acquire different information that will be very useful to this study.

Disadvantages of questionnaires

The use of this method may result as a hindrance to gain much information as some respondents may not attempt to answer the asked questions. Since there is no physical interaction with the respondents the researcher may not tell the truthfulness within the response given by the respondent. The other disadvantage is that questionnaires are rigid because they are specific.

3.5.2 Archival research

Archival research involves the process of reading and analysing written documents by other people concerning the subject matter or the case study. For example in this case, the Amakhosi theatre Organisation documented reports on the community based programme “Don’t-Ungaqali”, the researcher referred to the reports and notes written by the organisation so as to collect the information necessary for this study. The reason why the researcher used this method is because there might be useful data that the documents may possess which other means of collecting data might fail to supply.

Advantages of archival research

It is cheap and easy to access documents. Archival research gives the researcher richer knowledge on the source of background of the study.

Disadvantages of archival research

Russ and Preskell (2001) argues that document review has a challenge of biasness as the information given by the document may be biased towards some issues discussed. The other thing is that in document review there are high chances of inaccurate information as some of these documents will be written by people behind community projects.

3.5.3 Case study

The researcher used a case study as a method of collecting data. Case studies largely describe and examine the subject matters and at the same time illustrating participants that what the programme is all about and its intensions. The researcher used two case studies Amakhosi Theatre Productions. The plays that were analysed are ‘Don’t –Ungaqali’ and ‘Stop’. The case studies were inculcated into the study so as to add credibility, accountability and essence to the research topic as they will further validate the linkage between the two variables that is community theatre and social change. For the purpose of this study, the case studies were used to further explain the concept of community theatre and its contributions to social change as it assesses a specific subject on the matter to be analysed.

Advantages of case studies

Case studies help in explaining and understanding a phenomenon as they fully portray the experience of people in any given context. This is further supported by Fetterman (1989) who argue that case studies can help explain changes or facilitating factors that might otherwise not emerge from the data. Case studies also aid in representing a concept to people who are not aware of it. For example through the inclusion of Amakhosi theatrical plays people who are not aware of what community theatre plays become aware of the nature of the study.

Disadvantages of case studies

Patton (1990) argues that case studies as a method of data collection requires highly trained researchers who will be able to interpret the collected data. Case studies provide with the depth of the data than the breadth of the information. The other shortcoming of using the method is that it is time consuming, as the process of gathering and analysing data might take a long time.

3.5.4 Interviews

Walliman (2011) defines interviews as a conversation between two parties where by one person (the interviewer) asks certain questions regarding a particular research topic from another person (the interviewee). For the purpose of this study the researcher will interview few individuals like Cont Mhlanga so as to establish more what was the driving force behind designing the community based projects and the impacts the projects had to the community members. The researcher will also interview one member of the audience of any of the two theatrical plays “Don’t –Ungaqali” or “Stop” so as to know the impact the play had on the audience. The researcher will also interview one social change activist. The reason why the researcher choose to use interviews is because interviews help in the investigation of issues in a depth way.

Advantage of interviews

An interview allows the interviewee to express their point of view citing exactly what is important to them This is an advantage as it enriches the information needed for the study.

Disadvantage of interviews

The un-availability of interviewees due to other commitments may result as a disadvantage in the sense that inadequate data will be presented. Interviewees may reschedule the time allocated for interviews which will result in time constraints, considering the fact that the time allocated for the compilation is three months only. The other disadvantage is that interviewees may lie.

3.6 DATA ANALYSIS METHOD

Qualitative content analysis

The researcher will use qualitative analysis due to the fact that data will be collected using qualitative methods of collecting data. Corbin and Strauss (1942) define qualitative analysis as a process of examining and interpreting data in order to gain elicit meaning, gain understanding and develop empirical knowledge. Qualitative content analysis will be used in chapter five (5), presentation of data and data analysis.

3.7 CONCLUSION

This chapter presented the methodology which the researcher used in the collection of the data needed for this research. The chapter explored the research designed used, the population, the sampling method deployed in the research process and it also gave the detailed explanation of the research instruments used indicating the advantages and disadvantages of each research instrument.

CHAPTER 4

ORGANOGRAM

4.0 INTRODUCTION

This chapter explores the organogram of Amakhosi Cultural Centre. Much focus will be put on the historical background of the organization, the location, organizational structure, organogram, management, organization's main activities and organization's stake holders.

4.1 BACKGROUND

Amakhosi Cultural Centre is a private owned organization with expertise in all forms of arts. The organization is located in Mzilikazi one of the high density suburbs of Bulawayo, Zimbabwe. The centre was founded in 1980 by the director Cont Mhlanga. The origins of the organization can be traced back to when Cont Mhlanga used to train youths martial Arts under the name Amakhosi Performing Arts Workshop (APAW). The director was then inspired to join theatrical activities after attending theatre workshops which were held at Stanley Square the later Venue of Amakhosi Performing Arts Workshop. The year 1995 earmarked the shift from Amakhosi Performing Arts Workshop to what is now known as the Amakhosi Cultural Centre (ACC). The centre has grown into being a unique leading performing Arts organization as it is rich in cultural heritage. The organization has five departments namely Amakhosi productions which is the main department, Amakhosi Academy, Amakhosi Distributions and Amakhosi Trust.

4.1.2 VISION, MISSION AND VALUES

The organization's vision, mission and values are based on the expertise of each department.

Amakhosi Productions

Amakhosi Productions is the biggest and well known department of the centre as it is the department that founded the whole of the cultural centre and even pioneered the development of theatre in Matebeleland and Zimbabwe at large.

Vision

To be the first choice centre of international quality multimedia productions.

Mission

Amakhosi productions aims to yield world class multimedia content by means of the latest technology from an African perspective while appreciating diversity in order to satisfy African and international stakeholders while guaranteeing a go return on shareholder investments.

Amakhosi Cultural Centre

Vision

To give the world an African option through world class, multimedia productions, distribution and training.

Mission

The organization aims to be the leader in multimedia production, distribution, training, creating productions and services that are unique, value adding from an African appreciation.

Core beliefs and Values

They create ways and they leave no stones unturned by being innovative and forward marching. The organization also seeks to achieving excellence in all areas of operation, innovation, quality of the productions, striving to be better, leading better, committed to excellence, pace setters in production quality, technological advancements and all that has to do with international certification.

Amakhosi Academy

Vision

To be recognized as the pre-eminent and dynamic centre for the learning of creative multimedia practitioners in the arts with cognize of the African Renaissance.

Mission

The major aim of the academy is to produce students that will be able to stand out in the world of theatre, dance, music, video or film and theatre management. The other aim is to produce a well-rounded creative genius in all sectors of performing and Audio-visual arts. The individual that

graduated from the academy can compete at a par with the best in the world. The academy aims to become a unique and sole choice of performing and audio-visual arts from the African eye.

4.1.3 OBJECTIVES

The organization's objectives include the following:

- a) To perform various artistic activities within the association
- b) To train and participate in various arts, and establish a training institution
- c) To produce and promote various types of cultural functions and establish a production house.
- d) To create a network with relevant organizations within and outside Zimbabwe for cultural exchange in the field of performing and visual arts.
- e) To diversify operations by establishing an investment department to generate funds for supporting all association activities, alongside fund raising functions.
- f) To produce and administer training programmes with a cultural emphasis for companies, workers, interested organizations and practicing artists.
- g) To create a performing space for the association in the community and also for visiting groups and facilitate touring management for other groups.
- h) To bring culture to the people through stage, television, film and radio productions and integrate culture with social development.
- i) To diversify to all kinds of sporting arts.
- j) To create world class theatrical productions.
- k) To train youngsters on the ways of creating and appreciating arts.
- l) To produce and promote various types of cultural functions so as to create cultural synergies nationally.

4.2 LOCATION

Amakhosi Theatre Productions is located in Mzilikazi high density suburbs of the city of Bulawayo, Zimbabwe. The diagram below shows the organizational chat of Amakhosi Theatre Productions.

Figure 1

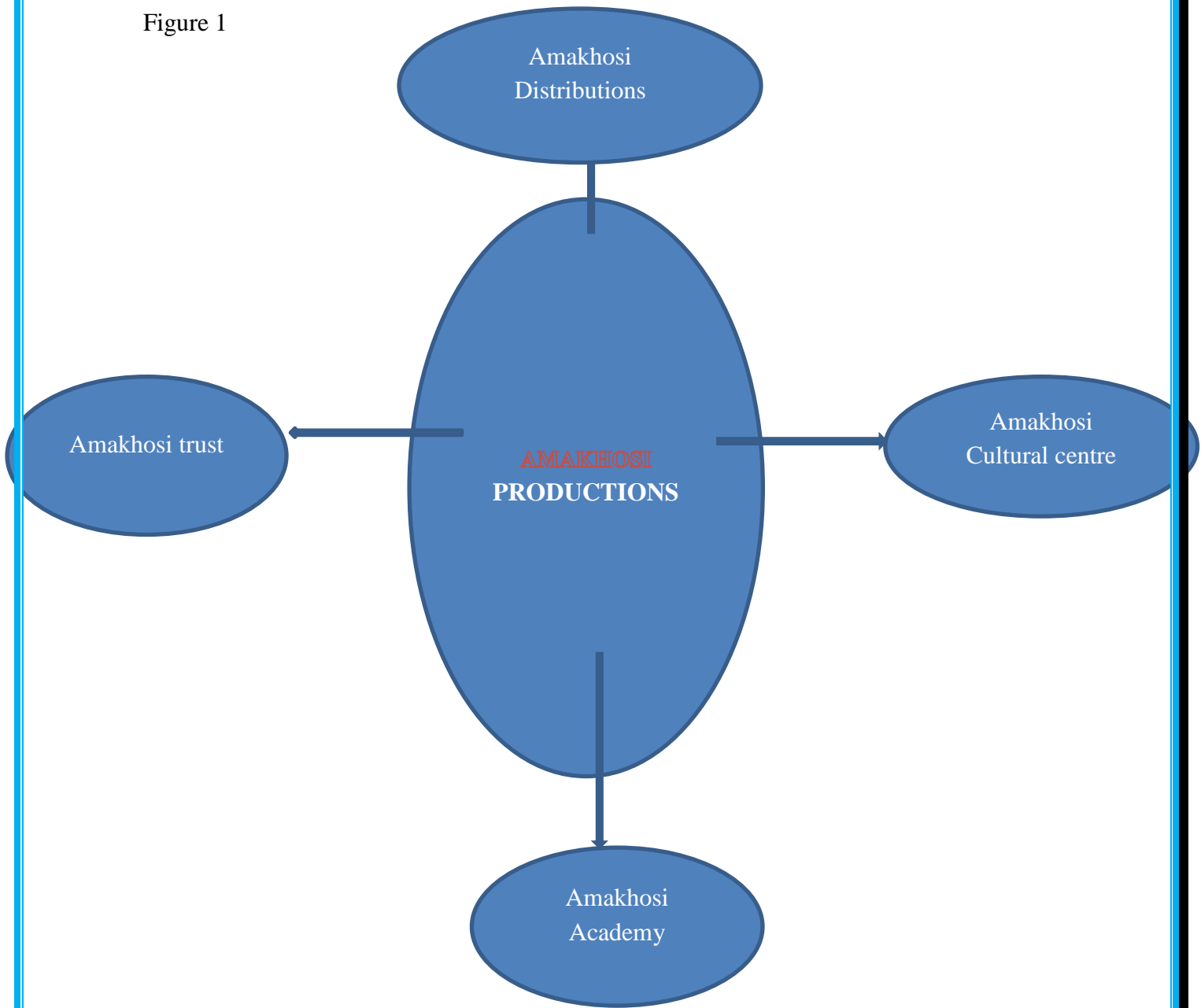


Figure 1 shows the departments within the Amakhosi Culture Centre (ACC). The main department is Amakhosi Productions (AP), which deals with that production of film and theatrical plays which are meant to generate the income that will sustain the day to day running of activities in the organization. This is the main department that popularized the organization and its successfulness resulted in the development of other departments within ACC and the examples of programs under this department include *'Poetic Dreams'* and *'Dreams to Fame'*. Amakhosi Culture Centre as the name of the association is another department found within the ACC organization. This department deals with the general physical structure of the organization and the tourism services offered by the organization for example the *'Amakhosi Tours'*. There is the distribution department which deals with the marketing, promoting and distribution of finished productions. Amakhosi Academy (AC) is another department that completes ACC as an organization. This department deals with the training of the students who are interested in art related works. The academy is a round table for brainstorming, planning, mediating and helping students understand art in the industry. The last department found in the company structure is the Amakhosi Trust (AT). This department deals with the investments in the organization. It contributes much to the management of funds and it is the department that is responsible for charity works.

4.3 MANAGEMENT

Management is the board that organizes, lead and controls all activities in the organization in line with the company mission, vision and values

4.3.1 ADVISORY BOARD

The advisory board also known as the executive committee consists of the chairman and 10 honorary members and it has power of a board of trustee. The executive committee is responsible for overall policy of Amakhosi and decisions making patterning to the development of Amakhosi and its members

4.3.2 DIRECTOR

The responsibility of the director is to head the day to day running of Amakhosi in line with the vision of the organization. The director of Amakhosi Theatre productions is the founder Mr. Cont

Mhlanga. He leads, directs and manages everything that has to do with the organization of the business.

4.3.3 PROGRAMS MANAGER

The programs manager (Mr. T Mbambo) is involved in the program development of the organization. His main duties are to coordinating initiative, planning workshops, building good relations with the investors and sponsors of the activities that are run by the organization.

4.3.4 PUBLIC RELATIONS OFFICER

The public relations (Mr. M Moyo) officer serves as the communicator of the organization to the public, stakeholders and some other organizations which work hand in hand with Amakhosi like Nhimbe Trust.

4.3.5 MARKETING AND DISTRIBUTING OFFICER

The marketing and distribution officer is the personnel responsible for the selling and distribution of productions produced by Amakhosi Theatre Productions and creating networks for the organization. For example Amakhosi theatre Productions network with many theatre organizations worldwide, the organization has worked with the Jozi H from South Africa and Trust Studios from Zambia. The other role of the marketing officer is to promote theatre plays by attracting audiences and identifying places where the plays can be staged. This office also deals with the promotion of upcoming artists by marketing their productions for example poets and singers.

4.3.6 PROGRAMS COORDINATOR

The programs coordinator is responsible for organizing all the activities that the organization hosts. The duty of the personnel is to guarantee stakeholders that the scheduled programmes that the organization holds are perfectly organized and managed. The programs coordinator works hand in hand with the programs manager.

4.3.7 FINANCIAL MANAGER

Financial manager plans on how the institutional funds will be handled. The personnel is responsible for all the financial issues which include the budgeting of all activities and the control of all the income that the Centre generates

4.4 ORGANOGRAM

The diagram below shows the organogram of Amakhosi Cultural Centre.

Figure 2

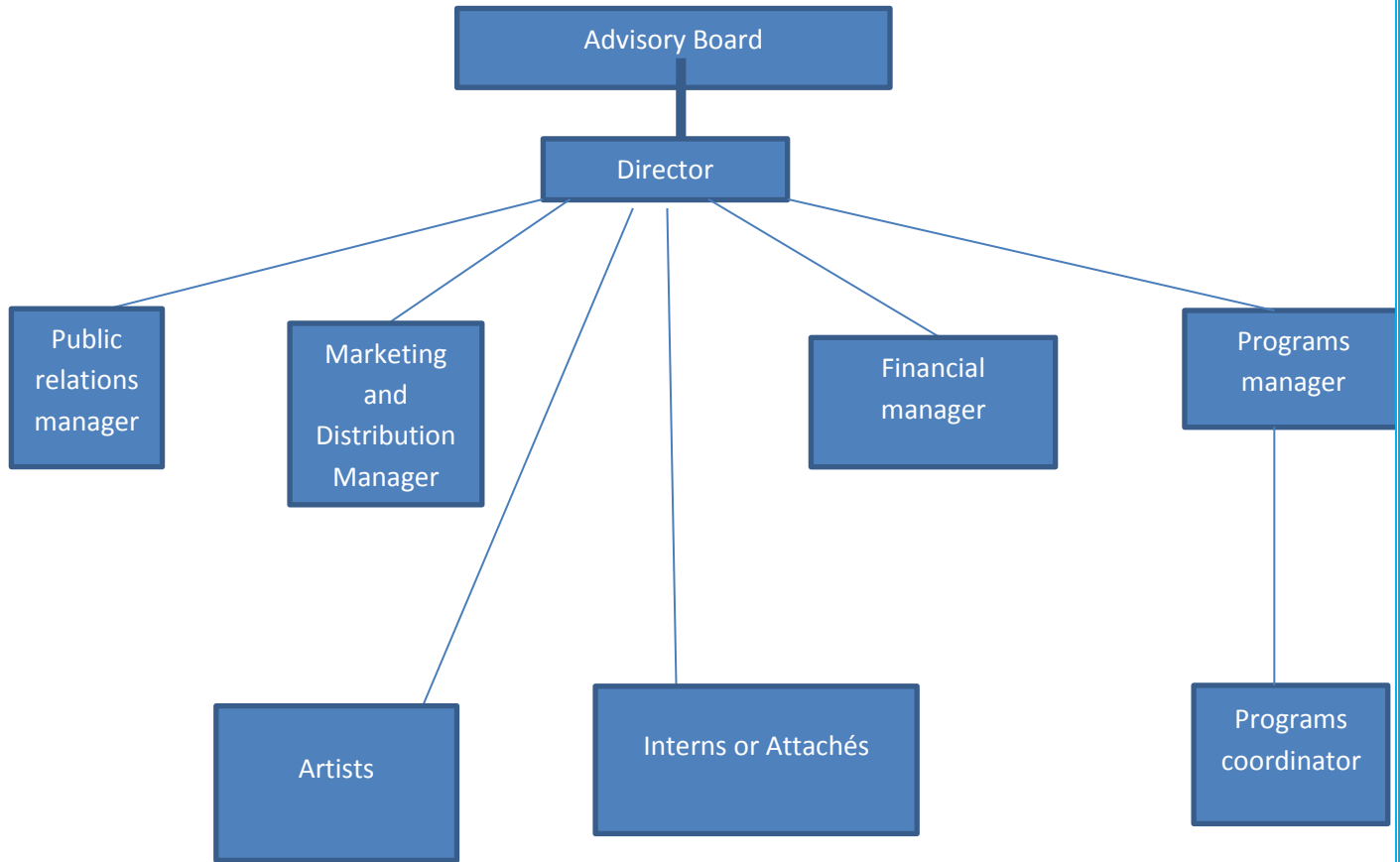


Figure 2 shows the organogram of ACC. On the top of the diagram is the advisory board which serves as the overall decision maker in terms of policies that govern ACC as a company. The next executive post after the advisory board is the director who is responsible for the planning, leading and organizing everything that has to do with the centre including employees. After the director there are several managers who are responsible for leading different departments within the organization. These include the public relations officer, marketing and distribution manager, financial manager and the programs manager who works hand in hand with the programs coordinator. At the base of the diagram there are

artists and interns who are directed by the director as he is also the mentor of students who are interested in art work and the supervisor of students who are on work related learning.

4.5 MAIN ACTIVITIES OF THE ORGANIZATION

The following is a list of main activities at Amakhosi Cultural Centre:

- Cultural exchange programmes
- Community theatre
- Performing arts
- Schools theatre projects
- Transformation based project (for individual and cooperate transformation)
- Beadwork and African costume designing
- Arts festivals, workshop and seminars
- Performing arts
- Performance and contemporary theatre
- Culture shows
- Youth development projects
- Human rights programmes
- Societal development projects
- Theoretical and practical lectures
- Visual art (sculpturing, creation of artistic image)
- Film screening

4.6 ORGANIZATION STAKEHOLDERS

The stakeholders of Amakhosi Cultural Centre are the students which are enrolled at the Amakhosi Academy, all students who hold an arts diploma of Amakhosi Cultural Centre, investors, sponsors and all artists who trained and under the record label of Amakhosi Productions. Other stakeholders include all the community members of Makokoba, Mzilikazi, and Barbour fields, defenders of human rights who do not have immediate resources to afford competent legal representation, all arts entrepreneurs and all institutions or organisations whose objectives are similar to those of Amakhosi Productions. Not forgetting the senior citizens of Zimbabwe who are interested in the promotion and preservation of cultural heritage, culture activists and historians.

4.7 CONCLUSION

Amakhosi Culture Centre is one arts organisation that has contributed much to the development of many communities in Matebeleland. The organisation offers services that aid in the nurturing talents of children and youths who are interested in the arts industry through the creation of programs like “Dreams to fame” and “Poetic Dreams”. Amakhosi Culture Centre has contributed enormously to the transformation of societies and it continues to educate, entertain and inform people through performing arts.

CHAPTER 5

DATA PRESENTATION AND ANALYSIS

5.0 INTRODUCTION

This chapter presents an analysis of the obtained information through archival research, case studies, interviews and questionnaires. The researcher will rely much on theories presented in chapter two (2) as this will assist answering of the research questions to accomplish the objectives of the research study.

5.1 CASE STUDIES

As it has been highlighted in chapter 3 that this research study will rely on case studies as one means of gathering information, this was because the case studies enhance credibility, accountability and essence to the subject matter “Community theatre as a tool for social change” hence adding value to the whole research study. In this case the case studies which were critically analyzed are two theatricals productions by Amakhosi Theatre entitled “Stop” and “Don’t- Ungaqali”. Much focus will be put on the language used, characterization, thematic concerns and discourses presented by the two theatricals.

5.1.1 SYNOPSIS OF THE PLAY “DON’T- UNGAQALI”

“Don’t – Ungaqali” is a community based program which was designed by Amakhosi Theatre Productions, written and directed by Cont Mhlanga in collaboration with the Medical Library of the University of Zimbabwe and sponsored by the USAID. The play addresses one of the pertinent issues that have led to the alarming rate of infertility among women, the disturbing death rate due to cervical cancer and the act itself this is the issue of adolescent abortion and the sought to advocate for post abortion care. The play was championed by the rate at which young women and teenage girls were dying in Matebeleland due to unsafe methods popularly known as back door or back street methods normally conducted by inyangas (traditional healers) using African herbs and the victims using dangerous substances that can claim their lives. The play is set on school grounds after learning hours where by girls are discussing teenage age issues of fixing each other due to egos and insecurities. Hence the play introduces two girls No and Shaplani feeling threatened by Lizzy’s behavior and cleverness. On the other hand Lizzy’s boyfriend Nkanyezi due to peer pressure is made to believe that sex is the only driving force to

keep the relationship going and only backward people believe in not doing it before marriage. This leads them to lure Lizzy in indulging into sexual activities and ending up pregnant with the person responsible leaving for South Africa in search for greener pastures. The behavior of these teenagers led to loss of friendship of ties. As Lizzy's father Mr. Phiri and the headmaster Nkanyezi father were no longer in good terms.

As the play ends the audience is introduced to scene whereby Lizzy is bleeding to death at an inyanga's place due to abortion. The play ends with a dialogue between Boy 1 and MaNkomo (Lizzy's mother) advocating for post abortion care and talking about the jail sentence of Lizzy and the fact that she will never be able to conceive for the rest of her life. The thematic concerns that are addressed in the play include peer pressure, abortion, prostitution and change.

5.1.2 SYNOPSIS OF THE PLAY "STOP"

"STOP" is a community theatre project which was designed by Amakhosi Theatre Productions in collaboration with "STOP TO START" organization which dwells much on positive transformation. The play was written by Thembelihle Moyo and directed by Thulani Mbambo. The play centers on a married couple with one girl child. The husband SekaThandi also known as Moyo works for a mining company which is about to collapse due to economic constraints and his wife NakaThandi (also known as MaKhumalo) is a full time house wife who fully depend on her husband for survival. Their daughter Thandi goes to an expensive private school in the city and her fees are covered by her father's company. It is after working hours when Moyo goes back home stressed due to the fact that the company was about to collapse. As he reaches home it clicks in his mind that the house which he refers to as his home does not belong to him but it is part of the company benefits. The first scene introduces MaKhumalo and Thandi talking about going for a shopping spree now that it was summer season. As they were busy discussing, enters Moyo in a bad mood as he does not greet his family like he use to on a daily base. This leads to the intervention of his wife wanting to know what was troubling him.

After narrating what was troubling him, the play introduces the second scene whereby the audience is shown Moyo telling his friends about the unfortunate that is about to fall on his way. This is when his friends Mbijana and Sikhona reminds him of the time they used to tell him to join their project of poultry so as to develop themselves, which Moyo did not like as the company gave him all he needed for survival. It is from this scene that Moyo discovered that he

has failed himself and his family as they are now desperate without home and job. He remembers how he failed to maintain good relations with his relatives and this meant nobody will be willing to help him. The last scene of the play introduces Moyo hearing different voices the other telling him that it is the end of his life, it is best for him to die and the other one was laughing telling him how stupid and dull he was. As he was busy hallucinating, entered one of his friends Mbijana and told him that it was never too late to start afresh and build a new life. It is when he tells him about Doctor Stop who can end his misery by offering him counselling on transformation and business ideas. The play ends with Doctor Stop introducing himself to the audience and calling for an open discussion.

5.1.3 Thematic Concerns in “Don’t- Ungaqali” and “Stop”

5.1.3.1 Abortion as a health threat in youth

Themes are the major ideas which the play seeks to address or main messages being communicated by a play. One main thematic concern communicated is abortion as a health threat in youth. From the synopsis of the play the roots of abortion and its implications can be traced from the lack or improper sex education offered at school and in family setup. The challenge of the issues of sexual activities not communicated in schools and in families is one driving force that leads to the need to tackle the problem of abortion through theatre. The fact that school children were indulging in sexual intercourse without the proper knowledge of the activity leads to them being exposed to abortion. As they were not aware of using contraceptives that will prevent teenage pregnancy, they believed the use of condoms deprives them the pleasures of sexual intercourse and the use of condoms creates tension between sexual partners as the other partner will be made to think one is not faithful. This can be noted in the discussion between Nkanyezi and T.Boy.

Nkanyezi : I can’t have sex with her, worse unprotected sex with her. What if she falls pregnant? I’m just too young to be a father. No I can’t do it.

T. Boy : Sithutha, she will think you don’t trust her and trust me things won’t well between the two of you.

(Sithutha is a Ndebele word which means fool)

The discussion between the two teenagers shows that the cause of abortion is the lack of proper knowledge concerning sexual activities. Lack of proper knowledge may be because of the way sex education is presented in schools and in families. For example in the play “Don’t –Ungaqali” there is a scene whereby the teenage girls Lizzy, No and Shaplani discussing about their male science teacher whom they cannot ask sexual intercourse related questions because of their sexual differences. The discussion further penetrates and reaches family level whereby Lizzy says she cannot ask her mother because she (her mother) will suspect that she is now involved in love relationships. This is noted in this line,

Lizzy : you know guys I can’t ask our science teacher Mr. Ngulube, he is male and I’m female and ngekhaya mum won’t tolerate such questions she will think sengikhombile.

(Ngekhaya and sengikhombile are Ndebele words which means home and I am in a relationship).

Abortion is one challenge that is affecting many communities in Zimbabwe especially in teenagers. Hitherto Zimbabwean communities must be encouraged to change the approaches they use in handling sexual related affairs so as to avoid abortion as a social evil. It is a social evil because it claims lives, both of the teenager and the unborn child. Community theatre in this case comes as an agent of change in both the teenagers and community elders in the way they tackle issues. In addressing this discourse, the play used a high school scene which involves the teenagers or adolescents because that is where the act of abortion is prevalent due to the practices of unprotected sexual intercourse and the issue of parental dependence which makes it harder for them to keep pregnancies as they are not independent financially. Lizzy is the character that communicates the dangers of abortion as she suffers the after effects of the act as she loses her fertility, her pride and dignity. This is evident in the character’s monologue when she said,

Lizzy : now I’m left alone, useless and desperate. Nobody wants to be with me.

This is because the issues of sexual activities are being treated as a taboo in many African societies as many cultures do not allow unmarried people to partake in it. Every unmarried person who partake in these sexual related activities is viewed as a person of loose morals and a misfit in the society especially women. This is because women’s bodies are viewed as cultural vessels that they are meant to carry cultural norms and values so as to pass them to the coming

generations as the society expects them to instill cultural values in children during the child rearing process.

However this treatment of affairs comes as a disadvantage to communities as young girls and women die in fear of being judged by the society because they fall pregnant out of wedlock. In this case community theatre aims to change people's perceptions and beliefs that lead to community challenges. Hence the play advocates for change in the societies in treating issues of teenage pregnancy. It can be established that if societal perceptions change concerning teenage pregnancies the rate at which girls die due to abortion can be lowered. At the same time the play advocates for measures that can be taken to avoid mortality by seeking medical attention after the act and the other thing that cannot be ignored is the issue parental guidance in terms of sexual activities and sex education at schools. "Don't" is urging parents to have sex talks with their children so as to avoid cases of abortion and sex education at schools must be able to appeal to the lives of teenagers and equip them with the rightful knowledge that will guide them to the proper handling of sex related issues. The play combats the challenge of abortion by changing the situation through the distribution of condoms in schools and the introduction of (PAR) participatory action research. PAR allows pupils to explore sex education by telling their experiences and their knowledge without the teacher being judgmental. This will help the teacher in identifying where the children go wrong and thereby offering them the proper guidelines.

DISCUSSION

It is of crucial importance to note that community theatre has a positive impact in communicating issues of social change. This is because it breaks the silences that can be destructive in communities by addressing issues that are hidden and not discussed. Through productions like "Don't- Ungaqali", Mhlanga is creating a platform of identifying community challenges and their root causes, discussing the challenges and suggesting ways of encountering those challenges. Community theatre is reliable in advocating good health in youths and in empowering them by giving them measures that will aid in them sustaining their lives and guaranteeing them a new and brighter future which is HIV and cervical cancer free generation. In the case of abortion in teenagers community theatre aided much in changing societal views concerning the challenge. For instance in youths, through the play "Don't- Ungaqali" perceptions concerning abortion were changed and there was transformation of mindsets as teenagers became

aware that abortion is not the only way to get rid of teenage pregnancy. The inclusion of methods like abstinence and use of condoms display the power within community theatre as an effective tool for social change.

However since the theatrical play “Don’t- Ungaqali” was a 1998 production the Amakhosi Theatre Productions failed to continue showcasing the same production in the coming years after 1998 as Mhlanga cannot afford touring the play all over the nation. This lack of funding contributes to the re-occurrence of the challenge of abortion in Zimbabwean communities as there are no means that Amakhosi Theatre can rely on in educating people on the dangers of abortion considering the fact that “Don’t- Ungaqali” was a donor funded project. The other disturbing issue in theatre as a tool for social change in youths is the aspect of technology that draws much attention and drains much of their time as most teenagers spend their time glued in social networks and media programs like action films and soap operas which are designed for entertainment purposes not for edutainment purposes.

5.1.3.2 Theatre as a tool to combat peer pressure

One concern that is being discussed in the play “Don’t – Ungaqali” is the issue of peer pressure. Peer pressure can be explained as a situation when an individual is influenced by people of his or her age into doing something that is believed to be done by people of that particular time. Normally people under the influence of peer pressure behave in a certain manner so as to please people around him or her. Peer pressure has many affects many people especially in their youth and these issues are not usually discussed in families or at school and the end result is usually bad. In the play Nkanyezi and Lizzy are victims of peer pressure as they indulged in sexual intercourse so as to please their friends. Characters Shaplani, No (Lizzy’s friends) and Bra Vee and T. Boy are the driving forces of peer pressure. For Nkanyezi and Lizzy to qualify in their friends’ league they had to be sexually active. The relationship between Lizzy and her friends No and Shaplani depicts the impacts of peer pressure. Lizzy was made to believe that sex is the only way to win the heart of her boyfriend Nkanyezi. On the other hand Nkanyezi was made to believe that using condoms was backward and primitive in the sense that it creates negative tension between him and Lizzy as she will think that Nkanyezi does not trust her. Through these two friend relationships used in the play, one can actually deduce the power of peer pressure. Hence this community theatre production serves as guidance to teenagers who count on friends

for advice. Therefore this comes as a development to the community as teenagers are made to stick to what is right for them to have a brighter future.

Implications of peer pressure can be noted in the discussion between Lizzy and her friends.

No : we girls of nowadays know how to keep our relationships going dear. If you don't open your eyes and legs you won't see what is going around and you won't enjoy the pleasures of life and your youth days.

Lizzy : I can't have sex with him to maintain good ties with him. You girls are not serious.

Shaplani : hahaha which era are you living in. Lizzy everybody is doing it and we are doing it. Just give him what he wants and he will be forever yours.

Through the play "Don't – Ungaqali" Cont Mhlanga is creating a new teenager in the mind of the audiences. A teenager with a working consciousness, a principled teenager who knows what is right for him or her and a teenager who will abide with his or her principles in achieving the targeted goals in life. This was done by depicting the consequences of listening and following what people around an individual say or do without one consulting, listening and following what he or she wants to achieve in life. Adolescents watching the play will be able to identify the effects of peer pressure and do away with friends that lead them to the darker side of life. Therefore this theatrical play brings awareness to teenagers as it clearly displays effects of peer pressure. Social change is therefore easily attained through such community theatre plays as teenagers will acquire the ability of differentiating the good and the bad.

Cont uses powerful voices through the use of language in the play, which are against abortion and peer pressure, which teaches others consequences of being sexually active at a tender age. For example Boy 1 is one male character found in the play "Don't – Ungaqali". This character plays a critical role in the play as he represents teenage boys who are against abortion and who advocate for post abortion care. Boy 1 is a significant character that is different from all other male characters of his age in the play. This is because he managed to identify the effects of abortion and advocate for change in his society unlike some teenage boys (Bra Vee and T Boy)

who are well aware of the effects but they still encourage the Nkanyezi to convince Lizzy to abort. This character challenges his age mates and is campaigning for the eradication of abortion and this can be noted in her dialogue with MaNkomo.

“Ah masalu I’m sorry for what happened to Lizzy in that house but I have already called for an ambulance”.

(Masalu is a slang Ndebele word which means mother)

These words shows how responsible Boy 1 values life and he is even eager to see the change of behavior in his age mates because the character believes in the transformation of mindsets and behavior for development to take place and for the benefit of everybody. The supporting for change can be noted when he said,

“And after that please make sure she’s referred to the family planning for counselling so that she does not find herself in the same situation again”.

Through the use of the character Boy 1 the teenagers both boys and girls in real life communities will feel challenged by the personal traits of this character and they will imitate the character in the process of character modeling from the influences of the play. Such characters contribute largely to the change of perceptions and attitudes of people in communities. Boy 1 like MaNkomo is an influential character as he urges the audience not to abort and this can be noted in the dialogue between him and MaNkomo. When he said,

“Ye lingaqali ukukhipha izisu, Prevention is better than cure”.

(Ye lingaqali ukukhipha izisu is a Ndebele phrase which means yes do not abort pregnancies).

This implies that the abortion is not the best way to get rid of teenage pregnancies, the only way to encounter the challenge is to abstain from activities that may lead to one falling pregnant as abortion lead to death, infertility and other dangerous diseases like cervical cancer which result as death too. The word prevention in that statement is very significant as it embeds so many aspects that concern the subject matter (abortion) in relation to teenage stage. Prevention of sexual activities by abstaining is essential in teenage stage because there are not yet financially independent to face the after effects of sexual intercourse that is the child support system. The word prevention is also emphasized from a cultural point of view, the moment one falls pregnant

and become a teenage mother can be tragic in the sense that the society tends to judge such teenagers and classify them as people of slack moralities

Peer pressure also leads to unjust ways of earning a living like prostitution. In communicating the concern of peer pressure, Cont brings another issue of concern which is prostitution through the character sex worker. No advised Lizzy to seek for assistance from her sister who operates as a commercial sex worker in the city avenues. This was an indirect way of pressurizing Lizzy to venture into prostitution as a way of survival. This is a female character that is said to be doing her business at the city avenues. The concern comes as a way of communicating the issue of wayward behaviors like abortion that can lead to poverty and for survival one could turn into prostitution. In the play when Lizzy was chased out of her home, the thought of turning into prostitution came into her mind and that is when she got to stay with her friend's sister. This aspect of prostitution expresses how desperate people take desperate measures so as to earn a living. This is evident in the character's monologue,

Lizzy : what will I do, where will I go? I don't have anything to keep me going. I am now a good for nothing.

The play also suggests that prostitution is not a matter of preference but it is championed by the struggles that people face in life. However the theme come as a stereotype to women as the sex worker's sex is said to be a female (No's sister). This negativity comes as a disadvantage to the women as this justifies the reason why they are made scape goats of HIV/AIDS, as this draws back to the social perception of prostitution being associated with females. Such perceptions pave way for the marginalization and the blaming of women in the spreading of Sexual Transmitted Diseases (STD) and HIV. Therefore Cont is communicating a vital issue that seeks to change the way people think, this is because the play highlights what leads to prostitution. For example in this case Lizzy was chased out of her home by the father because of teenage pregnancy. Out of desperation and poverty the only way to live was to turn into prostitution. It can be noted that the way families and communities deal with challenges they face can lead to worst challenges that become a threat to the world. Prostitution is one reason why people die in larger numbers due to HIV/AIDS related illnesses. Community theatre develops communities by suggesting some of the ways that can be adopted in problem solving. This is a contribution to social change as people now tackle issues of teenage pregnancy in a different manner.

DISCUSSION

The fate of peer pressure in schools exists as school children behave in certain ways so as to fit into the institution system. This is because every child wants to possess a sense of belonging with in him or her and if that sense of belonging is absent the child is at high chances of experiencing low self-esteem. For school pupil to qualify in the school system and school mates he or she has to think and act exactly like children around him or her. Peer pressure is normally championed by listening and imitating what one's age mates are saying or doing. Therefore Cont Mhlanga is a success in this case as he manages to identify the root cause of abortion and link it with peer pressure and manages to explore other aspects which interlink with peer pressure for example prostitution. Teenagers indulge in sexual activities because their friends are sexually active and to be viewed as fashionable and not backward one should experience sexual activities. Cont Mhlanga is appealing to the teenagers to stick to what is right and never to listen to what other people say. In other words what the director communicates is the issue of referring to older people whenever one needs advice concerning growing up issues. Cont's vision of using community theatre in discussing effects of peer pressure in schools comes is also a success because the concept of community theatre will explore the challenges by giving the victims of peer pressure an opportunity of expressing their points of view and it is a success as it gives the communities time and place of solving community challenges together. Cont also managed to communicate essential point on the issue of peer pressure, Nkanyezi also through peer pressure was forced to desert his mother land in search for greener pastures. The targeted greener pastures may not meet his expectations as he does not have any academic qualifications that can secure him a brighter future, instead chances are very high that the teenager will be greeted by the hardships of the foreign land and hence turning to criminal activities will be the only way to survive. Therefore community theatre is a powerful tool that can be used to address change related issues.

Community theatre has proved to be an effective tool as people's behaviors are changed; however there are challenges of using community theatre as a medium of communication because there are other means of communication which people of nowadays use. For example there is now large use televisions and the internet through social networks. The other thing to note is that the Amakhosi theatre organization should expand their productions for example the

organization use social media in advocating for change thus a way of controlling information because of technological advancements. Many people do not afford to go to theatre houses so as to be educated about such issues.

5.1.3.3 Theatre and women empowerment

The issue of theatre and women empowerment can be noted in the representation and characterization of female actors in both plays “Don’t – Ungaqali” and “Stop”. Characterization can be defined as the way the director creates the personality of an actor or character in a theatrical production so as to communicate the intended message. Representation can be defined as is the portrayal or depiction of characters in the play. The researcher analyzed characters that are relevant and significant in communicating women empowerment issues. There are two main female characters in both plays which are symbols of women empowerment and these are MaNkomo and MaKhumalo.

Patriarchal societies have reduced women to the peripheries of everything and placed them at a subordinate position that makes them to be more or less than children. “Don’t –Ungaqali” presents a newly reformed woman who represents issues affecting other women from an intellectual point of view. In the play there is the character MaNkomo (Lizzy’s mother) who is a symbol of empowered woman. This is because culturally women do not have a say in everything that relates to life be it politically, socially and economically even to issues that pertain to them as women. However this character dismisses such culturally expectations as she manages to sit with men (headmaster and Phiri) when they were discussing about Lizzy’s pregnancy, her presence is significant in the sense that it displays the power within women in contributing to the settling of affairs be it in a family, communal or national level. This further connotes that women are equal beings like men hence to all that relates to life, women’s voices must be listened to and understood. This is because they are capable of contributing something positive to the development of societies. Therefore through this character the play advocates for change in the way societies view women.

MaNkomo is one character that possesses a sense of urgency in the sense that she values the gift of life more than anything else. This is noted in her dialogue with her husband (Phiri) when their daughter was bleeding to death at a sangoma (traditional healer)’s place. She said,

“SekaLizzy let us forget about that woman lets go and take Lizzy and urgently rush with her to the hospital before she dies”

The denotative meaning of the statement is to save the life of the bleeding girl. This is from human nature of females that is they are easily emotionally affected by most if not all situations in life unlike their male counterparts who react slowly to situations. From a connotative level of meaning, this statement advocates for the value of life in communities hence it raises consciousness in the perpetrators of abortion and the community as a whole. In the play the perpetrator of the unethical act is female. In comparison of the two characters sangoma and MaNkomo the play advocates for transformation in the role played by women in the communities. In relation to change the play conscientize the women to be the ones who stand to fight against abortion and be there for the victims of the act in advising them to seek medical attention so as to avoid diseases like cervical cancer and unfortunates like infertility. Such characters like MaNkomo in the play contribute to the modeling of characters in real life situations as the audience will be largely influenced by the good behavioral traits in the character MaNkomo. The modeling of the character will be catalyzed by the impact of actions of the character in the play (MaNkomo) as they contributed positively in saving a life. As a result, it can be noted that the use of the notion of community theatre largely contributes to the developing of characters of individuals in societies thereby resulting as a change at a communal or societal level.

MaNkomo is presented as the powerful or influential character that is meant to question and change the unjust practices practiced in communities. The powerful figure that she plays in the play serves as an influential voice in attaining the targeted change in communities. This is shown at the end of the play when she says,

“Brothers, parents, zinyanga don’t put your girls or women into Lizzy’s situation, DON’T LINGAQALI”

These words are directed to the people who are responsible for bringing the stop to the act of abortion. This implies that brothers meaning man or boys should be responsible enough not to impregnate girls by abstaining from sexual intercourse or by having protected sex with them through the use of condoms so as to avoid cases of abortion. The play calls for parental intervention in form of parent and child talk pertaining issues of adolescence and sexual

activities. The theatrical production urges parents to develop good relations with their children as that will surface ways for relaxed discussion on issues of sexual intercourse. This quantifies the fact that community theatre is an effective tool for social change. The character MaNkomo is advocating for the right to live rights of children and she stands for the fact that all children are blessings to all communities hence the survival of both the foetus and the teenage mother is vital to the existence of all communities. Therefore the play celebrates and advocates the gift of life.

On the other hand there is the character MaKhumalo in the play “Stop” that feeds on the theme of theatre and women empowerment. MaKhumalo is exposed as a character who has a dependency syndrome and this leads to her in being a victim of circumstances surrounding Moyo (her husband)’s life. MaKhumalo in the play is characterized as a full time house wife who spends most of her time glued to the television and reading magazines. This character represents all women who full depend on their husband for survival and all what they expect is good living without sweating for it.

In this case the play is advocating for cultural change in both females and males in a domestic sphere. It urges males to allow their female counterparts to be involved in the private sphere and learn to survive on their own. It is a way of advocating for women empowerment by making them realize the dangers of being treated as a household property that is meant to meet the desires of household chores. In the dialogue between her and her husband the character is noted saying

“Khangela ukungibambezela kwakho lokho Moyo ngabe ngazisebenzela ngabe kangikho kulinxabanxoza”

(This is a Ndebele statement which means that, you should have permitted me to work, look now I am in this kind of conflict because of you).

Therefore through the creation of such character in the play, the theatrical production is raising consciousness in all women who are deprived of the right to work and empower themselves. Hence it advices women to free themselves from all that traditional roles that restrict them in participating in the private domain, thus the play encourages people to stop thinking in ways that limit them. From the cognitive social learning theory it can be noted women will be likely to

mimic the actions that are advocated for by the play. This insights that community theatre is energetic in interconnecting social change related issues.

DISCUSSION

Women empowerment is one crucial issue that the two Amakhosi theatrical plays advocate for. In communicating issues of the oppression of women in communities, Cont uses two different scenarios where women's rights are violated. Firstly in the play "Don't – Ungaqali" Mhlanga presents oppression of women through cultural beliefs. Traditional cultural norms and values deprives women the right to say out their views pertaining economic, political and social issues present in communities. Amakhosi productions have been successful in communicating gender issues as women are now considered as equal figures to their male counterparts. Women are now considered as fully developed human beings who can contribute positively to the transformation and development of communities. Community theatre also has managed to break the glass ceiling that limits females in participating in public spheres. Secondly in the play "Stop", Amakhosi Theatre shows the importance of the inclusion of females in work places. Therefore it can be noted that community theatre is an effective tool in tackling societal issues that hinder development and empowerment of females.

However in communicating issues pertaining to gender equality and equity, community theatre might face challenges of cultural clashes as some community members are still holding on to the patriarchal beliefs which places women at a subordinate position. Some religious practices for example Christianity represents males as heads in all spheres and encourages women to be submissive to their male counterparts. The failure of the Amakhosi theatre as an organization in continuing advocating for gender equity, equality and women empowerment will result in the re-occurrence of women oppression. The other challenge that community theatre faces is the issue of theatre laws which might restrict the touring of community theatre plays. Hence this will result in some communities failing to learn proper ways of accommodating women in all spheres of life and there by hindering change and development at communal level.

5.1.3.4 Theatre as a developmental tool

Amakhosi theatre productions have used community theatre as a powerful agent which targets to develop individuals and communities. Personal development is one chief discourse sought to be

advocated for by the play “Stop”. Through the use of characters like Mbijana and Sikhona who came up with projects that can sustain their livelihood in the instabilities of the economic situation in Zimbabwe. In the play Mbijana managed to buy a four roomed house by the little earnings he profited from the poultry project. This comes as a lesson to the people of Zimbabwe as they have pinned the blame the government on issues related to development at personal or national level. Therefore the theatrical production is advocating for change of communal perspectives in relation to development. The play is urging people to be involved in different enterprises for sustainable survival because pinning the blame on the government for economic upheavals like loss of employment will not change the present situation. The characters who communicate this theme are Mbijana and Sikhona with their poultry project. Personal development will only happen when people think openly and manage to come up with creativities for sustainable survival. Mbijana works in the Industrial sites of Bulawayo and he earns far below the poverty datum line but he has managed to buy a four roomed house in the high density suburb of Bulawayo while Moyo has failed to buy his family a house even though he earned a better salary with company benefits such as transport and housing allowance. For example in the play “Stop” Mbijana is noted saying,

“Impumelelo le ntuthuko iza ngezithukukuzakho”

(This is a Ndebele statement which means it takes one to stand up and work for his or her development).

From the above information it can be established that community theatre adds to societal change as the audience will imitate what the character Mbijana specialized on since his actions rewarded him at the end of the play. the other thing is that real characters like Moyo get to learn a lesson of not fully depending on company benefits as they are not guaranteed for survival for example one may lose his or her job or death may take its toll on an individual and his or her family will be left to suffer perpetually.

Mbijana is one voice that the director uses to communicate the issue of personal development. This is the same character that quantifies the relationship between theatre and issues of personal empowerment and development. This is because the character accepts the Zimbabwean

economic situation at hand and does not blame worth the government instead he came up with the ways that can endure him in this economic instabilities. This can be noted when he said,

“Sakubona thina ukuthi umkhonomi umi kubi njalo sakubona kubalulekile ukuthatha inyathelo lokuzithuthukisa”.

(This is a Ndebele statement which means- we noted that the economic situation was at a bad state and we saw it necessary to discover ways of developing our selves).

From the above statement the character is the main agent of change that the director used to communicate issues that are affecting the Zimbabwe nation as a whole. Through this character the audience is made to shift the responsibility of developing communities and individuals from the government but to carry its burdens on their own and manage to figure out ways of solving challenges that they are facing. This is the same character that communicates the foremost themes of the play. Audiences of the play will be convinced that for advancement to occur people should stop pinning blames on others (authorities in all spheres) and start thinking in terms that will benefit them. This will upshot as change in communities as Mbijana’s conduct is rewarding and people will follow the path that he took in developing himself. The modeling of characters will be attained as the visioning of the audience will be changed. This counts that community theatre is operative in building better communities. In the issue of personal development comes in with a crucial issue as personal development results as creation of jobs for the jobless. If community activities create employment the end result is development. The play depicts one powerful message which connotes that the developments of individuals contribute to the development of communities in the country.

DISCUSSION

The information above establishes that the concept of community theatre relates well to the realities of life by understanding that people face different challenges therefore in encountering these challenges; the participatory theatre offers a platform which allows the process of problem identification and problem solution to be discussed. This discussion comes as an advantage to the communities as they are allowed to express their views unlike in other genres of communication that dictate information without assessing in audiences whether or not the subject matter which is being mirrored on stage exists in the targeted communities. The value of community theatre in discussing transformation or change matters is that it breaks the gap between the agents of

change and the targets of change by deviating from the norm that for people to change they must be told what to do and what not to do. This happens in the process of engaging stakeholders and getting to know their views and making them believe that change can happen if they follow a certain way of doing things. This is one factor that contributes to the effectiveness of community theatre as dialogue works an emancipating force unlike monologue or speeches that are an oppressive force as they seek to be heard but not to listen.

Focusing on the organization Amakhosi Culture Centre through its department Amakhosi Academy and its contributions to the development of the Zimbabwean nation, one cannot ignore the services the organization offers to the communities of Bulawayo. The organization offers training of children and youths who are interested in arts activities. Through the academy youth's talents are nurtured and developed for example well known artists like Albert Nyathi, Sandra Ndebele and the late Beater Mangete are significant figures that the organization have developed. The development of such figures contributes to the creation of jobs in the art industry as some will work as dancers and singers. One notable current service that Cont and Amakhosi Culture Centre offer the public in the process of nurturing talent and personal development is Dreams to fame. The program offers children and youths the chance to explore the arts industry and identify the skills they can acquire and major in so as to survive solely through arts.

However the challenge that the organization faces is the issue of funding, which inhibits the contributions of theatre to personal and communal development. Amakhosi theatre relied on donor funding in conducting many of its activities and the seizing of the donor aid contributed to the failures of the company in conducting activities which are in line with the company's vision of developing communities and individuals.

The themes discussed above, it is of paramount importance to note that community theatre is an essential tool in the development of a society as it has contributed much in changing societal perceptions, beliefs, attitudes and behaviors. As Freire (1970) detailed it in his approach on development, the involvement of both the teacher and the student is important as it creates a mutual bond, a sense of ownership and togetherness. Community theatre gives the audience (community members) a platform of expressing their views and the same applies to the actors (development, transformation or change facilitator). The researcher established that community theatre breaks the teacher and student relationship as it reduces both parties to be at the same

level in the learning process as they both become negotiators and agents of change at the same time. By so doing people's perceptions can be easily changed as dictatorial methods of communication are not being used. From a human nature point of view, this is because humans want to be respected and heard and therefore for change to take place their presence must be felt by respecting their views and the practice of transferring information is not monogenic, but it is a dual event. Community theatre possesses the tenets of a dual way of passing information as it breaks the fourth wall between the audience and the actor.

5.2 ARCHIVAL ANALYSIS

Amakhosi Theatre Productions have contributed much to the development of societies by tackling pertinent issues affecting many communities around Zimbabwe. Analyzed archival data was derived from progress reports of the play "Don't –Ungaqali" written and directed by Cont Mhlanga on the project based on Community perspectives on unsafe abortion and post abortion care. The other source of information which was used is "Nomdlalo" news reels which were produced monthly by Amakhosi Culture Centre from the period of 1992 to 1999.

The evaluated information dates back to the year 1998 when ACC was commissioned by the University of Zimbabwe Medical Library and the USAID to produce a play on adolescent reproductive health and unsafe abortion. This was designed to encounter the challenge of high death rate at which women and girls were dying due to unsafe methods of abortion. The play was meant to promote Post Abortion Care (PAC). PAC is a widely accepted public health strategy to reduce maternal mortality and morbidity from unsafe abortion and prevent repeat abortion through specific components of health care for women with abortion complications. The major objective of the project was to bring awareness on health matters affecting women fertility and reproduction, conscientize women on the bad implications of abortion, early pregnancies, family planning, HIV/AIDS and unwanted pregnancies. The project targeted both females and males and it made use of well-trained theatre actors, medical health facilitators and the Zimbabwe National Family Planning (ZNFP).

The documented literature states that the project managed to reach many parts of Matebeleland North province of Zimbabwe and the targeted people managed to air their views and thereby resulting in a successful project as the advocator and the community members reached a mutual

agreement. The information and progress reports of the project “Don’t –Ungaqali” detailed noticeable contributions of community theatre in its targeted audiences. These changes can be noted in people’s behaviors after watching the play. Therefore this leads to the creation of new transformed individuals through a process of modeling which will be championed by the characters in the play.

The other fundamental contribution of community theatre that is pivotal in building better communities in Zimbabwe which the researcher established in archival research is the fact that, community theatre based programs help people to be able to identify the root cause of the challenges they are facing and the possible sustainable solutions that they can do so as to encounter the challenges. This can be achieved by giving communities the platform to express their concerns and views concerning the subject matter and proposing what can be done. Community theatre is one medium of communication that allows communities to unite, stand still, and hold on tight to what they believe in so as to attain the betterment of their livelihood.

Community theatre has managed to change societal perceptions concerning people who get pregnant at a tender age. Communities have accepted teenage pregnancy as one challenge that affects youths and their future as it hinders personal development of an individual in all spheres of life. Through the interventions of community theatre in advocating for girl child empowerment, communities have come to understand how to deal with teenage pregnancies so as to avoid abortion which leads to death or infertility. For example pregnant adolescents are now allowed to pursue their studies and the government has introduced new policies which allow pregnant teenagers to continue with their studies and the contraceptives distribution programs that allow adolescents access to condoms so as to avoid early pregnancies, abortion and HIV/AIDS. To encounter the problems linked with early sexual activities, through community theatre, many communities now have health workers who conduct lessons on pregnancies, abortion and HIV/AIDS. Therefore community theatre has proved to be an effective tool in social change as the influence of the programs staged can be evaluated by focusing on the change at which people or adolescents are dying due to abortion or HIV/AIDS.

“Stop” is a transformation or change play which was meant to educate people on changing their mindsets so as to achieve the set goals of their lives. The targeted audiences of the play include companies, associations, communities and individuals who feel they need advancement in their

existence. The progress reports of the play has it that the major objective of designing the project “Stop” was to help people and organizations to change their management ways in terms of planning and organizing by adopting the STOP strategic thinking method. STOP a word which signifies the process an individual or an organization should follow so as to work in line with the vision, mission and values. The summary of the strategic thinking method is explained in four steps which are arranged as follows:

1. Source - this is the first stage of the thinking strategy whereby the individual or the organization should the question- Where am I? This involves the process of describing the existing state no matter how hopeless it is, taking into consideration the consequences of that situation at hand.
2. Target – this is the second stage of the thinking strategy whereby the individual or the organization should as the question – Where do I want to be? This is when one needs to stipulate the anticipated situation, not the required action; this can be done by citing the advantages of the anticipated situation.
3. Obstacles- this is the third phase of the thinking strategy and it requires one to think of the things that hinders his or her success by asking the question – What is stopping me? Therefore in this phase the individual has to identify all the obstacles from the past and the present that hinders advancement from the source to the target.
4. Plans – this is the fourth and final level of the thinking strategy and it requires one to come up with the precise actions in order to tackle the previous, current and the possible obstacles. Hence this stage requires an individual to ask him or herself the question- What do I need to do to get there?

The play “Stop” targeted to change people’s perceptions and attitudes by shaping their minds in a positive way so as to be able to recognize what is best for them, their communities and their organization. In the progress report, it is stated that in Mimoso Mine in Zvishavane and Unki Mine in Shurugwi the play had a huge impact in the audience as some mine workers managed to stand up and say out their weaknesses in financial management thereby indicating the reason why so many of them do no own properties for instance houses as they tend to fully depend on the company houses. The community theatre project managed to penetrate into the minds of the audience and paved a way of improving the audience’s personal planning capacity.

The other important aspect that is discussed in the report is the issue of mindset transformation and the issue of visioning that community theatre play “Stop” managed to address. In relation to the changing of the mindset the play suggested that for one to change his or her mindset he or she has to come up with the truths and annotations that have had an effect on that particular person over a period of time. This is because negative mindsets tend to set boundaries or limits for people in all spheres of life. The progress reports of the play “Stop” further prove the effectiveness of community theatre in discussing social change related issues, as it traces change and places the first aspect that is affected by transformation as the mind of an individual up to communal level. This is because a community is made up of individuals hence all what is said or done by those individuals contribute to the betterment of the communities. The same applies to corporal transformation; individuals in form of workers are the core keys to change as an organization is made up of individuals and for advancements to transpire all individuals contribute positively in line with the organization, vision, mission and values.

Community theatre has proved to be an effective tool in advocating for change and development at individual level and at communal level. Focusing on what was detailed on the progress report of “Stop”, it is reflected that community theatre has the power to change people’s beliefs, attitudes and perceptions for the betterment of the individuals, communities and organization. For example the intervention of the audience in identifying the root cause of why many mine workers do not own houses of their own was because many of them are tend to focus on unnecessary things they can live without forgetting major thing they cannot live without. It can be noted community theatre helps targeted audiences to identify challenges that hinder development that they supposed to have in their communities. Therefore the effectiveness of the messages embedded in community theatre plays can be noted in the behaviors of the audiences after the play has been presented to them. For example to encounter the challenge of owning houses, mining institutions have introduced a system of purchasing land for their workers and in return they deduct a certain percentage from the worker’s salaries. Therefore it can be noted that community theatre builds the capacity of an individual and community members with the potential to empower, strengthen, encourage, motivate and energize.

From the documented literature, the researcher recognized that theatre is a form of information empowers its major endeavor is to change communities in preparation for the future. This is

achieved by it (theatre) being able to aid an individual or an organization in setting the vision that is one's stand in future, mission that is the action that must be done so as to acquire what is stated by the vision and the values which include the things that that particular person or community cannot compromise in living its mission towards attaining the vision. Therefore the significance of community theatre as a tool for social change can be ascertained in the way the medium of communication manages to change people's behaviors in terms of strategy and plans whereby people's reasoning capacity will be improved, in terms of hard cash and material wealth, people will be able to manage their finances well and the changed attitudes will reflect well in people and their relationships whereby an individual is fully equipped in grasping the influence of self-image on all relationships. Community theatre helps in building and maintaining good relations in the sense that it provides a platform of identifying differences among community members or organizations.

5.3 QUESTIONNAIRES

The researcher issued out ten (10) questionnaires and the table below displays the results.

VARIABLES	FREQUENCY	PERCENTAGE
Community theatre as an effective tool	7	70
Community theatre as an ineffective tool	2	20
Community theatre good in promoting dialogue	8	80
People who are not aware of community theatre	1	10

Figure 3

DISCUSSION

The above table shows the responses of the issued questionnaires. In the analysis of the presented information, the researcher will first focus on the number of people who are aware of the concept of community theatre. Out of the ten (10) issued questionnaires nine (9) people were aware of what community theatre is and only one person was not familiar with the term and indicated that she is not well versed with community theatre as in her community there is large practice of street theatre. The larger number of the variable is in the people who are aware of the notion. This presents that community theatre has been largely well known and used in communities

because it is effective in communicating change unlike other medium of communication. For example it has been the proper tool used in developing rural communities focusing on the case of the play “DON’T – UNGAQALI”. The Medical Library of the University of Zimbabwe noted the fact that the people of Hwange, Lupane and Binga might be technologically in advanced hence the proper and cheap form of communication that can reach these rural areas will be community theatre. Thus the urban and rural populations are aware of the community theatre programs which indicate that the concept is relevant and effective tool in social change and development.

Moving onto the number of people who are of the view that community theatre is effective in social change related issues. The collected data has it that more people consider community theatre as effective this is because it opens new avenues for tackling issues affecting people. Some people even specified that watching community theatre programs is interesting because people say out the reasons why they handle issues the way they do. This implies that chances of attaining change in people’s behaviors are very high as people find participating in these productions interesting. If something interests an individual there is a probability of something having an impact in that particular person. In this case if characters in the play properly deliver the intended messages audiences can actually adopt that life on stage and put it into practical that is in their everyday life. Therefore this adds on to the fact that community theatre plays a significant role in social change and development issues.

Eight out of ten people agreed that community theatre provides and promote the platform for dialogue. This dialogue is the interaction between actors (initiators for change) and the audiences (community members). This is vital in the change process because both parties the actors and the audiences need to be heard and understood therefore community theatre offers a platform of questioning and answering real life situations in relation to change. The significance of dialogue also assists the negotiators of change in being able to identify the kind of people (community) they are dealing with. This is because one cannot tell what is on the mind of the next person unless he or she expresses it verbally. The participatory nature of community theatre aids well in it being successful in delivering social change discourses.

However there are two respondents who claimed that the concept of community theatre is not effective in advocating for social change. These respondents indicated that people should be told

what to do because in every action that they take they tend to justify themselves. Allowing audiences to participate in community development based programmes is a shortcoming to development as they will crush and defend everything that the play advocates. This shows that some cultural practices in communities hinder change to occur as people will use culture and some factors to defend themselves. Such respondents are of dictatorial ways of communicating change in this case conventional theatre.

The collected data through questionnaire reflect the aptitudes of community theatre as a tool for social change. It is the concepts' characteristics that make it different from other forms of theatre or other mediums of communication enumerate it in being effective in changing communities for the better.

5.4 INTERVIEWS

5.4.1 Interview with the social change activist

The researcher managed to interview one social activist Mr. Desire Moyo from Bulawayo who works with Victory Siyanqoba Trust. From the interview the researcher noted that performing arts have been generally used in phenomenon like social change. This is because performing arts relates well with culture and culture defines communities and community theatre is categorized under performing arts. Mr. D Moyo has been involved in social change programs from 2004 till present day. He indicated that community theatre is very effective because it reaches the peripheries in includes the rich, the poor, illiterate, the literate and people of all age groups. He also indicated that community theatre involves participation of audiences with the intension of getting to know more about who they are, what they believe in what they value and what they think concerning the presented subject. It is one unique form of theatre that allows community interventions in terms of change. It has the power of changing the way people live. The interviewee also stated that after conducting a community theatre performance, they usually assess the influences of the projects in communities they have worked with. Mr. Moyo said there is noticeable change in many communities because people take the good which is presented on stage and apply it to their lives.

However community theatre projects need financial support to keep the program going. The only limitations encountered in the projects is the issue of funds because most of the community theatre productions are donor funded and if donors stop funding community projects die a slowly

death as the many arts organization cannot survive without donor aid. He cited challenges which include the issue of theatre laws which expect theatre practitioners to register their programs with the National Arts Council of Zimbabwe (NACZ). This is a challenge in the transmission of vital information as it will take time for the NACZ to approve the programs of theatre practitioners

From the above information the researcher established that community theatre is a very reliable, credible, affordable and essential tool for social change as social activist usually relies on art to advocate for change in Zimbabwean communities. This is because the arts industry possesses many public figures that have great influence to the public. People have a tendency of hero worshipping whereby they associate themselves with some attitudes and behaviors because certain public figures recommend it or advocate for such conducts. The fact that community theatre creates a sense of unity in communities makes the concept of community theatre to be a successful tool in social change, since people will unite and fight against a common cause for the benefit of everyone in that particular community.

5.4.2 Interview with Thulani Mbambo

Due to the unavailability of Mr. Cont Mhlanga who kept on shifting appointments as he is currently working on his other projects. The researcher interviewed Mr. Thulani Mbambo who was the director of the play “STOP” and part of the audience of the play “DON’T”. In this interview the researcher noted that community theatre is powerful in delivering messages of change because it identifies the challenges through research. The director does research on the targeted communities before staging the play so as to know the norms and values of that society. This is done to avoid cultural clashes with the community members who might feel disrespected. The director also researches on what might be the causes of the challenges faced. Research will help in the structuring of the play and thereby increasing chances of its successfulness. Mr. Mbambo also cited that the other powerful force behind community theatre is that it raises people’s consciousness and that is what gets them to say out how they feel concerning what is being staged.

In the process of directing stop Mr. Mbambo argued that, the reason why the play “Stop” was successful in delivering the issue of change was that it was a conscious raising play it was fundamentally designed to bring awareness to its targeted audience that is why many characters in the play sought to find answers to their challenges than providing solutions. According to Mr.

Mambo community theatre is the best tool for social change because it makes people realize the dangers of keeping on practicing what can be harmful to the society and the other thing is that community theatre offers communities time and place to address their grievances and suggest possible solutions. In supporting this fact the interviewee drew back to the play “DON’T-UNGAQALI” and explained how the people of Bulawayo proposed sustainable solution to the problem of teenage pregnancy and abortion. He said the play was so touching and people were very aggressive in responding to the play as some proposed the total elimination of abortion perpetrators.

DISCUSSION

From the above information community theatre can be established as the appropriate and effective tool for social change. This is because it manages to break the silences in communities by giving people an opportunity to discuss what has been ignored by the communities while having a negative impact on people. Community theatre makes it possible for people to discuss issues that are regarded as taboo in communities for example sex education is one of the difficult issues to tackle in an traditional African set up because of the beliefs that teenagers should not indulge in sexual activities.

5.4.3 Interview with community members

The researcher interviewed two (2) community members one from Makokoba high density suburb and the other from Mzilikazi. The researcher established that community members largely participate in community theatre projects and they find it interesting in the sense that it entertains and educates them at the same time. Community member (1) Mr. Dlodlo from Makokoba argued that community theatre is one excellent mode of communication because it discusses social, political and economic issues that people cannot discuss on their own due to so many reasons. He gave an example of political issues, the interviewee said people of Zimbabwe cannot have critical politics discussion with the fear of being arrested but community theatre programs help them to identify and discuss political issues.

Community member (2) Mrs. Mkhwananzi responded from a different angle and said that community theatre is vital in this era because it is where and when the community elders have the time to lecture youths on some important behavior issues. This is because, unlike back then

in the ancient traditional African societies where traditional elders will give morale lessons to children and youths on behavior issues nowadays children and youths imitate foreign things that are taboo in African societies. Hence community theatre guides children in doing things accordingly and it offers the community as a whole a platform of solving issues with everyone saying out how or she view things freely. Both interviewees indicated that there is positive change after the conduction of community theatre plays in communities as children will imitate the dialogues and actions of the good characters in the play.

DISCUSSION

From the information gathered by the researcher in the interviews with the community members, it can be noted that community theatre is edutainment in the sense that it provides entertainment and education at the same time. Education that comes in an entertaining manner usually has a positive effect in people in the sense that the mind will be relaxed and this enlarges the understanding capacity of an individual. If the presented information is understood by the audiences, chances of the proposed actions to be put into practical are very high. This will result as modeling of real life characters as they will be imitating what was presented on stage. The gathered information also proves that community theatre is effective in breaking the silence on issues regarded as taboo, by providing communities with the platform of discussing such issues. Therefore it can be noted that community theatre is an effective tool for social change.

5.4.4 Interview with Film and Theatre Arts student

The researcher interviewed Kelvin Karima a Film and Theatre Arts and the interviewee pointed out crucial issues concerning the concept of community theatre. The interviewee indicated that the advantage of using community theatre is that it informs, educate and entertain and it reaches all the peripheries of life. Community theatre is easily accessible as people living in both rural and urban areas can rely on it for social change and development The interviewee said community theatre is very effective in communicating issues of change as it creates oneness in communities it dismisses the issue of social classes as everybody partake in these activities. Therefore community theatre practitioners should prioritize the concept in developing communities and promoting change. It is different from other modes of theater as it gets people to communicate what they want for the improvement of their lives and communities.

5.5 CONCLUSION

In a nutshell, the presented and analyzed data proves the fact that community theatre is functional in developing communities as it manages to change the way people think and act in the pursuits for change. This is quantified by the fact that many developing countries rely on this concept as it possesses characteristics that can achieve sustainable change. Community theatre is an effective tool as it looks at the past and shapes the future.

CHAPTER 6

SUMMARY OF THE STUDY, RECOMMENDATION AND CONCLUSION

6.0 INTRODUCTION

This chapter presents the summary of the whole research study which sought to assess the influence of community theatre in relation to social change in Matebeleland by focusing on two theatrical plays by Amakhosi Theatre Productions. This chapter also presents the researcher's recommendations to the theatre institution studied, Amakhosi Culture Centre and academic community.

6.1 SUMMARY OF THE STUDY

As noted community theatre is one concept that has contributed to the transformation and advancement of individuals and communities in Zimbabwe. The origins of theatre can be traced from the ancient African societies where grievances were aired and celebrations were conducted in an artistic manner. These include songs, dances, storytelling and role playing. Similar to any other medium of communication theatre seeks to inform, educate and entertain. The study concentrated on evaluating the influences of community theatre as a tool for social change with the foremost purpose of finding how participatory theatre (community theatre) has the ability to achieve change compared to other theatre genres. The researcher explored how community theatre builds the capacity of an individual and community members with the potential of empowering, commissioning, strengthening, encouraging, motivating and energizing.

Intellectual works of theatre scholars and theatre practitioners were reviewed in order to acquire more knowledge about the concept of community theatre and to locate the gaps and silences which were meant to differentiate this study from other any other scholar's works. In the reviewing of these works the researcher noted the potential of community theatre in changing people's perceptions is very high unlike other forms of communication. In gathering of information the researcher used qualitative content analysis as a research design as the dissertation aims at communicating behaviors and attitudes hence the research design was deployed because the study dealt with factual matters pertaining to human related matters. Questionnaires, interviews, archival analysis and case studies were used as data collection methods. The study made use of Cognitive social learning theory, Augusto Boal's theatre of the

oppressed and Paulo Freire's Pedagogy of the oppressed theory in the presentation and the analyses of the collected data.

The researcher established that community theatre is effective in changing people's behaviors, mindsets, perception and attitudes. The concept offers people a chance to express their views hence developing their interaction skills that will aid in developing communities. The interaction between the audience and the actors is essential because it creates a sense of togetherness and ownership between both the actors and the audience. Community theatre has the power to transform individuals as people tend to imitate characters that are inspiring, developed that contribute positively to the communities. The researcher also noted that community theatre contributes to sustainable change as issues that are addressed appeal to realities that experienced in many communities thereby it is easy to raise consciousness and educate people on issues that hinder development. For people to change they want their views to be heard hence participatory forms of theatre attain the targeted change in people as they tend to listen more than telling audiences what to do.

However there are certain challenges that theatre practitioners encounter in the process of using community theatre as a tool for social change. One of the challenges is the issue of funding; many community based programs are donor funded. If donor aid ceases its support stop funding theatre organizations community theatre suffers perpetually as there will not be any means to conduct community theatre plays. The other challenge is the issue of theatre laws that hinder the community theatre programs to be exercised in communities as authorities might feel threatened because of the power within arts in exposing social evils in communities.

6.2 RECOMMENDATIONS TO THE AMAKHOSI CULTURE CENTRE

The concept of community theatre is one medium of communication that people can depend on as it appeals to all people regardless of the social status and the literacy level. This is because it views people at the same level with the same capabilities and the reasoning capacities that will contribute to the transformation of communities. One vital aspect that affects community theatre programs is the issue of funding. Many of the community based projects are donor funded and if donors discontinue aiding theatre organization community theatres fail perpetually. Therefore the theatre organization must learn to generate funds that will finance community based projects so

as to keep on developing communities. The organization should find ways or means of sufficing community theatre productions.

In designing community based programmes it must be taken into consideration to promote minority languages like Tonga, Kalanga and Shangani so as to accommodate audiences of those languages than to stage plays using Ndebele, Shona and English which they consider as second languages in their communities. As this may result in them not understanding what is being communicated. Language is a vital aspect in theatre as it creates identity within and individual and consciousness is easily aroused. The other point to note is the inclusion of rural and urban lifestyles in community theatre plays such that what is presented on stage can be applicable to both rural and urban communities. This can be achieved by improving the settings and languages of the plays so as for it to be relevant and appropriate to the whole nation regardless tribe, race and gender.

Now that the world is digitalizing, the theatre organization is also encouraged to use technological means for the transmission of development related information. This will result in audiences having easy access to the community theatre plays. This will also result as an advantage to the organization even if it runs out of financial support from the government or donor aid. Recording of the plays in CDs and DVDs is fundamental as plays will be used in generations to come be it in community transformation programs or for academic purposes.

6.3 RECOMMENDATIONS TO THE ACADEMIC COMMUNITY

To all students who would like to conduct a research study of this sort it is convenient for one to first read and understand the concept of community theatre and acquire much knowledge that will assist in the process of compiling the dissertation. Reading relevant information will also assist the researcher in gaining much interest in the topic to be studied thereby increasing chances of producing an up to standard piece of work. One has to greatly consider the research design to be deployed such that the collection and analyses of information will be done in the correct manner. Much attention must be paid on the data collection methods to be used for the study as some may limit the information to be collected. One has to use many participants so as to obtain a variety of information. Relevant and applicable information from other people's academic works should be acknowledged so to avoid plagiarism. Researchers should consistently

consult supervision for guidance and apply what the supervisor offers for the successfulness of the study.

6.4 CONCLUSION

The above information is the summary of the study which describes what the researcher sought to discuss in this research study under the topic “Community theatre as a tool for social change: The case Amakhosi Productions- “Don’t – Ungaqali” and “Stop”. The chapter also presents recommendations to the theatre organization studied and the academic community. Intellectual literary works and theoretical framework presented in chapter two (2) furnished this dissertation in achieving the research objectives and in the answering of the research questions. The researcher succeeded in exploring the influences of community theatre in communicating issues pertaining social change.

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APPENDIX 1

QUESTIONNAIRES

Dear Respondent

I am Tshuma Sehliwiwe a student studying Film and Theatre Arts at Midlands State University. I am doing research study under the topic “Community theatre as a tool for social change: the case Amakhosi Productions- “DON’T- UNGAQALI” and “STOP”. I would like you to assist me with answering the questions below.

NB: This is academically related and the information you offer will be treated private and confidential.

WRITE YES OR NO IN THE GIVEN BOX

1. Is community theatre effective in addressing issues relating to the well-being of communities?
2. Do you think community theatre offers stakeholders and communities a platform to express their ideas concerning the subject matter?
3. Is there any change in people’s behaviours, attitudes and perceptions after staging community theatre plays?

IN ANSWERING THE FOLLOWING QUESTIONS FILL IN THE GAPS PROVIDED

Why do you think community theatre should be used in developing communities?

.....
.....
.....

Does community theatre produce noticeable change in your community, if yes state an example?

.....
.....
.....

APPENDIX 2

INTERVIEW GUIDE

INTERVIEW WITH SOCIAL CHANGE ACTIVIST

For how long have you been involved in social change activities?

What can you say about the use of performing arts in social change activities?

Do you think community theatre is effective in advocating for social change?

What challenges do you encounter when using community theatre in the process of transforming communities?

Do you think community theatre brings the change in targeted communities?

INTERVIEW WITH THEATRE PRACTITIONER

Can you explain the significance of community theatre as a tool for social change?

Why is community theatre mostly used in addressing challenges affecting communities unlike conventional theatre practises?

As a theatre practitioner what are you supposed to do before staging a community theatre play which you think contributes to the successfulness of the project?

What challenges do you face in using community theatre as an instrument for social change and development?

INTERVIEW WITH COMMUNITY MEMBERS

Do you think community theatre offers you an opportunity to say out your ideas concerning what is being presented on stage?

What do you think are the advantages of using community theatre in building communities?

Is there any noticeable change in your community that you think was brought about by community theatre?

What do you think can be done so as to improve communities using community theatre?

INTERVIEW WITH FILM AND THEATRE ARTS STUDENT

As a student studying film and theatre, what are the advantages of using community theatre as a means of communicating essential information that is useful in developing individuals and communities?

What advice can you give theatre practitioners who largely rely on the concept of community theatre in changing communities?