

**COMMUNICATION FOR SOCIAL DEVELOPMENT AND
BEHAVIOUR CHANGE**

The Case of Creative Center for Community Mobilization (CRECCOM)

By
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We hereby certify that this is an original work and has not been submitted in part or in full for any examination and is being submitted for examination with our full knowledge and authorization.

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Dedication

I dedicate the whole of this work to all my friends and relatives that have been supportive whenever I have shared my ideas and ambitions with them. It has not been easy to have such a wonderful combination of companions, comrades and colleagues. So many challenges and moments of expectation! The list of these friends and relatives is not too long to be mentioned; and that is what makes them special in my life.

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My gratitude also goes to the people of CRECCOM whose creative work in development kindled my interest to have them selected for my study. We usually need those who do the work for us to start talking.

Abstract

Title: Communication for Social Development and Behavior Change: *The Case of Creative Center for Community Mobilization (CRECCOM).*

This thesis attempted to reveal a communication problem that exists when communities are not involved in the design of communication messages and methods. Using CRECCOM social mobilization activities as a case study, the research mainly explored the nature and scope of participation in communication and any relationship between the degree of that participation and impact among participant communities.

In order to clearly study this relationship, I selected two CRECCOM genres; namely, Theatre for Development (TFD) and newsletters. I interrogated these genres as conceptualized and practiced by CRECCOM to clearly explore elements of community participation in their design and implementation then relate the level of participation to the impact on the ground.

The thesis establishes that in development communication, there is a gap in the studies to relate participation in communication and impact. This is done in the belief that, genuine community participation demands promotion of the people's cultural expression and goes beyond mere involvement in project goals.

Besides taking a general overview of development communication and behavior change theories, I discussed the history and theories specific to Theatre for development and Print Media. This was to outline the theoretical perspective which I took in analyzing the strengths and weaknesses of both the existing theories and the CRECCOM approach. Lastly, I outlined and discussed communities' responses as regards acceptability of the CRECCOM approaches in theatre for development and the production of newsletters. I also scrutinized working policies in the communications realm to gauge their relationship with contemporary theories of development communication and how they have been utilized by CRECCOM.

The study on Theatre for Development found that there was more understanding of project objectives, impact and sustainability in the sites where CRECCOM stayed for more days than in those where it stayed for fewer days. This was because there was less participation of the communities in the latter. With that variation, it was concluded that the level of participation is directly related to impact. However, exploratively, there were also problems in the sites where CRECCOM stayed for more days. This indicated that there was great room for improvement as regards the whole conceptualization of Theatre for Development at CRECCOM e.g. the nature of the TFD plays and 'strategies and aesthetics' of involvement. The most important thing is to make the TFD process organic by involving the communities themselves at all levels. This can be supported by a new trend in the theory of TFD. On the other hand, CRECCOM fails to achieve effective behavior change as it emphasizes on a social change approach which

mobilized people as a community as opposed to motivating and mobilizing them as individuals.

The study on newsletters discovered that community responses reflected on policy and conceptual failures committed by CRECCOM. For instance, the policy advocates for a community media which the newsletter is not. This hardly achieves relevance and attraction for a defined community. Aesthetically, the communities' responses also reflected CRECCOM's failures to ensure accessibility, usability and applicability which all indicated that the paper had a pro-literate bias. None of the people acknowledged that the newsletter achieved impact in their community. Because what the paper lacks are elements related to community involvement, e.g. the need for community media, the study concludes that the needed impact was not realized due to poor participation of the intended communities.

On participation in primary school education, I have discovered that the policy is not in line with the current thought on communication theory. This has promoted functional participation which is not sustainable. On media, CRECCOM has failed to effectively implement the proposed communication policy which calls for community participation.

Having obtained the results, the picture that emerged pointed to the conclusion that when communities are not effectively involved in the formulation/designing of messages and methods of communication, there is resistance; making the

communication strategies ineffective. The problem of poor participation in communication has been a result of poor theory and policies on the one hand and poor practice on the other.

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CHAPTER ONE: INTRODUCTION

1.1 BACKGROUND

Malawi, a landlocked country in southern Africa, is one of the 10 countries most affected by AIDS worldwide. The first case of AIDS was diagnosed in 1985. Since then the HIV epidemic has taken its toll on the country with staggering statistics. By 2005, Malawi was estimated to have a 14.2% HIV/ADS prevalence. An estimated 0.9 million adults and children of a population of only 12.3 million in Malawi were living with HIV by the end of 2003. According to the 2005 statistics, there are approximately 70,000 new cases of AIDS each year in Malawi, and approximately 110,000 new infections each year. AIDS is a leading cause of death with more than 80,000 deaths annually. Approximately 400,000 children have lost parents to AIDS¹.

After the discovery of the cases of AIDS, the government of Malawi responded by implementing a blood-screening policy and a strategy for health education about risks and prevention. During the 1990s, Malawi began to conduct activities in surveillance, HIV counseling and testing, home based care, behavioral change, control of sexually transmitted infections and research. In 1998 a review of government strategy showed mixed results. Although community awareness reached about 90%, behavioral change

¹ U.S. Agency for International Development (USAID), *Health Profile: Malawi HIV/AIDS*, February 2005, www.usaid.gov

was limited and HIV continued to spread². For instance, there was high level of sexual activity among young people and 60% of the sexual acts were unprotected³.

The government of Malawi created a National AIDS Commission (NAC) to coordinate the national response, and in 2000 the government released a National Five Year Strategic Plan. It is however sad to note that despite these initiatives, there seems to be a problem in terms of strategic responses in HIV & AIDS communication on the ground. For instance, in September 2003 one NGO planned to mount their ‘Theatre for Development’ outreach performance at Ntaja Community Secondary School in TA Kawinga of Machinga district. Its message was targeted at the youth. They also wanted to use cinema and pose questions on HIV/AIDS to their clients before distributing condoms to them. Just as the practitioners set up their gadgets (Public Address systems and banners), ready for performance, one Muslim sheikh in the area appeared with a group of young men, vandalized part of the equipment, burned the banners and dispersed the gathering crowd. Insults thrown at the NGO included: “*Foolish people! Get out of here*” and “*Dywakuwagula!*” (‘This is taboo!’/‘forbidden’). The sheikh and his group claimed that these implementers had for long brought local culture to shame through their messages and that they were misleading the youth of Malawi⁴.

² U.S Agency for International Development (USAID), Ibid

³ National Survey of Adolescents , *Adolescent Sexual and Reproductive Health in Malawi*, Lilongwe, Occasional Report No. 24, 2006, p.8

⁴*Zonal Report from the Community Development Advisor (CDA) and Primary Education Advisor (PEA), Ntaja zone, Machinga District, MESA Field Worker Workshop, 2004, February 6th-13th.*

When in 2002 the Population Services International (PSI) in Malawi launched the Chishango condom, adverts were on air and billboards. As a label on the condom cover, there was a photo of a young lady with part of her thigh exposed. What followed was unprecedented. Many boards were vandalized by the public to erase the picture of the woman. The Malawi National Assembly, in response to public opinion, passed a statement to veto the use of such advertising⁵. Since the incident, no proper research has been conducted to gauge the magnitude of acceptability by both the urban and rural communities.

The Malawi Education Support Activity (MESA) was a project implemented by the American Institutes for Research (AIR) and co-implemented in Malawi by the Creative Center for Community Mobilization (CRECCOM), SAVE the Children-US, and the Malawi Institute of Education (MIE). The project aimed at improving Educational Quality through ‘Teacher Professional Development’ (TPD) and community mobilization in addressing critical social issues like HIV and AIDS. Field workers from the Community Services and Education Ministries were involved in the training and mobilization of community leaders and teachers to take up an active role towards the prevention and mitigation of HIV and AIDS. During one review and re-planning exercise in Kasungu district (November, 2004) the Field workers strongly cited community resistance to the messages for behavioral change; especially those communicated through

⁵ Story retrospectively reported by Nsapato L.D, *Chishango Defies Odds*, Blantyre, Nation Publications, 2nd July, 2002 , p.1

print and electronic media. While all the 44 field workers acknowledged the grassroots disagreement on the way messages are communicated to the communities, on average, they estimated the rejection at 73%⁶.

On the other hand, while CRECCOM has performed thousands of Theatre for Development plays in Malawian communities, little has been done to thoroughly track down the level of community acceptance and acknowledgement of the communication strategy. It remains to be seen whether the form of the TFD plays performed has really been indigenous, or whether there is any rigorous relationship between the form and the impact as regards behavioral change and sustainability of community initiatives. More importantly, it still has to be established whether there is community acceptance of the forms. Burchfield and Kadzamira in the 1996 study focused on TFD as a tool for outreach and acceptability of the messages. The form was not interrogated. On the other hand the study recommended that TFD was costly and the Social Mobilization Campaign (SMC) approach had to be reviewed. They proposed that other non-costly forms like radio programs and role model utilization be employed.⁷ This entails that there is a gap in academic insight on the practice of TFD. While the researchers had no TFD background, they reviewed CRECCOM's activities in this area. Another study was done by

⁶ CRECCOM Report, *Review & Re-planning-November, 2005*

⁷ Burchfield S. A, Kadzamila E.C, Malawi GABLE Social Mobilization Campaign Activities, *A Review of Research and Report on Findings of KAP Follow-up Study*, Creative Associates International Inc, 1996, pp. 59-60

Chimombo and Kadzamira around the year 2000.⁸ This study was an overview of projects on educational quality and community participation in Malawi. The research only aimed to get insights on the methodologies used and their impact. The methodologies were not theoretically analyzed with the communities to gauge their conceptualization and acceptability.

The cases mentioned above reveal some existence of a communication problem. The problem may first lie on how the communicator understands the concept of communication and secondly on the ideological underpinnings and theories that influence the communicator in the practice of communication. On the other hand, the clients of communication strategies may have problems of perception which may hinder their reception of messages.

The question this paper attempts to answer is whether involvement of communities in the formulation/designing of messages and methods of communication has direct or indirect influence on the community's acceptability of those messages and methods and the resultant project impact on the people. In doing this the research interrogates both theory and practice to gauge the degree of participation in them and how that relates to community acceptability and impact.

⁸ Chimombo J.P , Kadzamila E.C, *Community Sensitization and Mobilization Study*, Center for Social Research and Training, University of Malawi. This is an undated document. It was a Research Report submitted to Oxfarm for the Civil Society Coalition for Basic Education.

Hypothetically the research posited that when communities are not effectively involved in the formulation and implementation of messages and methods of communication there is client resistance and misunderstanding; making the communication strategies ineffective.

1.1.1 Chapter Breakdown

The paper is organized into four chapters. The first is an Introduction Chapter. This covers the background information to the problem, literature review, objectives and rationale of the study, ‘research design and methodology’ and the theoretical framework.

The second chapter is on Theatre for Development. The chapter covers the theoretical context of Theatre for Development before discussing the research findings on Theater for Development as practiced by CRECCOM.

The third Chapter is on Print Media. This, like the TFD chapter, gives a theoretical context of print media before discussing the findings on the CRECCOM newsletters.

The fourth chapter, which is the final one, gives a conclusion to the study and recommends an appropriate approach to Theatre for Development and print media at CRECCOM and in Malawi.

1.2 LITERATURE REVIEW

I have separated my literature review into two domains by looking at overviews regarding ‘HIV & AIDS Behavioral Change Communication’ and ‘Communication for Social Development’. This is mainly because in as much as ‘HIV & AIDS Communication’ could be viewed as an area within social development, the phenomena has broadened; engendering its own theories, separate from those of ‘Community Participation in Social Development.’

1.2.1 HIV & AIDS Behavioral Change Communication

In a research done by the International Development Research Center (1997) it was envisaged that the goals of an AIDS prevention program for adolescents was to reduce HIV/AIDS through adoption of safe patterns of behavior. Before the era of HIV/AIDS, the most pressing concerns of uncontrolled adolescent sexual behaviors were pregnancy, teenage motherhood, and accompanying mortality rate due to induced abortions. In response, various school based sex education projects were initiated and a decrease in teen pregnancy was documented⁹.

In all the four countries studied; Zambia, Malawi, Uganda and Kenya, the governments identified HIV/AIDS education as an important strategy to control the spread of the pandemic among young people. The common approach in all the four countries was ‘family life education’ which emphasized on general health and physiological development. One of the challenges reported by the project was that there was reluctance

⁹International Development Research Center, 1997 (Ca, 3), unpagged Electronic E-Journal., idrc.caHOME

to discuss condoms, contraceptives and provision of services to the young people through youth programs¹⁰. It was not reported why the NGOs went ahead despite the sensitivity of the materials. The study is silent on communication tools as it only assessed HIV & AIDS issues. My research actually purports to answer that question.

Klepp in 1994 said some school-based programs in Malawi and Tanzania increased HIV/AIDS awareness amongst adolescents and to a lesser extent promoted health behavior. The programs aimed at reducing the risk of HIV infection and to improve tolerance to those infected and affected by HIV and AIDS. Local teachers were trained for one week before implementing the program for 2-3 months. Posters on HIV messages were produced and children discussed HIV/AIDS in youth clubs. It is reported that the children who attended the program gained more knowledge about AIDS and were more tolerant to individuals with HIV/AIDS. However, the program had no effect on their attitude towards sexual intercourse¹¹. This study is silent on how these messages were developed. What is required is to analyze the level of participation in message creation and implementation so that we can finally appreciate its effect on the attitude towards sexual intercourse i.e. the relationship between participation in communication and impact.

In Dlodlo's study of 1992, what was highlighted as a constraint to HIV/AIDS knowledge acquisition and behavioral change was that teachers expressed lack of adequate knowledge to teach sexual issues to adolescents. They found it difficult to identify culturally appropriate words to describe various body parts and matters related to

¹⁰ International Development Research Center, Ibid

¹¹ International Development Research Center, Ibid

sexuality. They also worked under cultures that inhibited public discussions on intimate matters¹². The questions here are: whose responsibility was it to find the ‘appropriate words’? To whom would/will the words be ‘appropriate’? My claim is that if communities are involved in the creation of those words and proper methods of discussing the intimate matters, those inhibitions will not exist. Dlodo’s study did not analyze the process of message creation for community acceptability.

Renitha Rampersad has studied trends of behavior change communication where he says the 'Beyond Awareness' campaign which became a reality after the RSA’s government's basic HIV education campaigns (1998-2000) was designed from the perception that national mass-media campaigns might inform people, but seldom have much effect in changing behavior. 'Beyond Awareness' was a multi-media campaign targeted mainly at young people. They produced and supplied materials and resources for small organizations to use in different contexts, and promoted the free National AIDS helpline which started in 1992 as part of the initial AIDS awareness initiative.¹³ He narrates the case of the ‘Soul City’ campaign as one example.

The Soul City project, which was introduced by a number of different funders, was designed to educate and empower people to make better choices about their personal health. It used radio, print and television, aiming to reach a wide audience. They used

¹² Family Health International (July 1995) AIDS Captions 1995; II: 2.

¹³ Rampersad R., *HIV/AIDS and Corporate Social Investment in South Africa: Investigating Communication Strategies*, Durban, Durban University of Technology, pp78ff

drama and soap operas to disseminate their message in their first series which was broadcast in 1994. Their material has also been broadcast in many other parts of Africa as well as Latin America, the Caribbean and South East Asia.¹⁴

I see this kind of study as mere evaluation of the programmatic approaches. It does not interrogate the methodology in using specific channels of communication. For instance, the study does not analyze aesthetics of participation in the print media that was utilized during the campaign. This gap is what needs to be filled by this research.

In *The Clash of Voices*, Chinsinga reports of communities' resentment of policy based interventions. The messages from the implementers in the communication of the Safety-Nets agenda were viewed as wounding the cultural expectations of the people of Nsanje, Chikwawa and Thyolo¹⁵. While this study was important in that it revealed client disagreement in the communication process, what was not done was to analyze the process of developing those messages as regards community involvement. Such an analysis would enable conceptual development of communication strategies based on contemporary theories of participation. This study seeks to take a step by step analysis of the process of message creation to evaluate areas of strengths and weaknesses while answering to the hypothesis that it is the level of community involvement in the creation of those messages and methodologies that decides the level of impact.

¹⁴ Rampersad R., Ibid

¹⁵ Chinsinga B., *The Clash of Voices: Community Based Targeting of Safety Nets in Malawi in Social Policy and Administration*, Volume 39, Issue 3, Zomba, June 2005, pp. 284-301

From 1990, GTZ, in partnership with the Ministry of Health in Malawi was involved in AIDS projects: One in Blantyre and the other in a rural community of Liwonde. As a result of the IEC activities, six drama groups were involved and they regularly (once a month) performed plays in villages and schools. The plays focused on the prevention of HIV/AIDS. Members of the drama groups included the youth as well as adults in the communities. The drama groups were trained by actors from big theatre companies in Blantyre, like Kwathu Drama Group, very famous for its comic drama throughout the country. A total of 36,000 people attended drama performances in the first 6 months of 1994. The project had an in-built evaluation strategy that involved a weekly discussion with community members to assess the acquisition of knowledge¹⁶.

Despite the intensive campaign, the Project Officer made an observation that they have not seen a decline in adolescent pregnancies, implying that the youth were still practicing unprotected sex. Initiation ceremonies were important in initiating sex among girls in this region of Malawi. What is interesting to note here, is that the Project Officer is alluding the failure of behavioral change to initiation ceremonies. The ceremonies have been shown to have a more significant role in educating the youth than did have the drama performances. My argument here is that initiation ceremonies are mostly guided by performances. In this case, there are two performances in conflict; and one wins. The one that wins is the one that is inherent in culture. The academic question therefore should be: To what extent should the cultural expression be utilized to resist that conflict? The GTZ report does not outline the processes that were involved in creating the drama messages

¹⁶ Alfred Sauka Mwangalawa, Program Officer, GTZ-Liwonde, Malawi

and performing them. Definitely this is because their emphasis was mainly on project goals and outputs as opposed to being an enterprise of evaluating communication strategies. While believing that similar phenomena might be occurring in other NGOs, this research will answer the question of the levels of participation of community members to ensure that cultural expression is effectively promoted.

1.2.2 Communication for Social Development

Among many development practitioners and other academics, TFD is highly appreciated for the development role it plays by making people participate in different issues that affect their lives. In this case what is usually appreciated is the participation in discussions and not in the form of expression. In *Using Theatre in Development*, Tim Prentki and Claire Lacey discuss that Theatre has been used in community development in various ways. These include the use of theatre as educational propaganda, use of theatre for encouraging participation, theatre for advocacy and the use of drama as therapy.¹⁷ In educational propaganda governments and NGOs may use theatre to deliver messages in a ‘top-down’ approach. For example, a development agency or community group may use a play encouraging the use of solar cookers as a means of preventing deforestation. In encouraging participation, Theatre for Development can encourage active participation from people whose voices are not normally heard in the community. Stories are used to help people express their understanding of what happens to them in

¹⁷Prentki T, Lacey C.(nd), *Using theatre in Development*, www.tearfund.org

their daily lives. These stories can encourage real participation. Theatre for development turns private, individual stories into public, collective dramas. Advocacy Theatre can provide a way for the audience to participate in the issues raised. It can have a much greater impact than other forms of advocacy. Theatre can challenge people who may be able to respond to and take action about the issues raised. And lastly, Therapy Drama can be used as therapy to help people deal with trauma and emotional problems.¹⁸

The study of Prentki and Lacey is based on the functional role of Theatre for Development. What is lacking here is an analysis of the actual form of the art that is used during such development activities. Participation of culture has to be in the participation of the people's own form of expression. While Prentki and Lacey note that the local communities contribute stories to the created plays, my argument is that this is not enough. What needs to be studied is the dominance of their story in the drama created. On the other hand, the story belongs to an individual as opposed to a society. What needs to be studied further is the contribution of the cultural expression of the society as a whole.

A number of success stories have been documented as regards the participation of villagers in discussions during drama performances. In Cambodia, theatre was used to address the increasing risk of HIV and AIDS; particularly among young people in rural villages. At the start of the project it was found that even though villagers knew a lot about HIV and AIDS, they felt unable to talk openly about it. Comedy is one of the most popular communication forms in Cambodia. So it made sense to involve local

¹⁸ Prentki T, Lacey C Ibid

comedians, who play a key role in their communities, in a participatory theatre project that built twenty performances around villagers' life stories. Workshops included a lot of improvisation and role playing which helped the comedians and the villagers explore key issues around HIV and AIDS. During discussions that accompanied the performance, it was found that even the lowest-priced condoms were too expensive for the villagers. Villagers said that if they were going to use condoms they would have to be cheaper. For the implementers, this underlined the point that changing behavior is not a simple linear process but depends on the cultural, economic and political situation.¹⁹

Since 1999, Save the Children (UK) Office for Southern and Central Asia Region has been promoting the use of TFD in its work with children, young people and workers in southern and central Asia. The objective is to ensure that voices of children, young people and workers can be incorporated in the designing and implementing of programs that affect their lives.²⁰ It is reported that in these interventions, TFD has ensured that communities and children are active participants not as passive recipients of information. This encourages community ownership and participation.

In the two evaluations above, what recurs is the same problem of not examining the dynamics of involvement in the TFD plays in terms of facilitation and dominance of the cultural form. Neither do the studies relate about beneficiaries' appreciation of the forms and sustainability of the results.

¹⁹ *Theatre for Development: opening up Dialogue*, Exchange Lunchtime Discussion, 1 July 2003, 2000-2005 Exchange, London, UK, <http://www.healthcomms.org/>

²⁰ The Communication Initiative, *Theatre for Development*, August 2002, www.ci.org

In Malawi, the Creative Center for Community Mobilization (CRECCOM) is a fully fledged Malawian NGO whose mission is ‘to address the acute constraints of lack of effective community involvement and participation (ownership) which most communities face in addressing their own and the country’s development needs’ ²¹. Theatre for Development and Mass Communication are two of the major tools that are utilized for the sensitization, motivation and mobilization of communities to assume an active role in implementing different development endeavors.

After the implementation of the Girls’ Attainment of Basic Literacy Education (GABLE) pilot project in 1996, Burchfield and Kadzamira did a review of the TFD research and baseline data on Knowledge, Attitudes and Practices (KAP) regarding girls’ education in Malawi. The review mentioned that TFD research was conducted to identify problems and concerns about girls’ education in each village in order to develop messages that could be incorporated into plays performed in *that* village. This information was intended to assist Social Mobilization Campaign (SMC) staff in understanding many of the constraints highlighted in the KAP baseline study as well as uncover additional concerns not previously identified.

²¹ The Creative Center for Community Mobilization (CRECCOM), *CRECCOM as an NGO and its Operations*, Zomba, CRECCOM-Publications, 2005, p.1

Ten students from Chancellor College participated in the research. These students were not theatre majors, but came from a variety of disciplines, ranging from law and sociology to education. The students received training in data collection techniques by the Theatre for Development Director, Chris Kamlongera and the SMC Field Coordinator, Zikani Kaunda. It was reported that the TFD troupe spent three to four days in the village, collecting information that would lead to a deeper understanding of the different cultural patterns and ways of conceptualizing life situations related to girls' education. Troupe members participated in daily routines of the people. Through these activities, the troupe engaged into dialogue with members of the community to understand their perceptions of issues related to girls' education. In 1998 Zikani Kaunda wrote a comprehensive report about the GABLE project and described the TFD process almost in a similar way as was reported in the 1996 review by Burchfield and Kadzamira. What is lacking is an intricate study of TFD as a communication tool. There is no study that has been done to evaluate the performance aesthetics of TFD to gauge the level of community participation. My research will respond to that need.

There is also a gap in terms of the relationship between the TFD processes and impact (especially impact in terms of communities' understanding of messages and sustainability of initiatives). For instance, in 1999 the World Bank through African Resources Trust funded CRECCOM to implement a Community Outreach Project around Liwonde National Park. The project aimed at building a working relationship between the park authorities and surrounding communities to ensure that the communities contributed to

the preservation of the park while at the same time benefiting from it. The project was worked against baseline findings that the surrounding communities poached from the park and were, in return, battered by park scouts. In the community it was rumored that women were raped and some men killed and dumped in Shire river or ‘had their bodies sold to Chinese traders of men’s organs.’²² There is not enough land for the surrounding communities and so women fetched fuel (firewood) for the households in the park. Due to limited land, poaching became the Income Generating Activity for men. The little that was grown by men was destroyed by elephants that broke the electric fence and invaded the villages. On the other hand some villagers also stole the wire and sold it to make added income.

After utilizing its model on Social Mobilization Campaign (SMC),²³ CRECCOM documented a number of successes in the Eastern Bank where the project was implemented. Cases of poaching were reported to have been reduced as women and men ventured into alternative IGAs that provided them alternative economic activities. A group of women once applied for a grant to open a baking business. Committees (with women in key positions) were formed to regulate how best to harvest from the park, e.g. fishing and collecting firewood, with proper procedures discussed by the authorities. For once in the history of the park, one Group Village Headman managed to catch a man who cut 20 meters of the fence wire and handed him over to authorities.

²² The Creative Center for Community Mobilization (CRECCOM), *Community Outreach Program Evaluation Report*, Zomba, CRECCOM Publications, 1999, p.7

²³ The SMC- Conceptual Model utilizes participatory approaches like Theatre for Development, Training for Transformation, Participatory Monitoring and Evaluation e.t.c

The above mentioned project sounds very successful such that it may appear contradictory to criticize the strength of TFD as utilized by CRECCOM. However, it is very important to note that these success stories are stated in project reports. There has not been any academic study that scrutinized the mode of TFD as practiced by CRECCOM. The questions that still need to be answered are whether the ordinary villagers felt ownership of the park, whether the involvement of women in IGAs was an organic decision from the 'indigenous communities' during the facilitation process of TFD and the degree at which the participation related to sustainability of the initiatives. These questions can only be answered through an academic study of the TFD processes that are implemented by the organization. In Gambia women were involved in IGAs as a process of empowerment. It was believed that after being empowered, women would be able to buy environmental friendly equipment that would use fewer trees for fuel. However, the empowerment led to men's laziness, resulting into women being abused by men. The initiative was therefore not sustained²⁴. What needed to be studied was therefore, the level of participation facilitated by the communication strategies. Similarly, in the case of CRECCOM, a study of this nature needs to be done. This research will explore the unreported communication problems during community involvement.

CRECCOM is the only local NGO which has been funded by the European Union and has a Private Voluntary Organization (PVO)²⁵ status with the United States Agency for

²⁴ SADC Center of Communication for Development (SCCD) , *Participatory Rural Communication Appraisal; Starting with the People*, Rome, SCCD & FAO, 1998, pp 1ff

²⁵ The PVO status makes NGOs privileged that they can actually be requested for proposals by the donor. See *CRECCOM as an NGO, CRECCOM, 2005, p.1*

International Development. It is sad to note, however, that while the organization represents best practices in Malawi, there is little rigorous research as regards development communication by the NGO. Most of the studies have been done by Chancellor College undergraduates. For instance, in 2002 Chayala reports of a sustainability crisis in a Social Mobilization Campaign for Educational Quality (SMC-EQ) project by CRECCOM at Chinyama village in Southern Malawi. Here, six months after a Theatre for Development (TFD) activity, community members were unwilling to fulfill their promised action plans²⁶. Their comments indicated that CRECCOM might have imposed plans on them. However, Chayala did not study the actual TFD plays in terms of facilitation so that we could conclusively relate the level of participation to 'impact and sustainability'. To what extent are NGOs really responding to the question of participation and involvement of communities in an informed and honest manner?

In her study of the Project for Health and Sanitation Education (PHASE) project, Tracy Brownlee-Greaves says a participatory structure is, in itself, not sufficient for 'success'. She observes that personal motivation, leadership and vision of participants are fundamental to project success and that there are instances within a project where participation is inappropriate or possibly detrimental to the overall success of the campaign. She concludes that the notion within participatory theory that participation means a horizontal flow of involvement, communication and power is inadequate.²⁷

²⁶ Chayala, Elita Thokozani, *An Evaluation of Methodologies of Theatre for Development: a Case Study of Creative Center for Community Mobilization (CRECCOM) at Chinyama*, BA (Humanities) Long Essay, University of Malawi, Chancellor College, 2002

²⁷ Brownlee-Greaves T.J. (nd), *A critique of forms of participatory development and communication: PHASE (Project for Health And Sanitation Education)* (SN)

PHASE involved teachers and learners in the process of developing materials for school sanitation and health. When speaking in appreciation of vertical methods of communication Tracy is referring to the authoritative stance that the donor had over the project and that which the teachers had over learners. This she says was necessary for project success.

What I find lacking in this research is an intricate study of the steps of involvement. The researcher analyzed participation on macro level processes i.e. she reports that the learners were involved in Hart's steps on children participation i.e. problem identification, mapping the issues, investigating the problem, 'analyzing and interpreting the data' and 'action and evaluation'.²⁸ The research does not probe on possible cases of manipulation that might have existed as teachers facilitated the process. This could only be done through an intricate small-steps study of the processes and the messages developed. On the other hand the research does not address issues of sustainability in relation to participation. Therefore, while Tracy's research is important in that it informs us of the needed caution when appreciating participatory communication, it does not fully address that participation in communication so that we can fully appreciate its impact.

²⁸ Hart, R. A.. *Children's participation: The theory and practice of involving young citizens in community development and environmental care*. London: Earthscan,, 1997, p.93

Overall, there is a study vacuum in terms of the levels of participation facilitated by communication tools and the sustainability of initiatives (impact) in relationship with those levels of involvement.

1.3 RESEARCH OBJECTIVES:

Main Objective: The research mainly explores the nature and scope of participation in communication and any relationship between the degree of that participation and impact among participant communities.

Specific Objectives

By the end of the study the following tasks had to be achieved:

- *Identify* messages for a specific project and methods used to deliver those messages: The research would firstly identify project objectives and specific messages that were meant to be understood by the targeted/participant communities. Secondly, it would discover the methods that were utilized by the implementer to achieve effective delivery of those messages. An understanding of the methods would be the first step towards discovering the forms of communication tools.

- *Gauge* the level of understanding of the messages by the targeted communities: After identifying the specific messages the research was to evaluate whether the communities understood the messages in a way that they were meant by the implementer. This would clearly reveal a communication breakdown that might have existed during the process of communication.

- *Evaluate* the effectiveness of the messages and methods on the targeted communities: The effects of the messages on the communities would be measured through identification of the initiatives that resulted from the communication that took place. These initiatives had to either be related to the objectives or indicate that they were indirectly linked to the communication process that took place.

Evaluation of the methods of communication would be done through analyzing how the method responded to existing theory and how communities responded to it. This would assist to judge whether it was the theory or practice that was viewed as appropriate or inappropriate for those communities.

This evaluation was to be done on two levels. The first was a desk analysis of the methods to see whether they were participatory according to theory. The second was to understand how communities perceived those methods.

- *Critically review* existing policies on communication and show the extent to which they are used in community mobilization campaigns: Because government and civil society practice usually emanates from policy, the research had to

synthesize the strength of existing policies in relation to evidence based theory of participatory communication. By doing so, it would be feasible to conclude whether what needed to be revised was practice, policy or the theory itself.

1.4 DESIGN AND METHODOLOGY

1.4.1 DATA GATHERING

The research utilized both quantitative and qualitative methods. This was in the belief that while qualitative methods would highlight feelings and facts, the quantitative approach would strengthen those in terms of representability.

1.4.1.2 The Quantitative Approach

This served to measure the communities' acceptance of the approaches and the messages.

The tools that were used were:

Questionnaires: These contained questions which explored how messages were grasped by the intended communities. This was measured against the stipulated meanings of the 'producers'/hosting organizations. On the other hand structured questionnaires assisted in quantifying the proportions of people according to effectiveness or acceptability of the messages.

The quantitative approach uses data in figurative representation and aims at measuring the degree at which a phenomenon exists.²⁹ In this case the degree of phenomenon was on frequency of acceptability of messages and approaches.

²⁹ Cf. Berger A.A, *Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches*, Thousand oaks, London, New Delhi, Sage Publications, Inc, 2000, pp13ff

1. 4.1.3 The Qualitative Approach

The qualitative approach was used to capture data which is not figurative. According to O'Connor, in qualitative approaches, data can come in the form of words, images, impressions, gestures, or tones which represent real events or reality as it is seen symbolically or sociologically³⁰. The tools utilized were as follows:

Semi-Structured Questionnaires provided space for explanations to obtain an in-depth analysis of issues according to the respondents. These issues included reasons for justifying certain approaches as appropriate or inappropriate. (Ref. Attachment 1)

As discussed by Cristina del Barrio, a semi-structured interview minimizes the hierarchical situation in order that the subject feels comfortable talking with the interviewer. An interview script is used, consisting of a set of questions as a starting point to guide the interaction. Nevertheless, as the aim is to capture as much as possible the subject's thinking about a particular topic or a practical task, the interviewer follows in depth the process of thinking by posing new questions after the first answers given by the subject. Consequently, every interview can be different from another.³¹

Focus Group Discussions were also conducted to get deep analytical insights into the issues. For instance, evaluating the communication methods in a group would be different

³⁰ O'Connor T., *Qualitative Social Science Research Methodology*, 2006, <http://www.apsu.edu/oconnort>, p. 1; cf. Berg, B. *Qualitative Research Methods for the Social Sciences*. Boston: Allyn & Bacon, 1989, pp 1ff.

³¹ del Barrion Cristina, *The Use of Semistructured Interviews and Qualitative Methods for the Study of Peer Bullying*, Madrid, University Autónoma de Madrid, 1999, www.trmnetworkprojects

from evaluating them individually. Groups discussions are full of dialectics (conflicts) inherent in personal differences which when communicated give room for deeper understanding and building of a strong point of view.³²

Informal interviews were conducted with the implementers (CRECCOM) to solicit their ideas on the underlining conceptualization of the project under study. Characterized by a lack of structure or control in an informal interview, the researcher recalls conversations and writes these down afterwards.³³

This served to explore the intended objectives and the communication strategies and tools used. The tools/methods assessed were Theatre for Development and Newsletters. As opposed to formal interviews, the informal interviews were deliberately chosen to avoid bias which would have resulted from over-sensitivity on the part of the implementing team.

Collection of Official Documents, from the field and the project office, was done to track down indicators of impact. These included reports, photos, publications and recordings of TFD performances. Impact in this case meant the initiatives that the communities embarked on after they were mobilized. It is different from project outputs which would include the number of activities conducted or the people reached. Impact means that after having attained the desirable outputs (project deliverables), the communities were expected to change behavior and take up action. Those initiatives taken are the indicators of impact.

³² Cf. Krueger R. A, *Focus Groups. A practical Guide for Applied Research*, Newbury Park: Sage Publications, 1988, pp. 51-71 and 91-105.

³³ Coastal Services Center-National Oceanic and Atmospheric Administration (nd), *Interviewing Tools*, www.csc.noaa.gov/mpass/tools_interview.html

Official documents also assisted in finding out some concepts which CRECCOM utilized when implementing different projects. These documents included project reports and materials from training manuals. These documents contain concepts since they describe processes and their justifications. They are these justifications, and actually the way the process was conducted, that explain an underpinning ideology that is influencing the whole approach.

O'Connor categorizes this approach within what he terms 'Secondary Analysis'. This is the use of independent data originally compiled by another person for other purposes than the one the present researcher intends to use it for.³⁴ The independence of this data ensures that there is no respondent interference.

1.4.2 RESPONDENTS

The first cohort was that of officials from CRECCOM. These were 3 top management team members and 1 officer who were informally reached for comments. The MESA project had a total of 5 top management team members and 3 officers. For purposes of easy reference this was termed as the *Implementers' Cohort*. The managers were selected to be part of respondents because they contributed towards project conceptualization and management of implementation operations, while the officers had great practical experience since they were the ones attached to field work. Information from these two levels (managerial and field operations) was useful since it provided data on conceptual and practical levels.

³⁴ Connor T, Ibid

The Second Cohort was the *Beneficiaries' Cohort*. This was intended to reach the communities and it assisted to verify the impact and acceptability of the objectives and the communication strategies and tools.

The TFD Study involved four schools where performances were carried out. These schools were Mpalangwazi (Machinga North), Kayuni (Machinga North), Mpombe (Machinga East) and St. Therese (Machinga Central). Based on the degree of problems in those areas and the size of the population, CRECCOM, accompanied by district heads of departments, did the selection of the sites for TFD activities. For instance, Machinga North is the biggest part of the district because central Machinga (the district assembly structures) borders Zomba a few kilometers to the South. This made Machinga North have more schools. In this study, two of the schools (Mpalangwazi and Kayuni) were where CRECCOM conducted TFD for 8 days at each one of the sites. The other two sites (Mpombe and St. Therese) were where TFD was conducted for 3 days at each site. This was done to assess different levels of participation in the different sites and how the levels of participation related to impact. It was assumed that the number of days was related to levels of participation and the resultant impact. *Attachment 2 contains tables indicating outreach for the person to person interviews and FGDs.*

The Newsletters Study involved taking one of the papers into the field to be assessed by the targeted groups. The same respondents that were reached during the TFD study were

exposed to the Newsletter Analysis. As such, the questionnaire had two sections; one for the Theatre for Development and the other for the Newsletters.

There was no deliberate effort to select people according to literacy or illiteracy. This was done voluntarily because the newsletters are issued to the communities without a clear stipulation on whether they will reach literate folk or not. In other words, if the ratio of literates to illiterates was 3:7 in the research, then the CRECCOM paper has a 100% probability of reaching a 3:7 ratio of literates and illiterates in the community. *Tables 2.i and 2.ii of Attachment 2 gives details of respondents according to categories of literacy levels.*

Focus Group Discussions (FGDs) were conducted in all the schools. The same process of selection (mentioned above) was replicated with only a slight difference that there were 10 respondents in each group of respondents. Men and women were put in separate groups to promote participation during discussions. The same was done with boys and girls. With authorities, there was no separation according to sexes because the number of females was 'naturally' minimal to achieve the required figure for an FGD. In these discussions, respondents answered questions on both the TFD and newsletters. These were questions related to acceptability of the tools that were used to disseminate project messages (objectives) or mobilize communities. Teachers were not involved in FGDs because they were few in numbers. After being involved in person-to-person interviews, the remaining figures were not adequate to form an FGD.

1.4.3 DATA MANAGEMENT AND ENTRY

To ensure efficiency and accuracy in data collection and entry, two research assistants were deployed. These were undergraduate students who have studied Theatre for development with the Department of Fine and Performing Arts of Chancellor College. These assistants were briefed on the ‘Research Objectives’, ‘Techniques for Data Collection’ and the ‘Tools Utilized in the Study’.

To ensure perfection of entry and simplicity of analysis, responses were entered right away after an enquiry. At least 9 respondents were reached per each day of the research activity. This means for person-to-person contact there was an outreach of 3 interviewees per interviewer. For quantitative entry, the responses were entered into SPSS on the very day. For qualitative entry, the responses were also on the very day entered into a template that was created for that purpose. The template prepared the entry of the responses according to the different groups and site. This meant all repetitive responses were easy to note as the table was being filled on daily basis. (Note that ‘daily basis’ here does not mean the days were consecutive).

1.4.4 DATA ANALYSIS

Segregation of Responses According to Groups of Respondents and Themes: All the responses were categorized according to stratified groups of respondents and themes attached to the subject. This was to enable implementers strategize on particular interventions targeting particular groups of society.

Quantification of Responses: Quantification of data was done through the Statistical Package for Social Scientists (SPSS). What was actually done in this package was the distribution of frequencies and percentiles according to different themes of the research. In the TFD study, this was mainly done to indicate differences in acceptability of the messages and methods according to different forms of TFD, while in the Newsletters' study, it was done to differentiate acceptability according to different categories of people in terms of literacy levels.

Desk Research/Analysis was done to evaluate the actual tools that were utilized by CRECCOM e.g. the newsletters, copies of TFD sketches and tapes of performances. Extracts were ripped from these documents and evaluated according to the relevant theme and theoretical perspective. Other official documents like reports and training materials were also studied and relevant extracts were taken for evaluation.

1.5 THEORETICAL FRAMEWORK

My theoretical framework has been demarcated into two domains. The first one is a framework on development communication, while the second one is on communication for behavior change. This is mainly because this study is about ‘Communication for Behavior Change and Social Development.’ While HIV & AIDS communication theories were developed mainly to achieve behavior change, development communication theories were developed to achieve social development in broad. However, though broad in their own scope, ‘development communication theories’ and ‘HIV & AIDS Communication theories’ do have a meeting point: Most of the ‘HIV & AIDS Communication theories’ have implicit or explicit legacy from the ‘development communication theories’.

1.5.1 COMMUNICATION FOR SOCIAL DEVELOPMENT

The question of participation for outstanding impact has a great prejudice on ensuring involvement of the ‘less privileged masses’ in development endeavors; and the debate about this popular involvement has passed across decades. This research endeavor greatly quests for genuine involvement of communities; and therefore theoretically supports the concepts of *Another Development*, which has been the recent one so far.

Development approaches fall into three main historical frameworks; namely, the *Modernization/Dominant Paradigm*, the *Alternative Development* and the *Another Development*³⁵

During the *Modernization Paradigm*, the communication approach was top-down. It was assumed that there were those who had the knowledge and those who did not have it. Innovations had to be imposed on the people. Schramm (1971) called this kind of approach the *Bullet Theory*, while Berlo (1960) referred to it as the *Hypodermic Needle* and De Fleur (1966) termed it as the *Stimulus Response Theory*³⁶. The effect of the message had to be the same on a subject. These had a paralyzing connotation and therefore assumed that the respondents were passive recipients. An all-powerful media had to impress ideas of defenseless minds. It had to persuade people towards an effect³⁷.

During the *Alternative Development*, there were five main interrogations based on the ethical perspective of development. These were about the definition of development, the level at which development is designed, the people determining acceptability or unacceptability, the people reaping the benefits of development and those bearing the risks and finally, the moral implications at the policy making level.³⁸ I will explain the first two interrogations because I see the succeeding ones as mere extensions of the two.

³⁵ Melkote S.R, *Communication for Development in the Third World; Theory and Practice*, New Delhi, Newbury Park, London, Sage Publications,1991, pp. 67ff

³⁶ Melkote S.R, Ibid

³⁷ McQuail D. & Windhal S, *Communication Models for the Study of Mass Communication*, London, Longman, 1981, Second Edition 1993; cf S.R Melkote, Ibid

³⁸ Melkote S, Ibid, pp 176 - 227

On the definition of development, which was the first interrogation, it was envisaged that the previous criteria for measuring development took a Euro-American bias. The individuals' cultural, mental, physical, psychological and spiritual attributes had therefore to be holistically considered. The second question was the level at which development was being conceptualized and executed. Needs and methods were previously determined by those who controlled the state. These were the satellite community who reaped the benefits while the locals bore the risks. It was therefore advocated that political decisions had to be well informed through grassroots participation to prevent misery and suffering.³⁹

The use of traditional media was recommended. Social change needed to allow new ideas and throw away those that were redundant. The gap that existed between the elite and the 'proletariat' had to be bridged through that. This would allow for an egalitarian definition of benefits and risks. The use of edutainment was highly recommended and satellite broadcasting had to be made accessible to villagers. The idea was to make messages simple and entertaining for the rural 'masses'.

Another Development was a further advancement of the Alternative Model. Just like the Alternative paradigm, the underlining perspective was that the 'modernizational' (Positivist Instrumentalist) approach was lacking in that it was more quantitative than qualitative. At the macro level nations had to set their own priorities. The idea of community participation was interrogated at a higher level. In operationalising participation Melkote says the *participation-as-a-means to an end approach* could be seen along a continuum: ranging from attempts at mobilization of a populace to cooperate in development activities to *empowering* the people so that they articulate and manage

³⁹ Melkote S, Ibid

their own development. In *participation-as-an-end*, the people may not be expected to participate in identifying the problem and designing a development program. In such situations, participation by the people is very shallow, reduced to a process whereby people are externally manipulated to serve the ends of the authorities in charge of such programs.⁴⁰

It is simple here to deduce that in using communication as an end the aim is to promote those cultural expressions that communities use and make them media for articulation of social concerns; while in using it as a means, the cultural expressions are just mere symbols used by the implementer to enhance his/her goals. Cultural expressions are just a mouthpiece of alien objectives. During this paradigm, communities did not only have to be sensitized, motivated and mobilized, but had also to be empowered. Their culture was no longer an obstacle to development but a hub to the same. NGOs came to assist government in addressing that heavy duty and in the quest of ensuring a really organic participation, there was a sensitive approach towards addressing concerns of more vulnerable groups in the community. Issues of gender were highly emphasized during project design and implementation. Another Development closely studied participation and through its dissecting of the community itself, discovered that there were also other 'elites' among the oppressed victims (the villagers). These would further frustrate the participation-mission. Participatory research was therefore one tool highly emphasized by

⁴⁰ Nair, K.S & White S.A, March,. *Participation is the Key to Development Communication. Media Development: Journal of the World Association for Christian Communication*, Connell, 1987, 34, 340. **cf.** Dormody T. J., Sutphin H. D., *Student/Teacher Participatory Interaction, Motivation and Satisfaction During Group Problem Solving*, New York, Journal of Agricultural Development, 1991, pp. 2ff

Another Development. This aims at unearthing issues from the communities for an informed decision and action either by implementers or the communities themselves.

1.5.1.1 Models of Participation during the 'Another Development' Era

In ensuring a bottom-up approach many models have been developed by a number of theorists during the phase of *Another Development*. The main agenda was to do away with cosmetic participation. Almost all the theories depart from the freirean understanding of pedagogy. Freire developed his model of education and consciousness raising among rural adults in which he argued that 'we simply cannot go to the workers - urban or peasant - in the banking style, to give them 'knowledge' or to impose upon them the model of the 'good woman or man' contained in a program whose content we have ourselves organized. Many political and educational plans have failed because their authors designed them according to their own personal views of reality, never once taking into account (except as mere objects of their action) the woman/man-in-a-situation towards whom their program was ostensibly directed'.⁴¹ His model influenced the birth of other theories like REFLECT and Participatory Rural Appraisal (PRA). The oppressed illiterate communities had to participate using symbols and other simple forms of media and their needs had to be considered before any development endeavors were implemented⁴². The Participatory learning and Action (PLA) succeeded the PRA. While

⁴¹ Freire P (1979), *Pedagogy of the Oppressed*, Redwood Burn, London, p.66; cf. C. Fritze, *The Theory of Paulo Freire*, www.stclares.ca, p.6 cf. J.A Sparks, *Paulo Freire, Education as Radical Political Transformation*, Grove City, Grove City College, 2007, pp.3ff

⁴² The Communication Initiative, *Family Tree of Theories, Methodologies & Strategies in Development Communication: Convergences and Differences*, 2005, www.ci.org,1-3, cf. The Communication Initiative, REFLECT Theory: Strengthening People's Capacity to Communicate, July 2003, www.ci.org, p.1

both PRA and PLA emphasize on prioritizing the realities of the poor and the most disadvantaged as equal partners in knowledge creation and problem analysis, there are minor differences between the two techniques. Most important with PLA methods is the changing *from appraisal to learning* and hence moving away from the use of participatory methods as an extractive process by outsiders to a sustainable learning process involving different stakeholders as equal partners. This means the donor, the government and the beneficiaries need to be on the same level. PLA also emphasizes clearly on the importance of *relating learning to action*; incorporating program and policy improvement as an integral part of the learning process⁴³

Participatory theories considered necessary, a redefinition of development communication. One set of definitions stated that it meant the systematic utilization of communication channels and techniques to increase participation in development and to inform, motivate and train rural populations mainly at the grassroots.⁴⁴

From the definition above we get a glimpse that while propaganda theories seek to enlighten, participatory theories seek to inform. Agunga takes it further in saying ‘communication means a process of creating and stimulating understanding as the basis for development rather than information transmission’⁴⁵. Stimulating here has a reflection

⁴³ Mayoux L., *Participatory Methods, 2005, E:E-Journal*; cf. Chambers R., *The origins and Practice of Participatory Rural Appraisal*, World Development , 1994a, 953-969; Narayan D., Srinivasan L., *Participatory Development Toolkit: Materials to Facilitate Community Empowerment*, 1994, Washington, World Bank. [www.;learning.org](http://www.learning.org)

⁴⁴ Agunga (1991), **cited in** The Communication Initiative, Ibid

⁴⁵ The Communication Initiative, Ibid

to Paulo's approach which was termed as 'Dialogical Pedagogy' in his *Pedagogy of the Oppressed*.⁴⁶ It defined equity in distribution and active grassroots participation as central principles. Communication should provide a sense of ownership to participants through sharing and reconstructing of experiences.

Lori and Cindy Hanson in *Transforming Participatory Facilitation* talk about prerequisite steps for participatory facilitation. These are categorized as *the Building of Relationships of Reciprocal Trust, the Shifting of Power* and *the Discovery of Spiritual Dimensions*.⁴⁷

In *Building Relationships of Reciprocal Trust*, the Hansons, quoting Freire, note that "the majority of educators learn in an educational system dominated by didactic teaching methods that assume that the learner is an empty vessel to be filled with information and that the teacher is the transmitter of knowledge. As facilitators or educators we often repeat this pattern and consequently, participants or students become objects instead of subjects of learning." Participatory leaning/education challenges this kind of relationship.

Participatory facilitators embark on a personal learning journey with the courage needed for self-discovery and personal change. When commitment to learning and self-discovery join with skill in using participatory techniques, educators can engage in

⁴⁶ Freire P., Ibid

⁴⁷Hanson L, Hanson C., *Transforming Participatory Facilitation: Reflections from Practice*, 2001, www.iied.org, pp. 29-31

reciprocal learning with students, can fuel the growth of mutual trust, and in the process can lay the foundation for work towards lasting social change.

In *Shifting the Power* the Hansons first refer to Burke (et al.) who says power issues and inequalities are inherent in any educational processes and are obstacles to establishing full participation and authentic relationships. These must be checked by the participatory facilitator right from the onset of training programs as the advertent/inappropriate use of power interferes with an atmosphere of trust and safety on which growth centered approaches rest.⁴⁸ The Hansons point out three important elements towards this decentralization i.e. *the changing of roles and structures, the shifting of the control of information, and the discovery of spiritual dimensions.*

What capsulates *the Changing of roles and structures* is the assumption of multiple roles by the facilitator. He has to be a facilitator-participant. Usually the dilemma of knowing ‘how much and when to lead....is compounded by the fact that most people come from organizations where well-defined hierarchies and centralized decision-making, rather than group leadership....are rules rather than exceptions.’⁴⁹

The task of destructuralisation is very challenging. Participants can experience discomfort by the change to a less structured learning environment. A lack of prescribed structure can be perceived as an apparent lack of leadership and direction. Participants can feel confused by the facilitator’s refusal to spell out specific objectives of learning

⁴⁸ Burke et al.,1991 **cited in** Hanson and Hanson, Ibid

⁴⁹ Bhasin N., *Transforming Sector Reforms in India*, New Delhi, papers.ssm.com, 1991, 13

activities so that they know ‘what to look for’. Their confusions are made worse by the inevitable silence while waiting for someone to start, to point out the relevance of something said or done, or to sum up an exercise. Eventually, however, participants do find resources within themselves to make sense of the situation and to define the meaning behind the experience. Most often, as a result, the uncomfortable silences and apparent leadership vacuum turn from confusion into a vital learning experience.

Discoursing on the role of the theatrical facilitator, Boal sees the participant in the rural community as an oppressed person who does not have a voice and has to be persuaded to speak through the *self*-humiliation of the facilitator and the raising of ‘the esteem of the participant’. While doing this the participant has to be allowed to use his own symbols of expression which are experiential and meaningful to him.⁵⁰

Transparency is another important element in ‘Shifting the Control of Information.’ Quoting Starhawk the Hansons say ‘if there is a perception that some individuals have information needed by others and are not sharing it, then trust cannot be established and individuals cannot feel safe.’⁵¹ Yet it is trust in each other and in the process that assists people through unfamiliar moments. Creating clarity around issues of information involves opening up ourselves as facilitators, making ourselves vulnerable and becoming transparent in our methods.

⁵⁰ Paraphrase of A. Boal, *Theatre of the Oppressed*, Canada; Pluto Press, 1979

⁵¹ Starhawk T (1997) **cited in** Hanson and Hanson, *Ibid*

In *Discovering Spiritual Dimensions*, Jacque and Dillman say vulnerability, confronting risks, trust, cooperation, passion and patience are essential spiritual dimensions of both facilitation and learning. They should be considered as important to develop as the skills and techniques for assessment, planning, implementation and evaluation. Discovering spiritual dimensions will be possible when we commit to deconstructing our practice, and redefining our relationships with learners.⁵² This psychotic understanding should have great legacy of the three Christian theories of participation/democracy. These are the Consent, Participatory and Defensive theories.

Consent theories are an extrapolation of what O'Donovan has termed as 'dual appointment' theory according to which both divine and human appointment are required for the proper institution of political authority⁵³. In this analogy, we see God as a participatory facilitator with acute vulnerability to accommodate the human will.

On the other hand Participatory theories endorse the principle of popular election as one expression of the general human potential or responsible freedom, and in more modern terms; *self*-development. This is a more advanced Christian theory of participation because it is questing for an organic or maximum level of participation where the will of the people is the will of God. In project circles this could be translated into the understanding that the goals and objectives of the participants are the ones that decide the nature of learning. *Does this declare the facilitator redundant? To a great extent, yes.*

⁵² Jacque and Dillman (1997) **cited in** Hanson and Hanson, *Ibid*

⁵³ O'Donovan J.L, *Political Authority and European Community: The Challenge of the Christian Political Tradition,* Scotland, Scottish Journal of Theology, 1994, p. 47

Because s/he has to know that s/he is a participant. In participatory learning everybody is a ‘facilitating-participator’.

Defensive theories are Marxist. They argue for ‘human potential for goodness as a necessary check on the unavoidable tendency of sinful holders of political authority’.⁵⁴ Human action here comes as an antithesis. This theory is lacking because it assumes an already empowered community. But empowerment comes through participation, methods through which could be the aforementioned.

It is important that I also hint on the ‘Participatory Anthropic Principle’⁵⁵ because of its strong philosophical base in matters of participation. It has often been remarked by physicists and chemists that the universe is very sensitively tuned to allow life to exist. As Hoyle, in 1983, pointed out, if certain physical and chemical constants were just a fraction out of their observed values, life should never have arisen. There is, for example, an ordinary series of coincidental physical conditions which led to the high cosmic abundance of the element carbon, the basis of life.

According to the cosmologists, the universe began as a quantum fluctuation in the limitless void. In the absence of an observer, the evolving universe remained a ‘multiverse’- a coherent quantum superposition of all logically possible states. It is the

⁵⁴ Mott S.C., *A Christian Perspective on Political Thought*, Oxford, Oxford University Press, 1993, pp. 15ff, 157

⁵⁵ *The Participatory Anthropic Principle*, 2005, <http://home.btclick.com/scimah/> pp.1-3

interaction of those states ('in other words participation') that produced the observing life; and therefore the multiverse collapsed into one possibility.

What is mostly attractive in the quantum theory is that life itself is a result of participation. This elevates participation into a natural phenomenon and sanctifies any Marxist resistance to all social forces refusing to be part of this nature. It also espouses a horizontal relatedness of interacting 'individuals'/states. The 'good result' should be a consequence of mutual interaction.

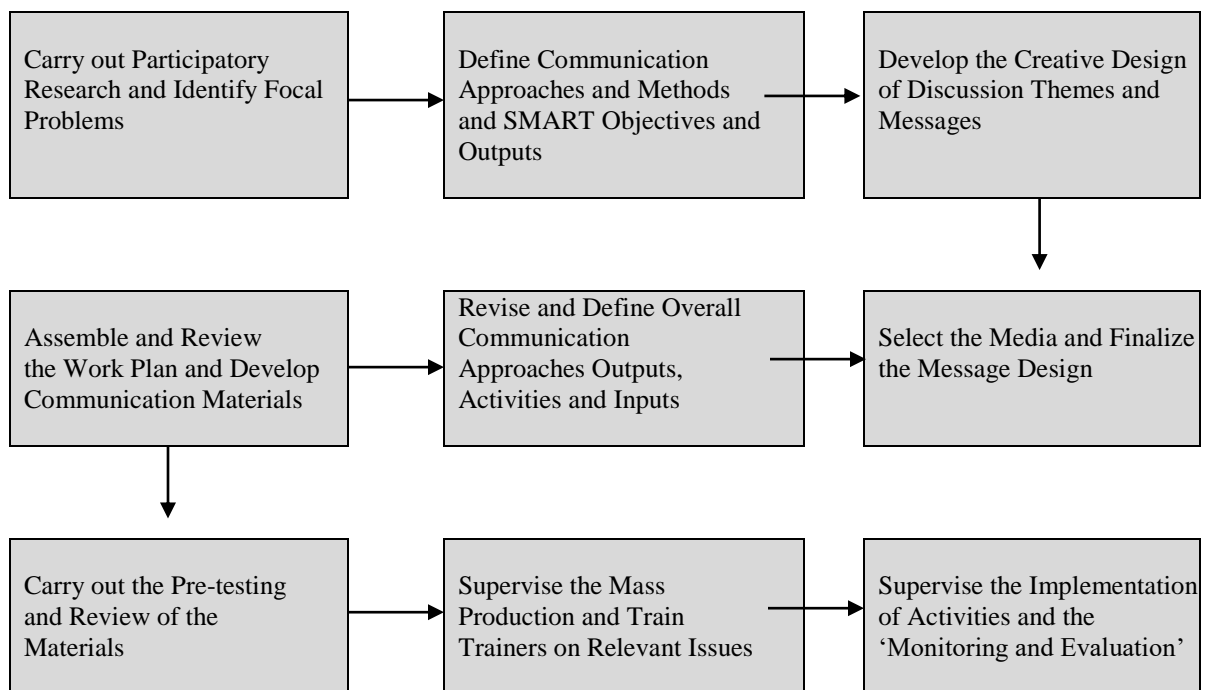
While involving the people, Participatory Research is a very strong tool and it demands an educational process for the participant in the research as well as the researcher and there is a conscious commitment of the researcher to work for the cause of the community. Thus, traditional scientific principle of neutrality is rejected in this research⁵⁶. It is important here to mention that conscious commitment and resistance of neutrality should not be confused with enlightenment. Researchers may fall into the trap of enlightenment (irresponsible sensitization) while claiming conscious commitment. It is still the question of 'when and how to say what.' For instance during a TFD or workshop, if information giving precedes participants' contributions, it closes them up and researchers/facilitators merely turn into 'enlighteners'.

Lastly, I will discuss the 'Participatory Rural Communication Appraisal'; not only because it is the most recent model, but also because it directly addresses the question of participation in communication and not just participation in development.

⁵⁶ S. Melkote, Ibid

The 2004 Participatory Communication Strategy Design (PCSD) is one handbook developed out of the theories emanating from the concept of ‘Another Development’. The book stipulates steps that have to be observed to ensure effective participation by rural communities. They are parts of these steps that are going to zero down the conceptualization of how community participation has been achieved. Table 1 is an extract of the PCSD design in 2004⁵⁷. All the Communication Strategy Design (CSD) steps have to be carried with the beneficiary community.

Table 3: Basic Sequence of Participatory Communication Strategy Design



NB: SMART= Specific, Measurable , Attainable, Realistic and Time-bound.
The steps have been compressed for the purposes of the concept of this thesis.

⁵⁷ SADC Center of Communication for Development, *Participatory Rural Communication Appraisal*, Rome, SCCD & FAO 2004, p. 9

All the models discussed above, seek to highlight the idea of the mutual-horizontal relationship between the facilitator and the participant for effective and sustainable results. In all organic involvements with communities, it is not only necessary but also mandatory that there has to be an organic acceptance of the life of the indigene. The indigene knows himself better and can deliberate about his processes and consequences better than anyone else. It is very important to note that while accepting the indigene holistically, there will be moments of surprise that raise fears in the ‘facilitator’ because the input of the indigene has gone far beyond the ‘facilitator’s’ expectations. By accepting the culture of the ‘local’, which is holistic, we are making a brave claim that we can accommodate that estrangement.

The concept of *Another Development* and models developed from its legacy will be instrumental in my measurements and operationalisation for two major reasons.

- Top-down modernization approaches have proved failure over the centuries and the *Another Development* advocated for bottom-up approaches
- While many organizations claim to use the bottom-up approaches there seem to be many differences in terms of the level at which they practically use the principles. The use of this model to evaluate project methodologies will challenge the practitioners both in terms of theory and practice and therefore recommend positively for the acknowledged approaches.

1.5.2 HIV & AIDS COMMUNICATION FOR BEHAVIOUR CHANGE

Behavior change for an HIV free society is what has become a recent concern for many development practitioners in the health realm. While this research recognizes behavior change as one of the areas of concern besides social development, I will discourse on some theories of behavior change in HIV & AIDS communication to create a working ground for analysis of documents and practices under study.

In providing an informed working context, the UNAIDS in 1999 gathered a number of theories and models that were either implicitly or explicitly utilized by different HIV/AIDS prevention interventions. These theories were put in four domains. The first were those theories that focused on individuals, the second were those that were social in nature, the third were structural and environmental and the fourth were transtheoretical models.⁵⁸

In a later work the John Hopkins Center for Communication Programs developed a field guide for designing a health communication strategy in which it is mentioned that there is no stand alone theory of communication just as there is no stand alone tool for the same.⁵⁹ What to me this suggests is that we can have a set of theories being implemented simultaneously. If this is a set of theories as are currently postulated in behavior change,

⁵⁸ UNAIDS, *Sexual Behavioral Change for HIV: where have theories taken us?* Geneva, Switzerland, 1999, pp. 6 - 12

⁵⁹ O'Sullivan, G.A., Yonkler, J.A., Morgan, W., and Merritt, A.P. *A Field Guide to Designing a Health Communication Strategy*, Baltimore, MD: Johns Hopkins Bloomberg School of Public Health/Center for Communication Programs, March 2003, pp. 3ff

the approach will definitely advance a modernization agenda in behavior change. What I suggest in this section is a way of blending the behavior change theories with the concept of *Another Development* to ensure that informed people are changing in their own desired patterns.

Theories that Focused on Individuals were the *Health Belief Model*, the *Ideation Theory*, the *Social Cognitive (or Learning) Theory*, the *Theory of Reasoned Action*, the *Stages of Change Model*, the *AIDS Risk Reduction Model* and the *Emotional Response Theory*. The 1950s *Health Belief Model* held that for an individual to change s/he must have some six elements which are the perceived susceptibility to a particular health problem, perceived seriousness of the condition, belief in effectiveness of the new behavior, cues to action (e.g. witnessing deaths), perceived benefits of preventive action and understanding of barriers to taking action. *The Ideation Theory* refers to new ways of thinking and the diffusion of those ways of thinking by means of social interaction in local, culturally homogeneous communities. Recent sociodemographic literature has identified ideation and social interaction as important determinants of fertility decline. This perspective amounts to a shift from macrolevel structural explanations to microlevel decision making explanations of demographic change⁶⁰. *The Social Cognitive (or Learning) Theory* premises on the fact that new behaviors are learnt either by modeling the behavior of others or by direct experience. The theory focuses on the importance of

⁶⁰Kincaid, Figueroa, Storey, & Underwood, 2001, Cleland, 1985; Cleland et al., 1994; Cleland and Wilson, 1987; Freedman, 1987; Tsui, 1985, Bongaarts and Watkins, 1996; **cited in** O'Sullivan, G.A., Yonkler, J.A., Morgan, W., and Merritt, A.P. A, *Field Guide to Designing a Health Communication Strategy*, 2003, Baltimore, MD: Johns Hopkins Bloomberg School of Public Health/Center for Communication Programs, Appedix1,p 3.

roles played by vicarious, symbolic and self-regulatory processes in psychological functioning and looks at human behavior as a continuous interaction between cognitive, behavioral and environmental determinants.⁶¹

The Theory of Reasoned Action is similar to the health belief model but adds and focuses on the role of personal intention in determining whether a behavior will occur. That intention is a function of two basic determinants: attitude (towards the behavior) and ‘subjective norms’ i.e. social influence. *The Stages of Change Model* developed in 1990s by Prochaska and DiClemente stipulated six stages through which an individual would achieve changed behavior. The individual moves from ‘not considering change of behavior’ (pre-contemplation stage) to ‘recognition of the need to change’ (contemplation stage). ‘Thinking about Changing’ (preparation) characterized the third stage which was followed by the Action Stage. Being consistent in the new behavior was the Maintenance Stage which was succeeded by the Relapse; a stage characterized by slipping-ups. After the relapses the individual would finally achieve an Extinction; a moment when s/he has totally changed. This last one (Extinction) was later on called a seventh stage. The *AIDS Risk Reduction Model* was developed by Catania (et. al) in 1990 and it utilized constructs from the Health Belief Model, the Cognitive Theory and the Diffusion of Innovation Theory to describe the process individuals (or groups) pass through while changing behavior regarding HIV risk. The model identified Behavior Labeling, Commitment to Change and Taking Action as three stages involved in reducing risk for HIV transmission. In the first stage, knowledge about HIV transmission, perceived HIV

⁶¹ Bandura A. (1977) in *JOURNAL: Psychological Review*, Stanford University 1977,191 - 215. cf, Bandura A., *Social Learning Theory*, Stanford: Stanford University, 1977, viii, 247

susceptibility, as well as aversive emotions influence how people perceive AIDS. The commitment stage is shaped by four factors: perceptions of enjoyment, self-efficacy, social norms and aversive emotions. Again, in the last stage, aversive emotions, sexual communication, self-seeking behavior and social factors affect people's decision-making processes. Programs using this model influenced the individual's decision to reduce risk through perceptions of enjoyment or self-efficacy and provided clients' support to enact change, for example through access to condoms.⁶² *Theories of Emotional Response* propose that emotional response precedes cognitive and attitudinal conditions. This implies that highly emotional messages in entertainment would be more likely to influence behavior than messages low in emotional content⁶³.

The individual focused theories have the major criticism that they do not take into account the influence of society in behavior change. However, away from that criticism my view is that they are at the core of modernization. Because they have been developed by change agents who prescribe indicators of success in the projects of health (e.g. family planning and HIV/AIDS) the theories design ways of how to appeal to individuals without accepting their power to reject or modify the donor-expected indicators of healthy behavior.

⁶² Cf. Catania J, Kegeles S & Coates T., *Towards an Understanding of Risk Behavior: An AIDS Risk Reduction Model*, San Francisco, University of California, 1990, pp. 53-72

⁶³ Clark, 1992; Zajonc, 1984; Zajonc, Murphy, and Inglehart, 1989 **cited in** O'Sullivan, G.A., Yonkier, J.A., Morgan, W., and Merritt, A.P. A, *Ibid.* p.5

Social Theories and Models included the *Diffusion of Innovation Theory*, the *Social Influence and Social Inoculation Model*, the *Social Network Theory* and the *Theory of Gender and Power*.

The *Diffusion of Innovation Theory*⁶⁴ describes the process of how an idea is disseminated through a community. There are four essential elements which are innovation, its communication, the social system and time. People's exposure to a new idea, which takes place within a social network, or through the media, will determine the rate at which various people adopt a new behavior. People are most likely to adopt new behaviors based on evaluations of the idea communicated to them by other members whom they respect.⁶⁵ Kelly explains that in HIV/AIDS communication, opinion leaders adopt and endorse a new behavior upon others; and therefore they are the ones to be first reached. The *Social Influence* or *Social Inoculation Model* suggested the educational approach of exposing the young ones to social pressures while teaching them to examine and develop skills to deal with these pressures. This is because the theory conceived that young people engage in behaviors including early sexual activity partly because of the general societal influences, but more specifically from their peers.⁶⁶ In teaching self-assertiveness, therefore, the model relied on teenagers slightly older than participants to present factual information, identify pressures, role-play responses to those pressures and discuss problem solutions. The *Social Network Theory* looks at social behavior not as an individual phenomenon but through relationships, and appreciates that HIV risk behavior

⁶⁴ Rogers, 1983, **cited in** UNAIDS, Ibid

⁶⁵ Kegeles, 1996, **cited in** UNAIDS, Ibid

⁶⁶ Howard, 1990, **cited in** UNAIDS, Ibid

directly involves two people.⁶⁷ With respect to sexual relationships, social networks focus on both the impact of selective mixing (i.e. how different people choose who they mix with) and variations in partnership patterns (length of partnership and overlap). Programs utilizing this theory (like in the concept of the ‘bridge populations’) investigate the composition of important community networks, the attitudes of those networks towards HIV and whether those networks provide support to behavior change. The *Theory of Gender and Power* on the other hand particularly addresses the wider social and environmental issues surrounding women; such as distribution of power and authority, effective influences and gender specific norms within heterosexual relationships.⁶⁸ This helps investigate how a woman’s commitment to a relationship and lack of power can influence her risk reduction choices.⁶⁹

While these theories responded to the influence of society, the major fault I observe is that this society was studied in a way that the results would assist the implementer to achieve his/her objectives. For instance, the steps of behavior adoption that are discussed in the *diffusion of Innovation* are only meant to inform the implementer that the desired behavior (of the donor/implementer) will be achieved with patience. It does not predict that the resultant behavior could be a different one.

⁶⁷ Morris, 1997, **cited in** UNAIDS, Ibid

⁶⁸ Connell,1987, **cited in** UNAIDS, Ibid

⁶⁹ UNAIDS, Ibid, cf. Di Clemente, *Power and Attitudes in Relationships Among a Sample of Low-Income, African-American Women: Implications for HIV/AIDS Prevention - PAIR - Statistical Data Included*, New York, National Institute of Mental Health AIDS Office, 1995, p.5ff

Structural and Environmental Models argue that sexual behavior can be seen as a function not only of individual and social but of structural and environmental factors as well.⁷⁰ These factors include civil and organizational elements as well as policy and economic issues. Among these are the *Theory for Individual and Social Change or Empowerment Model*, the *Social ecological Model for Health Promotion* and the *Socioeconomic Factors Model*. The *Theory for Individual and Social Change or empowerment* asserts that social change happens through dialogue to build up a critical perception of the social, cultural, political and economic forces that structure reality and by taking action against forces that are oppressive.⁷¹ Empowerment should increase problem solving in a participatory fashion, and should enable participants understand the personal, social, economic and political forces in their lives in order to take action to improve their situation.⁷² Werner in 1997 says feelings of powerlessness which can come from lack of skills and confidence, have to be cast off. The common struggle against ethnic oppression, economic exploitation, political repression or foreign intervention is what builds necessary confidence. Interventions using empowerment approaches must consider key concepts such as beliefs and practices that are linked to interpersonal, organizational and community change. Intervention activities can address issues at the community and organizational level such as central needs the community identifies and any history of community organizing among community members. The theory prescribes including participants in the planning and implementation of activities.

The *Social Ecological Model for Health Promotion* is somehow holistic. This asserts that patterned behavior is determined by intrapersonal factors, interpersonal processes,

⁷⁰ Carael, 1997, Sweat, 1995, Tawil, 1995, **cited in** UNAIDS, Ibid

⁷¹ Parker, 1996, **cited in** UNAIDS, Ibid

⁷² Israel, 1994 **cited in** UNAIDS, Ibid

institutional factors, community factors and public policy. Intervention activities should range from skills development at intrapersonal level to mass media and regulatory changes at another level.⁷³

These models have one major problem that they do not stipulate coherence of interventions but rather quickly suggest a holistic approach. While the holistic approach is appropriate, what should be considered is a gradual process towards that holistic implementation. Without this, ‘holisticism’ will inaugurate a bullet approach towards behavior adoption. One clear instance of the bullet approach in this model is the mentioning of mass media. Rapid use of mass media will confuse organic development of ideas by individuals and small communities. This is because mass media ‘brands/positions’ a prescribed behavior in the minds of a people without considering their individualistic and ‘homogenic’ characteristics and threats. Therefore, this cannot be implemented simultaneously with individual-focused interventions. My argument here can be balanced well with Tomaselli’s anthropological insight of ‘othering’:

“Indigenous groups, generally affirmatively imaged anthropological *subjects* in the modern era, become decentred and irrelevant, de-authored, discursive anthropological *objects* for consumption in the post-modern era. They are at the mercy of a new form of mass-mediated, confetti-like, post-scientific gaze, entertainment for post-industrial readers and audiences. Some of these readers are located within the academy”⁷⁴.

⁷³ Laver, 1998 Cited in UNAIDS, Ibid, cf. *Ecological Model for Health Promotion: Formal and informal social network and social support systems*, hlth.tamu.edu

⁷⁴ Tomaselli, K, *Appropriating Images. The Semiotics of Visual Representation*, Hojbjerg: Intervention Press, 1996, P.18

Therefore, the paradigms chosen by the media or academics depend on whose interests in society they are serving. To ensure proper checks and balances, selection of specific images and meanings has to be biased towards those who benefit because they have collective historical connotational meanings behind every image portrayed.

To conclude, let me say that I am not arguing in total denunciation of modernization. People are always becoming modern. We may still need approaches of modernization but what matters is appropriate placement so that we balance between theories of social empowerment and those of behavior change. For instance, we may need sensitization to come as a first approach. When people get sensitized they then need to choose whether to adopt a new behavior or not. This is when empowerment theories will come into play. Empowerment means that people should be allowed the right and opportunity to reject or change themselves in a unique way they wish. The behavior change theories will follow after this. If BCC theories come after social empowerment, we are not going to make behavior change a propagandistic agenda. We are going to have a ‘people’ that modernizes itself. For instance, in the prevention of HIV we may want a community in the lower shire to stop practicing the fisi⁷⁵ while the communities themselves may wish to practice the fisi using a condom. It is only through empathetic listening to these communities, with an honest use of empowerment theories, that we will accept that community decision as a positive step towards behavior change. When these people are being empowered, it is important to note that we are not just involving them on cognitive

⁷⁵ Fisi is a practice in the lower shire which makes a reproductive man to have sex with a woman whose husband is impotent. It is criticized on grounds that it proliferates HIV

level to decide for themselves, but more importantly we are involving their indigenous forms of expression which they will utilize in their cognitive participation.

While we are re-adopting the modernistic approach of thinking in behavior change interventions, we should re-think it in a way that perfectly blends it with the theory of Another Development. The entry point in this should be that people will perfectly ‘modernize’ themselves (in their own right) after effective sensitization.

1.6 RATIONALE

Poor project conceptualization or bad practice would have undesirable consequences on both the community and government. NGOs in Malawi and the world over are using government and donor funds. If their practice is uninformed or misapplied it means funds are being misused. Informing the practice of these NGOs is instrumental in that these funds will be used to the advantage of the local community.

On another level, inadequate theory and policy may also be the root causes of poor practice on the ground. While professionals need to derive practice from stipulations of theory and policy, the responsibility of academics is to ensure that those theories and policies are contemporary and evidence based. Therefore this study strives to:

- Enlighten the implementers and others in the same field about some of the challenges of the utilized methodologies as perceived by their subjects.

- Provide modes of behavioral change communication suggested by the communities themselves.
- Recommend integrated (hybridized) modes of communication between those suggested by the communities and those by the professional/expert implementer.
- (In the long run) Achieve effective communication for behavioral change and social development.

The research also becomes very useful as it addresses the academic concern of involving communities in communication strategies. Some research on participation has been done and little has been on participation in communication per se; namely the involvement of communities in the creation of messages and strategies of communication. This research opens a chapter of academic dialogue which will at the end of the day yield massive intellectual developments.

Personally this thesis assisted me develop competencies in academic and practical research and reporting/dissemination. This competence will be utilized in different research activities that will develop the academic discipline and people's lives in future.

CHAPTER TWO: THEATRE FOR DEVELOPMENT

In this chapter I will discuss the relationships between theories of Theatre for Development and the actual practice by CRECCOM. On the theory of Theatre for Development, I will reflect on previous arguments stated by different exponents and lastly give my perception as regards the concept of TFD. It is this perception that will drive my analysis of the findings on the CRECCOM practice. After this, I will discuss on the outcomes of the CRECCOM practice of Theatre for Development as viewed by the beneficiary communities. This outcome will be in terms of the perceived impact and analysis of the processes from the communities' perspective. These responses will help evaluate the whole process of conceptualization and practice.

2.1 THEORETICAL CONTEXT

Definitions of Theatre for Development by different exponents have minor differences in emphasis and perspective, but share one thing in common: The realization that African forms of art are indispensable prerequisite for Theatre for Development. It is my aim to first review some definitions of TFD before I discuss its stages of development in Africa. This will create a working ground on how experts have looked at Theatre for Development and how their perspectives have contributed to the shaping of its practice across the decades.

Chris Kamlongera in his PHD Thesis says Theatre for Development is being developed as one of the ways of helping masses in Africa to come to terms with their environment and the onus of improving their lot, educationally, politically, economically and socially.⁷⁶

I concur with the last part of this description where he says people ‘come to terms with their environment and the onus of improving their lot.’ This means that Theatre for Development is there to bring about progress. This progress is in a holistic sense. What he does not outrightly mention are the words ‘psychologically’ and ‘technologically’. In short, by improving their lot, it means improving their culture. And culture means everything; including science.⁷⁷

However, I have strong disagreements when Kamlongera says it is a way ‘of helping masses’. My problem is not on the word ‘masses’ but on the idea ‘..of helping’. This word already reveals that this Theatre for Development is coming from the outside of the community. To some extent, he deserves an excuse, because his narration (‘description’) is rather inductive as opposed to being deductive i.e. he describes TFD based on what is being practiced and not on what it should be.

If you remove the term ‘of helping’ you will see that there has always been Theatre for Development in African communities, even before the African nationalists ventured to conceptualize and operationalize it. Communities, through indigenous theatre, were

⁷⁶ Kamlongera C., *Problems of the Growth of Drama in Society; Case Studies of Malawi and Zambia*, Bonn, Germany Foundation for International Development, 1984, p.83

⁷⁷ cf. Eagleton T., *The Idea of Culture*, Oxford, Blackwell Publishers, 2000, p. 87ff.

already coming to terms with their lot. It is in fact this operationalization that disregarded the autonomy of the *indigenous* Theatre for Development.

In Zakes Mda's description, he says Theatre for Development can be theatre-for-development without being popular. He relates what Kamlongera (1989) has noted that a government-sponsored project in Malawi uses forms that are alien to the people's own modes of artistic expression, such as puppetry. So did Laedza Botanani in Botswana, and Marotholi Traveling Theater in Lesotho. At times, scripted plays are performed to live audience or broadcast over the radio. In other circumstances, short formatted videos and films are used. All these, he says, lack elements necessary to make them popular, especially when people's participation in the creation and performance is considered. They are not rooted in tradition, nor do they enrich and expand the people's own forms of expression. However, in so far as they are modes of theatre whose objective is to disseminate development messages, or to conscientise communities about their objective social, political and economic situation, they are modes of theatre-for-development. After this analogy he concludes that not all theatre-for-development is popular theatre though theatre for development is most effective when it is popular.⁷⁸ Implicitly, in Mda's analogy, I catch a definition that Theatre for Development should include all modes of theatre whose objective is to disseminate development messages or to conscientise communities about their own situations.

⁷⁸ Mda Z., *When People Play People*, Johannesburg , London & New Jersey, Witwatersrand University Press, ZED Books, 1993, pp.48ff

This definition is less prescriptive. Any practitioner can claim that what they do is Theatre for Development. When one disseminates 'development' messages artistically (even if it is propaganda) it will be Theatre for Development. The conscientisation approach will be a matter of choice according to this description.

Penina Mlama defines TFD as educational theatre or drama, meant to be a forum for participatory performative-dealing with social problems by the very communities that encounter them, facilitated by experts.⁷⁹ In Mlama's discussions it is clear that this participatory performative-dealing is where the expert incorporates forms of cultural expression into his/her plays and stimulates dialogue on specific themes of development. In my view this understanding of TFD needs to be revised because the traditional form of expression does not take precedence over the expert's form when that expert is facilitating.

Therefore, the definitions of Theatre for Development, in my view, lack an inherent appreciation of the dominance of indigenous form. This is because these definitions were worked out by experts who never sourced ideas from the communities (they worked with) on how TFD had to be defined. They are expert-based definitions that have guided expert-orientated practices to an extent that TFD lacks an organic participation of the indigenous form of expression.

⁷⁹ Mlama P., Women's Participation in Communication for Development , :The Popular Alternative in Africa, *Research in African Literatures*, Vol.22.No.3, 1991, pp 41ff

2.1.1 The Metamorphosis of Theatre for Development

The Driving Forces (of the Theatrical thinking)

David Kerr in *Research in African Literatures* narrates well the development theories and how they have influenced theatrical thinking. Making reference to Rostow (1960) he says during its hay days in the early 1960s modernization theory centered economic growth. The primary task of underdeveloped countries was to create, through western oriented education, a modernizing elite which would foster the capitalist and democratic conditions necessary to transform underdeveloped countries into modern nations⁸⁰. In the idea of culture the same has in a canvas been described as ‘Culture vs. culture’ where western values were seen as superior (the ‘Culture’) and the others inferior (the ‘culture’).⁸¹ During this stage the dominant/capital culture would develop the smaller one through a ‘trickle down’ effect.

Kerr continues to remind that the other model of development during the 1960s was Marxist. It was historicist, although it was based on change through class conflict rather than through evolution. In practice, attempts at applying Marxist transformation by African populist parties were diluted through the ‘imposition’ of “African socialism”. Despite progressive achievements in such fields as literacy and mass communication, the relative failure of African socialism had discredited Marxist models of development in

⁸⁰Kerr D., “Theater for Development or the Highest Stage of Underdevelopment.” In *Research in African Literatures* (Vol. 33), Indiana University, 2003, 55-56; Cf. Andrew Webster, *Introduction to the Sociology of Development*, (2nd ed.), Wimberley, Macmillan, 1987, pp. 41ff.

⁸¹ Terry Eagleton, *Ibid*, pp.112ff.

Africa by the mid-1970s. Ironically, that period also witnessed a major sense of disillusionment with the capitalist model of growth. Through modernization, African states had generally failed to achieve economic takeoff and the little economic growth which took place was purchased at a huge social cost. This situation created an urgent need to rethink development strategies.⁸²

The development of Theatre for Development was part of the anti-colonialist struggle. It saw the African camp of the educated elite acting against the missionaries who taught western poetics (art and literature) in African schools. It is not wrong to term it Marxist because the ‘missionary’/European art was viewed as the thesis while that of the African as the antithesis. But the war was won only by the educated African teachers who later took the role of the departed ‘missionaries’; thus re-creating a neocolonialist educational environment. My description of the trends below, clearly stipulates this neo-colonialist crisis.

The Theatrical Thinking

Reflecting on the development of Theatre in Africa we discover that there have been different experimentations of Theatre for Development, especially in objectives and methodology. While the core objective was not only taking ‘theatre to the people’ and using it to reflect and interpret the society, theatre was being used as one of the tools to *transform* society. It is this notion of transformation that has implicitly contradicted the very notion of Theater for Development in practice. It is my argument that during this

⁸² Cf. Webster A., *ibid*

transformation, the ‘transformer’ saw certain aspects as more valuable than others. It has been a notion of making Africa a modern society. This modernizing developmental approach has not answered the questions: *How modern* or *Modern to whom?* In the process, TFD has only promoted western values and unconsciously advocated dependency; thus making the practice a tool for underdevelopment. This modernizing approach has committed sins of omission both in objectives and methodology. By objectives I mean the tenets with which the exercise is rationalized, and by methodology I mean the form/approach that the TFD processes have taken.

Paulo Freire’s concept of conscientisation has been one of the strongest hubs of Theatre for Development practice. Freire’s conscientisation has three major steps which are apparently cyclical during their implementation in communities. Mda (101) says they are⁸³:

1. Naming: *What* are the problems in our present society?
2. Reflection: *Why* do these problems exist?
3. Action praxis: *How* can this situation be changed?

The problem with Theatre for Development is that it has been using this model to a limited extent because the exercise has been triggered or supported mostly by donor funding. The naming stage presupposes that none of the people involved; neither the ‘subjects’ nor the ‘animator’/facilitator knows what the problem is. They (the community) have to collectively name it i.e. discover it. But how do they *name* it when

⁸³ See Also, Hatten R., Knapp D. & Salonga R., *Action Research: Comparison with Concepts of ‘Reflective Practitioner’ and ‘Quality Assurance’*, 1997, www.kngling.org

the TFD expert already has a motive disguised in the process of community involvement? In as much as the NGOs and the TFD experts have objectives when entering a community, they should not in any case deceive observers and analysts that they are applying the Freirean principle of conscientisation. The communities 'name' only as a matter of token (participatory convenience). What follows when they do not include the NGO's agenda is a thorough sensitization exercise to make sure the communities see with the eyes of the practitioner and his mission (a civilizing ideology). This is done to defend the project objectives, which are highlighted in the project concept note.

It is my argument that any participation which follows after wrong *naming* is participation in propaganda. When people are not involved in the *naming*, each one of the following steps becomes nullified because it becomes a falsified participation. The solutions just as the problems have to first receive the blessing of the catalyst or the project implementer; though not explicitly cited. This can be observed from how Andrew Horn, the director of *Kopano ke matla!* , responded on the issue of avoiding active involvement of the villagers in the theatre. This was at the 1985 International Conference on Theatre for Development in Maseru. The dialogue took place between David Kerr, Steven Chifunyise and Andrew Horn:

Kerr: You have a play with many alternative endings, and the audience debate on them and choose the best

Chifunyise: The open ended play does not offer solutions but makes the audience come up with solutions. Then the play will have an ending which has been suggested by the audience, and that becomes the ending of the play

Horn: There are tremendous political divisions in Lesotho. When you open up the play in that way, you are making up a political forum⁸⁴

It is easy to be tempted that Horn is refusing a political conflict here, but when you look closely into it you will see that it is 'the other objective' that he is rejecting i.e. the objective of the audience/community. The play fails to make the community identify their problem and suggest solutions for it.

2.1.2 The Contradiction of Forms

Taking Theatre to the People: The first break through that the African expert made was the initiation of Traveling Theatres. This was to lay an antithesis to the western approach which put theatre into the confinements of the university halls; and the idea of traveling was taken from what African practice was doing. An example of such groups of artists was the Alarijo performers of Nigeria, an indigenous traditional traveling theater that was recreational and at the same time ceremonial. This was followed by other popular troupes in West Africa like the Ghanaian concert party and the Nigerian opera⁸⁵

University Traveling Theatres (the Ibadan/Nigeria, Makerere/Uganda, Chikwakwa/Zambia and Chancellor College/Malawi) first set out to teach the people

⁸⁴ Z. Mda, *Ibid.*, p. 104

⁸⁵ Kerr D., *Ibid*

about the phenomena of theatre as they understood it in the classroom.⁸⁶ Though the idea of traveling was post-independent, I look at it as ironic because it was the first attempt towards the neo-colonialist intrusion on the rural masses. The expert African from the university was carrying the western understanding of theatre and drama to the illiterate rural.

Creating Theatre for the People was triggered by the dissatisfaction that the above forms were still dominated by the elite approach to Drama. For example the Chikwakwa theatre in Zambia consciously sought to create an aesthetic correlative of popular concerns. Kerr quotes Michael Etherton explaining:

“ The theatre was meant to develop a style of drama that used the dances, songs and music of the rural areas and the urban townships, the masks and the fabulous costumes, the artifacts, the fires and the lamps of traditional story telling”⁸⁷

It can be clearly seen that the western drama was still dominant- just incorporating the African forms into its genre. It *used* them (the forms) instead of utilizing them. I am emphasizing on the word ‘*used*’ to score the abusive sense to which the African forms were exposed. There was still the colonial spirit living inside the African expert. *Creating Theatre for the People* was not sufficient in itself. In fact it was not any different from simply touring foreign plays among rural Africans. Whilst the plays attempted to veer towards African experiences there had to be sufficient efforts to identify an appropriate way of presenting them.⁸⁸

⁸⁶ Mda Z, Ibid, p. 8ff

⁸⁷ Mda Z, Ibid, pp. 19/20.

⁸⁸ Kamlongera C, 1989 p. 70

Creating Theatre with the People consisted of a workshop (usually of about two weeks) held in the target area. Community workers researched the developmental constraints of that area, created plays through collective improvisation which highlighted some of the issues at stake, and performed the plays for the community to stimulate discussion, leading to community action that was hoped to overcome the developmental constraints.

It is this trend of *Creating Theatre with the People* that the present expert is currently celebrating. Running away from the idea of ‘intellectual messianism’; practitioners utilize participatory research as a tool towards making the issues local. The plays are created out of the research findings and rigorous data analysis. They incorporate the local aesthetics into their ‘improvised’ plays. Those who are very faithful to the model even involve community members in songs and dances; before and within the performance.

However, my question still remains, whose ‘improvisation’ is it? Is it really organic as the expert claims? This expert has a sketch of the invisible script which drives his improvisation. Scenes are arranged, and it is from these arranged scenes that actors improvise dialogue. These scenes are arranged in dramatic style; taking into account ideas of plot, rising conflict and even the denouement. This is art in its western sense. Whether some expert will not be very good at it as will another, the fact remains that the participatory researching is only geared at making issues imminent and that the local forms of theatre are only incorporated into the improvisation by this expert. One may think that they are innocent because they are using Drama as one tool towards Theatre for Development. But that is not why we should apologize (defend) them. If at all they

deserve an apology, it is because they, historically and intellectually, have been colonized to the very bone.

Creating Theatre from the People is what I am arguing for. This means that when we say there has to be an organic development of TFD from the indigenous pieces, it should be an unselfish organic development. It should be something that takes the indigenous forms as superior over the expert's knowledge and practices. It should be the indigenous genre incorporating the expert's form; and not vice-versa.

Whenever the expert encounters a community he/she should have the idea of learning from the people, and suggesting to them within their own right and autonomy. This means that if the community's mode of expression is in song and dance, e.g. Gule Wankulu masquerades or Vimbuza psychotherapeutic performances, a real organic Theatre for Development piece will have the dominance of Gulewankulu or Vimbuza and just a few elements of drama if the expert wants to suggest these to them. And in his/her suggesting, this expert should honestly be aware that they (the community) are doing it with him/her: Not that he/she is doing it with them. Albert Einstein said objects move towards areas of smallest resistance; and the expert has done so- consciously or unconsciously. In his/her quest for the easier way out, he/she has resorted to expert methods; either western or his/her own. Here these cultural forms come into his/her performance as mere shadows of the real; hoping that the people will mirror themselves through the performance.

A real expert should bear in mind that he/she gets re-educated every moment he/she encounters a community and their genre. It doesn't matter whether the forms have some common elements with what he/she has already encountered. This is because culture is complicated in its form. It has sub-cultures which even in themselves are dynamic and inherent of some hidden elements. To grasp the hidden elements, one requires an empathetic imagination to travel in 'another's' culture.⁸⁹

⁸⁹ Eagleton T., *The Idea of Culture*, Oxford, Blackwell Publishers, 2000, pp. 42-43,67,75,82, and 112ff

2.2 FINDINGS AND DISCUSSIONS

In discussing the findings I will first give out responses obtained from the implementers and data captured from official documents and analyze their relationship with theory and policy and lastly look at the responses communities made in their evaluation of the messages and processes.

2.2.1 THE IMPLEMENTERS' COHORT/RESPONSES AND DOCUMENTS' ANALYSIS

This section according to design will explore on what the actual messages directed to the communities were and how the TFD methodology was utilized to achieve those objectives. In terms of the methodology I will discuss the process of Theatre for Development, the nature of the TFD plays and strategies for involvement to ensure effectiveness. The section will also highlight on whether, according to the implementers, there was impact after utilizing those methodologies.

2.2.1.1 The Objectives/Messages

The Malawi Education Support Activity (MESA) was a project implemented by CRECCOM between 2003 and 2006. The objectives of the project which Theater for Development had to fulfill were to ensure that communities took responsibility towards the prevention of HIV/AIDS and that they (the communities) and school management

committees made action plans towards mitigating the impact of HIV/AIDS. The third objective was that the villagers surrounding the schools and school management committees took up responsibility and made plans towards the improvement of their schools; and finally the project activities were to ensure that community members took up responsibility towards the teaching of life skills to pupils in the targeted schools.

In the implementation of the MESA project, there were no separate messages that were generated to achieve each one of the objectives. Key messages delivered to the communities were what the objectives themselves meant. Therefore, I use the terms ‘objectives’ and ‘messages’ interchangeably because CRECCOM did not develop a communication strategy that distinguished the two.

2.2.1.2 The Process

The Two Forms of Theatre for Development: TFD as practiced by CRECCOM was of two different approaches. There was the **Research and Verification** approach, and the **Sensitization** approach. During the Research and Verification, the TFD troupe spent 8 days at a site, while during the Sensitization, they spent 3 days at a site. The assumption is that during Research and Verification, thorough research has to be done. This is done usually during the preliminary phase of project implementation. ‘Sensitization Performances’ are done while the project is underway. Sensitization is taken only to the sites which are either resistant to change or are slow in adopting new behavior. In both, the process is similar, except for the number of days taken for each exercise and also

for the fact that during the 8 Days' activity researchers stay in the village, while during the 3 Days' exercise they commute from rest houses.

Theater for Development as practiced by CRECCOM underwent five major steps. These included *Participatory Research, Analysis of Findings, Play Creation, Rehearsal* and *Performance*.

Participatory Research: Troupe members conducted non-formal interviews in the communities to level out sensitive issues regarding HIV & AIDS. The data collected included themes on cultural background, existing institutions in the area, peoples' views on the existence of HIV/AIDS, factors proliferating HIV/AIDS, effects of HIV/AIDS in the area (effects on education and general effects), suggested mitigation strategies on HIV/AIDS and people's views on indicators of success after interventions.

During the 8 Days' exercise, TFD researchers were deployed to stay at the village and school sites where TFD activities were conducted. They stayed with the community and were involved in the routine household chores of the people, participate in the ceremonial activities in the area; be it traditional dances, funerals et cetera. In the process they gathered information through observation, listening and informal interviews without necessarily carrying a paper and a pen for recording the information. According to the CRECCOM TFD manual, this process is said to build trust by community members in

the researchers such that they are able to share with them even sensitive, hidden and personal issues about their lives⁹⁰.

Analysis of Findings: Troup members identified preponderant HIV/AIDS issues and these were developed into plays. These issues included factors that proliferated HIV and the impact of HIV/AIDS on the community. Emphasizing on this process, a CRECCOM concept note reads: *“The collected information is later recorded in the night by the researchers, analyzed and later processed into participatory dramas which are performed on an agreed date with community members.”*⁹¹

Play Creation: Play creation involved story line creation and scene development. The stories were created out of the episodes and case studies identified during the data gathering (‘Participatory Research’).

Rehearsal: “This ensured appropriate characterization and content to achieve project goals and objectives” (MESA, Annual Report, 2004.)

Performance: This marked the climax of the whole process. Participatory drama performances which were utilized aimed at making people understand their behavior and life and it raised their consciousness to see the consequences of their practices and attitudes that influenced the proliferation of the pandemic and its impact.

⁹⁰ CRECCOM TFD Manual (un published), 2003, p. 9

⁹¹ Proposal for the Violence Against Women and Girls-an Enemy to Development (VAWOGEDE), Zomba, CRECCOM, 2007, p. 13

Throughout the process of performing the plays, community members were asked questions to comment on the issues being depicted in the plays. The idea is that since the issues and episodes being depicted in the plays were derived from the research findings, the audience discovers that as they are contributing to provide solutions to problems being depicted in the plays, they are actually solving their own problems. By the end of the play, they come up with subjected plans of actions to solve their own problems.

There is one overarching problem in this process. It is not participatory what CRECCOM terms as 'Participatory Research.' Participatory research engages the locals at all levels. This entails that the people should be involved from the planning, implementation, analysis, reporting and evaluation stages.⁹² Members of the communities are not only respondents, but are also part of the researching team. This is the ideal professed in Participatory Learning and Action⁹³. The people only participated in giving out responses. This is functional research. The ones who are participating in this case are the researchers since they engage in daily activities of the people. But that is ideally just to learn from the people for the effective implementation of the project. The people are not involved in the analysis because it is 'later in the night' that these researchers discuss the people they encountered during the day. These people are not at the center of the project activity.

⁹² Bassette G., *A Capacity Building and Networking Program in Participatory Development Communication*, Canada, International Development Research Center, 2003, pp. 8, 16, 24 & 27.

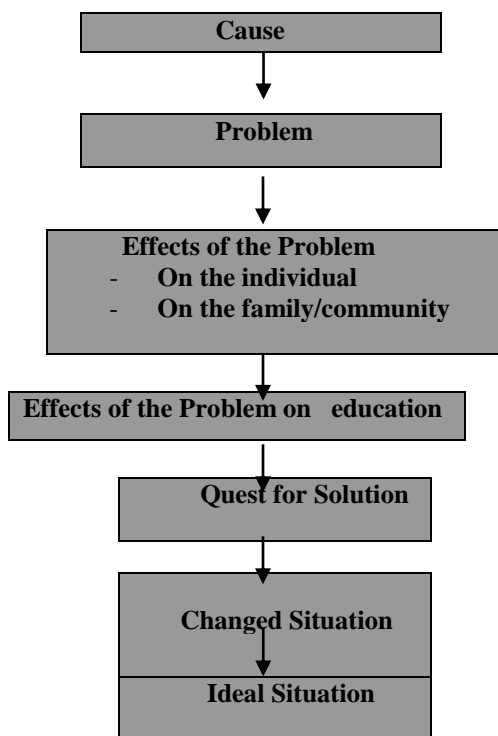
⁹³ The Communication Initiative, Ibid.

2.2.1.3 The Nature of the TFD Plays

To analyze the nature of the TFD plays through documents, I obtained available sketches of the plays that were performed. There was also reference to the training materials for TFD troupe members/actors and the details of the actual performance. The aim was to have a bias free source of reference for analysis.

CRECCOM developed a structure of the TFD play. This, according to the training manual, was to guide the TFD researchers towards developing a simplified form that would make the communities easily understand the problem and motivate them towards action.

Structure of the MESA TFD Play



This structure was developed with an underpinning philosophy of simplicity. Villagers, most of whom have never passed through rigorous formal education, needed to be presented with ideas in a simple manner. Therefore, a MESA play had to clearly depict the cause of the proliferation of HIV and show its impact on the individual and the community at large. This would motivate the audience to start thinking about ways of solving the problem and addressing the cause. *“This simplicity is in contrast with other stage plays or plays in schools which have flashbacks or those that begin with an ending and folds out in a reversing manner. The audience is engaged in an intellectual process of calculating relationships. That stylistic approach would not work well with villagers in rural communities.”* (CRECCOM Manager)

After showing effects on education, there comes a scene where ideas are sought from the audience on how to address the cause and solve the problems portrayed. Though actors are still in character, this scene is more of a forum and is termed as “The Court Scene”: Not in the literal sense of a court, but implying that it is when wrongs are corrected and the way forward is forged. The community draws plans of action during this scene. The succeeding scenes showed the needed phenomenon that would characterize the end of HIV proliferation e.g. non-promiscuous families. This is a clear contrast with the first scene/s which showed the cause. It is also during this changed situation that the problems which were shown before the resolution no longer exist. This is immediately followed by an ideal situation. An ‘ideal situation’ is a moment of absolute jubilation resulting from the changed situation. For instance, a child goes to a secondary school after returning to school as an ex-dropout. What is to be depicted in the ideal situation is derived from the

responses of the communities during the ‘participatory research’ (i.e. during the research communities were asked about what they feel would be the indicators of the complete eradication of HIV/AIDS). Those responses would be utilized to create moments for the last scene. This is a step towards motivating the people to implement the plans that they made during the ‘Quest for Solution’

My argument against this structure is first that it directs the framers of the story line and scenes to start with the cause. The cause is usually the one that has been ranked as number one by the TFD troupe. Showing this cause to the community closes up any possible discussion that would have enabled the audience to judge what the main issue of the cause would have been. If a story began with just showing the problem, there would have been freedom for the audience to think through the causes of the problem and find a solution to it. Therefore the structure, limits the intellectual freedom of the viewers to discuss only the problem that has been portrayed.

The other problem is on showing the ‘Changed Situation’ and Ideal Situation’. These according to the manual of CRECCOM are extracted from the research findings. It is said the ideal situation is chosen from the list of ‘Indicators of Success of the Project’ as they were suggested by the community. For instance, during the MESA research, communities were asked the question: “How would you notice that the problem of HIV/AIDS has been lessened or eradicated?” some of the responses included the following:

- Orphans will have normal access to education; they will not withdraw due to the death of their parents
- There will be healthy women in the community who shall participate fully in development.

Therefore a changed situation would show healthy families, either on ARVs or HIV free, sending their kids to school. An ideal situation would see orphans becoming successful citizens.

The question is: How sure are we that the communities' deliberations (during the 'Quest for Solution') will lead to interventions that will yield those results. If scenes depicting results are already made, the audience participation becomes some 'lip-sticking' exercise to consolidate the already made plans of the troupe members (researcher-actors).⁹⁴ What happens in the plays is just a presentation of the researchers' analysis of data; an analysis which was not participatory.

2.2.1.4 Strategies for Community Involvement

In this section I will discourse on how participatory techniques were utilized by CRECCOM in terms of the *use of research findings, animation/facilitation and characterization* during the performance. The aim is to examine if those techniques were appropriately utilized to achieve the 'ideal' of community participation in terms of what theory stipulates.

⁹⁴ Cf. Mda, (on Chifunyise's and Kerr's argument against Horn on an 'Open Ended Play' and the 'Alternative Ends'), Ibid., p. 104

i. Use of Research Findings in Scene Development

The participatory research was done to identify facts that would be portrayed in the plays. Therefore another task taken by the research was to weigh the extent to which this might have been reflected in the TFD performances. Besides the questions answered by the respondents on how relevant the plays were to their life situation, there was a documentary analysis of the scenes that were developed by the researchers. Below is an overview of the scenes:

1. The Kayuni Play: Research and Verification (the 8 Days' TFD)

***The Cause** was portrayed by showing that the husband had make money through tobacco sales and he was drinking beer at Ntaja trading center. **The Problem** was that he started flirting with sex workers while at the trading center. He contracted HIV which later developed into AIDS. **Effects of the Problem** were that there was poverty at home and both the man and the woman failed to participate in development activities in the village. Children never went to school as the mother insisted that they had to help her fend for the family. The children failed in school. **The quest for solution** was when members of the community intervened and viewed the problem as communal. During the quest for solution they made the following action plans:*

- *AIDS Committees had to be formed in the village to sensitize people on the effect of HIV & AIDS and help the sick*
- *Children had to be stopped from working in estates where girls were sexually abused and would contract HIV*
- *Physical Life skills had to be taught to kids to ensure that they were self-reliant*

***The Changed situation** showed parents who were assisting orphaned kids in school*

***The Ideal situation** showed kids who were educated and had come back to their community*

2. The Mpalangwazi Play: Research and verification (the 8 Days' TFD)

The Cause was portrayed by showing that the husband had make money at Lake Chirwa. **The Problem** was that he started flirting with women and girls at a market on the shore and contracted HIV which later developed into AIDS. **Effects of the Problem** were that there was poverty at home and both the man and the woman failed to participate in development activities in the village. Children never went to school as the mother insisted that they had to help her fend for the family. The children failed in school. **The quest for solution** was when members of the community intervened and viewed the problem as communal. During the quest for solution they made the following action plans:

- AIDS Committees had to be formed in the village to sensitize people on the effect of HIV & AIDS and help the sick
- Physical Life skills had to be taught to kids to ensure that they were self-reliant

The Changed situation showed parents who were assisting orphaned kids in school

The Ideal situation showed kids who were educated and had come back in the society

3. The Mpombe Play-Machinga: Sensitization (the 3 Days' TFD)

The Cause was presented by showing that the husband had make money through sales of firewood in Blantyre. **The Problem** was that he started flirting with sex workers while at Kachere trading center (Blantyre) and contracted HIV which later developed into AIDS. **Effects of the Problem** were that there was poverty at home and both the man and the woman failed to participate in development activities in the village. Children never went to school as the mother insisted that they had to help her fend for the family. The children failed in school. **The quest for solution** was when members of the community intervened and viewed the problem as communal. During the quest for solution they made the following action plans:

- AIDS Committees had to be formed in the village to sensitize people on the effect of HIV & AIDS and help the sick
- Chiefs agreed to break all the marriages that involved young girls and men

➤ *Physical Life skills had to be taught to kids to ensure that they were self-reliant*
The Changed situation showed parents who were assisting orphaned kids in school
The Ideal situation showed kids who were educated and had come back in the society

4. The St. Therese Play: Research and Verification (the 3 Days' TFD)

In the Cause a husband had strong zeal for Manganje dance: A cultural dance that is performed at night to celebrate initiation of boys. **The Problem** was that he started flirting with sex workers while at the trading center and contracted HIV which later developed into AIDS. **Effects of the Problem** were that there was poverty at home and both the man and the woman failed to participate in development activities in the village. Children never went to school as the mother insisted that they had to help her fend for the family. The children failed in school. **The quest for solution** was when members of the community intervened and viewed the problem as communal. During the quest for solution they made the following action plans:

➤ *AIDS Committees had to be formed in the village to sensitize people on the effect of HIV & AIDS and help the sick*

➤ *Physical Life skills had to be taught to kids to ensure that they were self-reliant*
The Changed situation showed parents who were assisting orphaned kids in school
The Ideal situation showed kids who were educated and had come back in the society

These plays are almost similar in nature. The three plays performed at Mpalangwazi, Mpombe and Kayuni show the contraction of HIV through an economic activity e.g. the selling of tobacco or fish. The results are the same; the woman is busy at home caring for the sick and children are failing to go to school. At the end these children are becoming successful after they go back to school. This similarity indicates a preconceived perspective about the areas of focus in the plays. The use of the research findings seems to be minimal. The research seems to be there only to extract data/episodes that should

support a ready made play. For instance, the troupe already knows what economic activity influences the contracting of HIV and AIDS and what happens is just choosing that economic activity to fuse into the first scene; fishing or tobacco selling. One may be tempted to think that these communities have similar problems; therefore, the plays have to be similar. This is not a strong argument because severity of the problems may also not be similar. In the data analysis by CRECCOM, it was the troupe members who interpreted the severity of a problem; choosing it as a theme of the play. This definitely is what leads into preconceived notions and bias on factors of the problems at hand.

However, the most important thing to note as a problem is that the communities were not involved in the process of analyzing data and play creation (See Section on Beneficiaries' Responses). The idea of participatory research is such that the communities themselves have to be part of the team that identifies problems that affect their lives.⁹⁵ To the contrary, it was the researchers who did the work for this community. This increased the bias on appreciation of issues and creativity. There was minimal utilization of indigenous knowledge.

ii. Facilitation

Facilitation is of great importance in matters of community development. The development facilitator is not supposed to manipulate the facilitated, and secondly, needs

⁹⁵ Bassette G, Ibid.

to take into account the idea that participation is a right. It is the duty of the facilitator to make the oppressed speak out.⁹⁶

One of the techniques that were utilized for community involvement during the plays was the use of questions. These were directed to the audience to solicit their views on selected themes as well as to verify the facts that were found during the ‘participatory’ research. This process was termed as *opening up*.

The study analyzed a sample of a TFD performance to gauge the degree and nature of involvement through the *opening up* process. A recorded TFD play at Mombe was studied. Below is an episodic flow of what was extracted from Mombe court scene:

Court Scene at Mombe⁹⁷: <i>The Extract-Transcribed from a Tape Recorder</i>
Key: St.: = Statement. (These statements are numbered for easy identification during analysis. The flow of the extract is as natural as the actors responded to each other or the audience).
St.1: Actor 1: Now what should be done to ensure that we lessen the spread of this disease? (<i>silence</i>)
St.2: Actor 2: Azimai (referring to women in the audience) Do we agree that the disease is giving us problems in the area
St. 3: Women in audience: Yes
St. 4: Actor2: Azibambo (meaning men) Don’t we have orphans who are suffering in the villages
St. 5: Men in audience: We do/ a lot of them

⁹⁶ cf. Boal A, *Theatre of the Oppressed*, 1979, pp 1ff

⁹⁷ Note that Mpombe and Mombe are two different schools. While Mpombe is one of the four sites where interviews were conducted, the Mombe play is one of the sources that fall under ‘Reference to Official Documents’ in my research methodology. Though the play is from a different site, it still gives an idea of the practice of TFD by CRECCOM troupe members since the formula and the team were the same. The only difference would be that in the other sites, the plays were not recorded.

St. 6: Actor2: Is this a pleasant thing?

St. 7: Men in audience: Noooo!

St. 8: Actor 2: Now what can we do to lessen the impact of the spread

(*after silence*)

St. 9: Man in audience: We should set committees that will be caring for the sick and orphans

St. 10: Actor 2: This man is saying we should set up committees to care for the sick and orphans, do we all agree

St. 11: Audience: yees

St. 12: Actor 2: When should these committees be formed?

(*silence*)

St. 13: Actor 2: when do we need to set these committees gentlemen

St. 14: Man in audience: today

St. 15: Actor 3: Noo. Is it realistic, my friends (meaning members of the audience) to set the committees today?

St. 16: Audience: Noo

St. 17: Actor: When can we do this? So that the chiefs can disseminate the information and all people in the village can come

St. 18: Man in audience: ask the chiefs

St. 19: Actor 3: Honorable (*referring to chiefs*). We are wondering on when we can come to set these committees. May you help us

(*silence*)

St. 20: Chief: On Saturday

St. 21: Actor: Gentlemen, our chief says on Saturday. Are we all going to come?

St. 22: Audience: Yees

St. 23: Actor 4: But may be before you take a seat honorable, there is also the issue that there are old men in the village who are proposing to young girls in school. These may infect the young girls. How are you going to assist us?

St. 24: Chief : In the villages we set rules that any one who forces a girl into marriage will be reported to the Traditional Authority.⁹⁸

St. 25: Actor 4: But then ‘abale’ (addressing the audience), is this happening?

St. 26: Audience: Nooo

St. 27: Actor 4: (speaking to the chief) Then what are we going to do?

St. 28: Chief: We as chiefs have the responsibility to sensitize the people. We hold meetings and sensitize people on effects of early marriage.....

St. 29: Actor 4: But may be we should concentrate on the question that ‘what are we going to do to stop these big men from marrying young girls’

St. 30: Man in the audience: This problem is with the parents. They actually want to receive sugar from these men; and they encourage their children to get married

(hand clapping in the audience)

St. 31: Actor 2: But then gentlemen, who is responsible for people’s affairs in the village?

St. 32: Audience: The chiefs

St. 33: Actor 2: And if the people are going astray, who actually is going astray?

St. 34: Audience: The chief

St. 35: Actor: Then the chief should help us how to solve this. Because, if the chiefs set hard rules and follow them, who can be against them?

St. 36: Audience: Noone

St. 37: Actor 2: We are desperately seeking your intervention honorable

(Silence, then laughter’ from the audience and a bit of hand clapping)

St. 38: Chief: We are going to report those cases to the T.A (Traditional Authority) for stiffer intervention

⁹⁸ An authority more senior to the chief speaking

(*silence*)

St. 39: Actor 2: When is this going to start?

St. 40: Chief: Today

One major observation throughout the interaction was that it was full of leading questions. Out of 18 questions asked by facilitators/actors in the first scene, 12 were leading and structured. In mathematical terms this would represent a 66% degree of ‘close-up’ and 34% degree of ‘open-up’. This trend continues through out all the scenes i.e. the degree of close up ranges between 60-70%. For instance, the last scene has 21 questions, 15 of which (71%) are close ended/leading.

The ‘Court Scene’ is where there community members (the audience) deliberate on a given problem (the ‘**quest for Solution**’). However, the study indicated that there are a good number of structured questions even at this scene. Examples of such questions in the extract above would be statements labeled 2, 4, 6 and 10 just to mention a few. Statement (question) 2 goes like: *Women do we agree that the disease is giving us problems in the area?* This question is affirmative in that it expects a positive response. A more appropriate question would be to ask what problems had been brought by the disease. Community members would be free to mention a lot of problems faced rather than being confined to responses regarding orphans. The actor here has a prejudiced approach towards mitigation on HIV/AIDS; and definitely he/she wants to tackle the question of orphan mitigation. When the actor has been answered by men in line/statement 9 that they need to form committees that will be caring for the sick and the

orphans, s/he (the actor) does not open up to women. Instead, women are asked another leading question which makes them consolidate the men's response in a chorus answer in statement 11. Actually, these women are not consenting to the men, but to the actors who led men into the previous answers.

This scene indicated that there is manipulation and disregard of the participation of the less powerful members of the society; especially women. It shows that there is not much deliberate effort to ensure women participation during the 'Quest for Solution'. Therefore the actions made at the 'Court Scene' are deliberated upon by men. Apart from the examples in statements 9 to 11, statements 17 and 18 show that an actor requested for solution and was satisfied only when a single man offered a response. Up to this end, and throughout the whole extract, no woman has been shown to actively participate in the deliberations. On the other hand, not all men in the community are free to participate. For instance when a single man responds, the answer is not distributed to other men for scrutiny, nor is the question re-distributed to other members of the audience to seek a variety of responses. Sentences 17 and 18 are a good example. When a man in the audience says the question should be thrown to the chiefs, the actors are wrong to readily accept that suggestion. This acceptance closes the others men who might have had suggestions.

It shows that CRECCOM's performance, in this case the Mombe play, was highly a show for actors and authorities. The chiefs were pestered by the actors to come up with a plan of action to stop early marriage of girls. Sentences 19 to 40 are merely a dialogue

between CRECCOM actors and the chiefs. Through chorus answers, the audience are just implored to support the ideas of the actors to force the chiefs come up with a plan of action. To make authorities become the only chief contributors of an action is to deny that even among the oppressed ones there are some who are more oppressed than others. These chiefs are the elite of the society. If decisions really need to be bottom-up, they need to emanate from the locals who usually do not speak. In group dynamics, the facilitator needs to make an effort to break through all constraints to participation. These constraints emanate from personal identity conflicts (idiosyncrasies) and power differences among other causes⁹⁹. However, it is the duty of the facilitator to ensure that this process of participation does not offend cultural norms e.g. making subjects become rude to their chiefs.

The idea of cultural sensitivity is very crucial. The way the TFD actors are conversing with the chief in the extract, clearly shows that they have omitted a norm of respect. It is a show where the facilitator gets the authority into a corner. No doubt there is laughter when the facilitating actor after a roll of questions says: *“Then the chief should help us on how to solve this. Because, if the chiefs set hard rules and follow them, who can be against them?”* (Sentence 35). The audience is laughing because by this moment the chief has been cornered; and no doubt he has started losing respect amongst his subjects. What would have been necessary was for these actors to facilitate an environment that would enable the villagers themselves dialogue with their chiefs for a common good. All

⁹⁹ Cf. Pretty J. , Guijit I., Scoones I. & Thomson J., *Participatory Learning and Action*, London, International Institute for Environment and Development, 1995, pp. 39-44.

this shows that CRECCOM facilitation lacked full participation of locals and was devoid of cultural sensitivity.

iii. Aesthetics of Involvement

In analyzing the Mombe play I discovered that the TFD performers made an initiative to employ some aesthetics that were geared at making the audience mirror themselves in the plays. The question of relevance and familiarity in terms of aesthetics was to some degree answered through the use of *Setting*, *Language* and *Characterization*. This was an element of strength because it is only when the recipients of messages identify themselves or their situations within the delivered content that they are able to accept the messages. This answers the need for relevance and familiarity as argued by Folmer, Moynihan and Schothorst (2000). In their example on relevance they argue that people in one locale will resent messages if the messages are wrapped in symbols not relevant to their society and if those people are not familiar with the symbols utilized. For instance, communicating about health in a Christian dominated society would be problematic if figures (symbols) that communicate messages have Muslim connotation.¹⁰⁰

In terms of *Setting*, the story of the play happens in villages surrounding Mombe School. For instance the protagonist's family is living in Silaji village. This is just less than 3 km from Mombe School. They go and fetch firewood in the near mountain; and Mombe is just beneath Machinga Mountain. The place they sell their firewood (Kachere) is a real

¹⁰⁰ Folmer H.R, Moynihan M.N and Schothorst P.M, *Testing and Evaluating Manuals, Making Health Learning Materials More Useful*, Royal Tropical Institute, Amsterdam, 2000, www.networklearning.org, pp 8 -16.

place. This setting definitely makes the people see their life being played; and that calls for easy participation when it comes to responding to questions. By the end of the scene the woman mentions that she is going to a *Masjid* (a type of Mosque) in Asani village. These are real places, the mentioning of which makes the story come down to earth. There is also the use of local names. The father's name is Che M'bwana, a very common name among the people of Mombe. Actually there were four Che M'bwanas among members of the community who were part of the interviewees. The mother Abiti Wisiki and their daughter Ndajile, are common Yao names. Actually *Abiti* is a Yao title meaning 'Miss'. Songs and dances that bridge scenes are from the *Manganje* and *Bandi* dances. These are very common dances in the area. This use reinforces the idea of familiarity which builds good rapport with the audience. It stimulates emotive participation which is evident in the cheerful responses from the audience when such places and names are mentioned and those dances performed.

When it comes to *Language*, there is an attempt to use local expressions. For instance, in scene III, when Che M'bwana ironically commented that his wife was rude to him, he mentions a yao adage that *kwa syene kwangachapa kasoti* (*literally* meaning: '*strangers (visitors) do not wash 'hats'*'). The hat referred to is the head gear worn by Muslim men and the deeper meaning is that a man is not free outside his territory (Village Headman Silaji). He actually is referring to a realistic matrilineal situation where men marry and live among the community of their wives. Within that context they are not naturally free. Besides being only a language technique such use achieves *Character Psychology*. The expression reveals the attitude of the character about family relations.

However, there is minimal use of those participatory aesthetics. The people of Mombe are predominantly Yao. This makes the Yao language a lingua franca of the community. The play employs Chichewa language which is dominant in most parts of Malawi except Machinga, Mangochi, Nsanje and the Northern region. This makes the audience lose meanings of the messages and takes away comfortable participation.

There was only one local adage that was employed (*Kwa syene kwangachapa kasoti*). This reveals some kind of labored activity on the part of the actor to identify himself with the people. Even though the songs and dances were derived from *Bandi* and *Manganje*, in terms of messages, they were highly scrutinized and transformed by the actors to suite project goals. These songs were done by strangers and not the communities themselves.

The opening song went:

Song	Translation
<i>Tipatseni bwalo tilowemo</i> <i>Tipatseni bwalo tilowemo, kwathu kwatalika</i> <i>Kwatalika, ku Zomba</i>	<i>Give us the arena we should enter</i> <i>Give us the area we should enter,</i> <i>We come from far</i> <i>Far away in Zomba</i>
<i>Aloleni ana amphuznire, tigonjetse Edzi</i>	<i>Stop AIDS and let the kids learn</i>

By imploring on the people to give them the arena, it clearly indicates that the succeeding performance is not of the indigenes. Now it is the show of the visitors who declare their status that they are real strangers and come from far. This alienates the expected participants (audience). The use of the songs in the land becomes mere persuasion to enjoy the performance only in rhythm. In Melkote's terminology (1999), the cultural

expression here is being used as a means to an end. The next verse settles the argument: These people have come with prepackaged messages. People have to ‘Stop AIDS and let the kids learn.’

2.2.1.5 The Effectiveness of Theatre for Development

The immediate results of the TFD communication projects were reported in CRECCOM documents. These ranged from improvement of school infrastructure, supporting of vulnerable children in schools by communities and initiatives to stop the spread of AIDS. At Chimbiri Primary School (Phalombe District) four girls are reported to have come back to school after a TFD activity. One of the girls claimed that she was attracted by the ‘young girls’ from Chancellor College. *“I saw them and I was inspired. They looked like my age mates; and I asked myself, ‘what am I doing?’ I made a big decision and had to inform my parents that I wanted to go back to school and quit marriage.”* The girl quit her marriage and went back into Standard 4. Another girl who re-enrolled into standard 8 got selected to Providence Secondary School and was used as a role model by CRECCOM.

At Mpalangwazi in Machinga district, the community opened a garden for the support of orphans. At Kayuni they built four toilets at the school while at Mpombe the community started the teaching of life skills to pupils. All this indicates that despite the aforementioned discrepancies, the TFD was able to mobilize communities for action.



The Garden at Mpalangwazi



One of the four toilets constructed at Kayuni



Life skills at Mponbe-Tailoring was taught by community members

However what remains to be answered is the motivation behind these community plans of action. This can only be better explained through evaluation of community responses. We need to gauge the degree to which the communities understood the objectives of the project (the intended messages) and their perspective as regards the TFD methodology and its impact in their society. *Appendix 3 gives detailed responses.*

These responses indicated that there were varying degrees of understanding the objectives of the project by different communities that were approached differently by the TFD. For instance in the ‘8 Days’ TFD’ Sites there was an average understanding of 31.3% on the understanding that the project aimed at HIV prevention, 12.5%

understanding that it aimed at mitigating the impact of AIDS , 25% that it aimed at school improvement and 31.3% that it aimed at improving life skills. In the ‘3 Days’ TFD’ Sites scores were low. 6.3% understood that it aimed at HIV prevention, 46.9% understood that it aimed at mitigating the impact of HIV/AIDS, 3.1% that it aimed at school improvement and 31.3% that it was about life skills development. I am terming the second scores as being low on aggregate. Only one variable was highly understood in the 3 Days’ TFD sites i.e. the mitigation of the impact of HIV/AIDS.

To show that there was higher understanding of messages in the 8 Days’ TFD Sites, there was a phenomenon where at least more people understood that the project had more than one objective. This phenomenon justifies the argument that the level of involvement is related to the level of impact in terms of the understanding of objectives. In the 8 Days’ Sites, there was relatively higher involvement of the locals during the TFD process than was in the 3 Days’ Sites.

To gauge the extent to which communities were involved, the target communities were asked questions on how they felt they were involved in four processes, namely; During Research, During Play Creation and During the Actual Performance. During the research, rapport with the community would be gauged in seeing that there was a situation of trust between the researchers and the communities. The communities had to be free with the researchers so that there was an environment of reciprocal learning. This reciprocity would come in if each one of the ‘terminals’ of communication (the ‘researchers’ and ‘the researched’) were able to participate in the process of questing for the truth. In an action research there is no ‘knower’, and therefore everybody becomes an active

participant. They are both learners and teachers. This means that the subject is not regarded as a pit-of-passivity into which knowledge has to be poured. And in that questing for the truth, questions have to come from both ends¹⁰¹. However, results from this study indicated that many people only sat over the research exercises to answer questions from the researcher. The researchers were on one end and the researched on the other. In the 8 Days' TFD sites 43.8% remembered that they were there just answering questions and did not have an opportunity to ask questions. In the 3 Days' TFD sites the problem was bigger. 81.3% suffered the problem of not asking questions.

During the performance, a good number of people in the 8 Days' Sites (87.5 %) remembered that some community members sang and danced with the actors and others were involved in acting the actual plays. This reveals a phenomenon of better participation than what was done in the 3 Days' TFD Sites where nothing of the sort happened. And while 68.8% remembered that they were able to answer and ask questions during the performance in the 8 Days' Sites, only 12.5% did so in the 3 Days' Sites. This shows that in the 3 Days' Sites the approach was highly top down.

Beneficiaries of the MESA project were asked on whether they felt the TFD approach was appropriate for them. 21.9% in 8 Days TFD sites and 62.5% in the 3 Day's TFD Sites rejected the appropriateness of the methodology. While some justifications for the rejection were moderate, others seemed militant and full of frustration:

¹⁰¹ Cf. Freire P, *Pedagogy of the Oppressed*, New York; Continuum 1970, pp. 79-80

“It would have been nice if those people did not come. We were a united people before those college students came. But after the TFD play, it took us a long time to have a village meeting. There was animosity among us. Parents hated chiefs and chiefs hated parents; chiefs hated teachers and teachers hated everyone. Members of the School Committee hated teachers and chiefs hated parents. Children hated their teachers and thought their chiefs were fools. A total confusion! A ‘pandemic!’” commented a community leader from Mpombe where TFD was done for three days.

By pandemic, ‘Mliri’ in vernacular, he was relating the problem of hatred to an outbreak of a disease like AIDS; implying it was a big problem.

Comparatively there was higher appreciation of appropriateness among communities in the 8 Days’ Sites than was in the 3 Days’ Sites. In answering on the appropriateness of the process, the communities mentioned the ability for mobilization as one factor for recommendation. Their responses indicated that there was much more perceived impact in the 8 Days’ Sites. For instance, while in the 3 Days’ Sites people only appreciated didactic and entertainment aspects, in the 8 Days’ Sites they mentioned of action plans being made e.g. teachers stopped propositioning pupils. Some level of conscientisation was achieved as would be evident from the response that ‘the performance made us understand that the problems in the community were ours and we were the ones responsible for solving them’ (Mpalangwazi Parents). The 3 Days’ sites had many complaints. Respondents regretted that the performance brought confusion among them and offended their culture. The researchers demeaned their status as villagers through their dressing. Most importantly, in terms of form, the people felt disenchanting:

“They promised that the performance was going to be ours. So we prepared our Manganje but were not given a chance to dance.”

Chiefs disliked the approach of instigating hatred among community members and resented the failure to observe cultural norms and practices. This included the arrangement of doing a performance during the period of Ramadan when they ‘were fasting and were not prepared to dance or see people dance and beat drums.’ As regards form, they wanted to see their sons and daughters do the work: *“NGOs are selfish because they enrich people in towns and look down upon us.”* Though emotive, this observation is revealing and it consolidates my argument about making research participatory through involvement of local groups of people.

What this shows is that though the 8 Days’ Sites TFD was better than the 3 Days’ TFD, there is more room for improvement to make it fully participatory towards popular appreciation.

In assessing impact, I first studied on whether there were initiatives after the TFD performances and whether those initiatives were sustained. I also queried on specific types of initiatives that were taken by the communities to understand why different communities chose one types of initiatives as opposed to another.

In the 3 Days’ sites there was a high percentage of people that said there were no initiatives after the TFD performance. While at Mpombe there was only the initiation of the teaching of physical life skills to pupils, at St. Therese there was no activity at all.

One year after the TFD activity there was no activity at any site in the 3 Days' Sites. The same was the case after project exit.

In the 8 Days' TFD Sites however, there were initiatives immediately after the performance, after a year and still after the exit of the project. However it is important to note that the momentum of these initiatives varied with time; and that explains some problem behind the phenomenon. For instance, there was 100% agreement among responses that there were HIV/AIDS mitigation strategies immediately after the TFD activities. Official documents indicated that people opened gardens, yields from which would be used for the supporting of HIV/AIDS victims (the infected and affected)¹⁰². Nothing was done in terms of preventing the spread of the disease. In responding to why there was nothing done, one community leader at Kayuni remembered thus:

“One of the issues that became very difficult to resolve during the play was polygamy. Polygamy among us is a normal practice. It does not spread the HIV. Actually it prevents it, because it assists men who have much lust to relieve themselves within family bonds. Those who know are sexually very active, do resort to polygamy to resist promiscuity. I was tasked as a chief to resolve this. How could I?”

At Mpalangwazi one man said:

“We just argued and nothing really tangible came out. You know matters of sexual behavior are like witchcraft. You find the witch and take them to the pastor. You just can't talk about it in a group. For example, after tobacco harvests people go to Ntaja for selling. They have cash there and they sleep with prostitutes. It is difficult to solve this; because you cannot close the bars as some suggested. Prostitution is inward to the mind. You close the bar, somebody is going to do it in the village. So we just argued and argued, but

¹⁰² MESA Annual Report, Zomba, CRECCOM, 2005 pp 1ff

nothing tangible came out. I think the greatest target is the individual.”

The failure to achieve individual change reveals a problem in conceptualization. CRECCOM in its endeavor emphasized on community mobilization and not individual mobilization. The HIV theory that was preponderantly functional was the *Social Empowerment Theory*. This, as opposed to the individual-oriented theories, seeks community interventions. One important theory that would have worked was the *Health Belief Model*. This would have assisted CRECCOM to emphasize on the susceptibility of individuals to HIV/AIDS. For instance, the story lines would have depicted a number of circumstances where HIV/AIDS victims suffered in the community. What CRECCOM did to the contrary was that in all its plays, it emphasized that pupils were absent in schools due to the suffering of their parents. This was a premeditated effect that was driven by the functionalist approach to relate HIV/AIDS to education. It compromised on possibilities of exploring on the effects of HIV/AIDS in a wider sense as would be obtained from the communities. Therefore, individuals in the community did not see themselves at threat since there were not enough cues of information in the plays. This failed to motivate individual action; and during the court scene people spoke as a community, not as individuals.

On explaining why there was the demise of life skills some said the activity was not viewed as important among the people:

“Honestly saying. We understood that it was proper to teach life skills to our pupils, but then there were no toilets in school. And teachers had no houses. What is the meaning of teaching physical

skills to a pupil who is not educated? But then we discovered that CRECCOM was funding life skills to those who had already started up the activity. We wouldn't miss the chance but to embark on life skills." (Kayuni)

This shows that even in the 8 Days' Sites, people displaced their choices for the priorities of the project. It is a functionalist approach of participation which only involves the communities towards implementation of project goals without putting them at the center of design as does the organic approach. The functionalist approach has been recommended by the National Strategy for Community Participation in Primary School Management which currently takes the place of policy in primary school participation.¹⁰³ However, as shown by these results, it is indicative that functional participation is not adequate to ensure acceptable and sustainable results among communities.

Similarly, at Mpombe (a 3 Days' Site) a member of the school committee clearly indicted that they embarked on the teaching of life skills because they wanted to receive a grant from the MESA project. There was not any initiative at the school after a year. "*....the grant failed to achieve results because many thought they would personally benefit from it. When they did not see any gains they withdrew,*" the member concluded as he explained on why the volunteer artisans in the villages stopped teaching life skills to pupils at the school. This phenomenon only highlights the point that the community did not perceive the importance of the life skills activity. In other words, they did not *name* the problem.

¹⁰³ The Government of the Republic of Malawi, *National Strategy for Community Participation in Primary School Management: The Move Beyond Bricks towards Community Involvement in Whole School Development*, October, 2001, p.15

CONCLUSION

In this chapter I have discoursed on the relationships between theory of Theatre for Development and the actual practice by the implementer (CRECCOM). Then I discussed on the outcomes of the CRECCOM practice of Theatre for Development as viewed by the beneficiary communities.

In my theorizing of TFD practice, I have argued that what is more important is an organic participation of a people through the process of *Creating Theatre from the People*. In this what is paramount is to ensure that indigenous forms of expression dominate the form of the TFD performance. That participation also includes an element of designing the project with communities so that they do not resolve problems that were conceived by project implementers.

In comparing these concepts with the practice of CRECCOM I have discovered a number of discrepancies. The first problem is that CRECCOM entered into the communities with a prepackaged project that made communities participate in 'their own nonparticipation.' This made communities fail to effectively understand all the objectives of the MESA project. Here CRECCOM was challenged by a great task of sensitization while the people chose what to understand and implement. This is because they were not involved in the process of developing those objectives.

In the process of doing TFD, I have argued that the form of the performance is not indigenous because CRECCOM just incorporates some bits of cultural expressions without making them central to the performance. I also have found the format/nature of the TFD play not participatory since it begins with the portrayal of *the cause* and it is that cause which the audience discusses. This cause is perceived by alien researchers from Chancellor College. Participatory research demands that members of the communities should be part of the researching team.

I also have found CRECCOM plays to be similar in nature: A thing which clearly indicates the absence of participatory research. In their use of songs and dances, CRECCOM just employed rhythm and changed the songs of the people. And the people did not participate in those songs and dances in many sites.

In developing and performing the plays, CRECCOM has emphasized on social change rather than individual change of behavior. On the other hand, the implicit policy, which is derived from the National Strategy for Community Participation in Primary School Management, has misguided design and implementation in that it recommends a functionalist approach to development. This approach biases the donor and implementer at the expense of community participation in decision making.

The making of a local setting was well done by CRECCOM. This was a step towards persuasion for participation. There was an attempt to use local expressions, only that that attempt was minimal.

Comparatively, I have discovered that there was more understanding, impact and sustainability in the sites where CRECCOM stayed for 8 days than in those where it stayed for three days. This was because there was less participation of the communities in the 3 Days' Sites. With that variation, it is conclusive to argue that the level of participation is directly related to impact. However, exploratively, there were also problems in the 8 Days' Sites. This indicates that there is great room for improvement as regards the whole conceptualization of Theatre for Development at CRECCOM. These areas of improvement include project conceptualization and the process of the TFD itself i.e. the nature of the play and 'strategies and aesthetics' of involvement. The most important thing is to make the TFD process organic by involving the communities themselves at all levels. The suggestion from the community that 'villagers have to be trained to do the Theatre for Development themselves' should not be taken for granted. It expresses the need to make communities real owners of the communication in terms of form and process.

CHAPTER THREE: PRINT MEDIA

This chapter discusses print media as conceptualized and practiced by CRECCOM. Newsletters were isolated as the case study. To tackle this, I will first discuss the history and theories of print to outline the theoretical perspective which I take in analyzing the strengths and weaknesses of the CRECCOM approach. After evaluating the CRECCOM approach, I will scrutinize the working policies in the communications realm to gauge their relationship with contemporary theories of development communication and print media and also to evaluate if the CRECCOM approach is in line with those policies. Lastly, I will outline and discuss communities' responses as regards their acceptability of the CRECCOM approach in the production of newsletters.

THEORETICAL CONTEXT

3.1 The History of Print

The development of print started as early as 2700 BC- thousands of years before the development of actual writing or the printing process. The primitive print media comprised the **ideals expressed** by prehistoric people in the form of pictures and drawings. The use of the walls of caves as media was later followed by the use of other media such as clay tablets, plant leaves, bark and animal hides. The art of writing developed thousands of years later in various forms like *Sanskrit* (i.e. the ancient and sacred written language of the Hindus in India), *hieroglyphs* (i.e. a Greek word meaning *sacred carvings*) and the alphabet. All these were forms through which people expressed their ideas. Today in the West, the alphabet is the best known form of writing. According

to Botha, “the *alphabet* is the most efficient system of writing (the number of symbols used are minimal) and may be regarded as the ultimate product of a long process of development.”¹⁰⁴ Faure notes that the development of the alphabet concerns us most in the discussion of print media. Emphasizing the idea of Defeur and Ball-Rokeach in his own words, Faure says the development of the *alphabet* was one of “moving from **pictographic** representation to **phonetic** systems.”¹⁰⁵ *Pictographic representation* refers to the representation of complex ideas through pictures or stylized drawings. *Phonetic systems* refers to the use of simple letters (e.g. a, b and c) to imply specific sounds. Botha describes *pictography* as “the first stage of true writing” (i.e. pictures showed what they represented), while *ideography* is the second stage (i.e. pictures represented ideas as well – e.g. a picture of the sun could also refer to “light” or “God”)¹⁰⁶. However, because it was difficult to represent abstract ideas with picture, the use of symbols (the phonetic system) developed. A lot of media today employs the alphabet. However, when it comes to communicating with the rural masses in developing countries like Malawi, it is proper, I think, to emphasize on pictographic representations since a good number of the people, who are usually active in village committees, are either illiterate or semiliterate in the alphabetical sense¹⁰⁷. Complex ideas can be communicated ideographically. Cultural

¹⁰⁴ Courrie Faure, *Introduction to Print Media*, in *Introduction to Communication: Journalism Press and Radio Studies*, L.M Oosthuisen (ed.), Kenwyn,, Juta & Co. Ltd, 1996, p.5

¹⁰⁵ Defleur M. & Ball-Rokeach S., *Theories of Mass Communication*, 5th Edition, New York: Longman, 1989,17

¹⁰⁶ Botha (1993:57) **cited in** *Introduction to Communication and Journalism*, *Ibid*

¹⁰⁷ By the year 2000 only 55.7% percent of women aged between 20 and 24 years and 45.8% of those aged between 25 and 29 were literate. Respectively, 76.5 % and 74.0% of men were literate. The numbers of literates kept on dropping among older age groups. For instance among the 40 – 44 age groups, the numbers were at 30.2% among women and 64.5% among men. (ref. *Malawi Demographic and Health Survey*, National Statistical Office, ORC Macro Calverton, Maryland, USA, 2001, p.25). These results were published in 2001. Any project that was implemented at least a few years from 2001 had to work against this background; unless different research-based results were generated. The fact that most illiterates and

symbols would take the ideographic role of communication. For instance, an owl would represent danger as is the case with many Malawian communities. In Europe it could symbolize wisdom.

Easier to Manage Media (i.e. media which became **portable**) developed around 2500 BC when the Egyptians discovered a method of making a kind of durable ‘paper’ from *papyrus*. This was made from the dark green stems of a plant growing near or in water, the *cyperus papyrus*. *Papyrus* was 4000 years later replaced by *parchment* (i.e. easier to fold animal skin, prepared as writing surface- still used during the Middle Ages). Hence, since about 2500 BC, documents were already much smaller and **easier to handle** than ever before. “Pages” for example were rolled up and folded in the case of parchment.¹⁰⁸

The development of papyrus and parchment ultimately led to a very important technology in the development of print media, namely the manufacturing of **paper**. As early as the second century (the year 114 AD), the Chinese developed the first paper. This found its way into Europe after the twelfth century.¹⁰⁹ This meant that documents were **easier to handle**- a necessary requirement for print media to develop into mass media such as newspapers and magazines. The concept of portability has become very important up until today. Print and ICT¹¹⁰ gadgets are designed to be easier to handle by manufacturers. And this has become one of the popular techniques among business and

semi-literates (who are the older age groups) are active in committees is a personal experience obtained in my community-based workshops.

¹⁰⁸ Courri Faure, Ibid, p.6; cf. Defleur & Ball-Rokeach, *Theories of Mass Communication, 3rd Edition*, New York: Longman, 1989, pp.17-21

¹⁰⁹ Hiebert et al., *American Journal of Archeology*, 1991, 388

¹¹⁰ Information Communication Technology

marketing agents. Communication is actually shifting from the hard copy to the soft copy medium which is the easiest to handle so far.

In the West, Johannes Gutenberg developed the first *printing press* in Germany in 1456. The use of printing places spread rapidly. After the invention of the printing press, the difference between *once-only* and *regular* publications became more apparent. Once-only publications, like most books, are those that appear once only while regular publications, like newspapers, do usually appear with different content. Non-governmental organizations use regular publications like magazines, brochures, fact sheets, calendars and newsletters to report project goals and activities.

3.2 Theories and Aesthetics

It is my perspective that theoretical concepts were developed historically to predict the behavior of media institutions that have existed while aesthetic models were tailored at conceptualizing the scientific and artistic requirements necessary for popular appreciation of the media products. Firstly, I will discuss the theoretical domains before the aesthetic concepts since those concepts exist in a manner of serving a theoretical perspective.

3.2.1 Theories

Conceptualization of the press process has its fundamentals in the four main origins of theory; namely *the Authoritarian Theory, the Libertarian Theory, the Social Responsibility Theory, the Soviet Communist Theory, the Development Theory* and the *Democratic Participant Theory*. As Roelofse points out, although the theories were developed with a focus on press and journalism, they all apply to other mass-communication media as well.¹¹¹

I have a perspective bias towards the *Democratic Participant Theory* because of its relationship with the concept of ‘Another Development’ which is the dominant theoretical perspective of this study. The *Democratic Participant*, in my view, has the basic assumption that participation is a right; and such is the assumption in ‘Another Development.’

The authoritarian theory is the earliest that grew under the climate of the late *Renaissance*. The assumption was that there were a few wise, learned and monied people who were the sole custodians of wisdom and truth. Truth was seen to reside in the power center of society: church and polity. The press was therefore an instrument for disseminating news and information, and, politically for conveying the *truth*- ideas and interpretations of power structures. This was a top-down approach which characterizes dictatorial tendencies. Such kind of media cannot respond to the present needs in millennium goals where democratic participation has received the greatest attention. *The*

¹¹¹ Koos Roelofse, *Press Theories*, in *Introduction to Communication: Journalism, Press and Radio Studies*, Ibid, pp. 49-50

Soviet Communist Press Theory was developed from the authoritarian press theory and only differs from it because not all authoritarian societies were soviet oriented or totalitarian. Furthermore, in many authoritarian societies, the press is privately owned, while as in all soviet-type or totalitarian societies the press is owned and controlled by the state. The communist party, which was regarded as the vanguard of the ('classless') working class, had the power to organize and the right to lead the masses: and the press was its governing apparatus.

The Libertarian Theory was determined during the late seventeenth century by the rise of democracy, religious freedom, the expansion of economic freedom and the general philosophical climate of enlightenment. The development of printing press expanded literacy and extended readership beyond scriptures and the Greek and Latin classics which were interpreted by clergy and scribes of nobility. People then made independent conclusions. According to the *Libertarian Theory*, people are rational beings capable of distinguishing between truth and falsehood and between good and evil. In terms of this belief, the press is seen as a partner in the search for truth and by no means as an instrument of government. It is a platform for divergent opinions and gives opportunity for people to monitor their government, speak out and make their own ideas about policy. According to McQuail, progress in a society depends on the choice of right solutions by rational people.¹¹² Not very different from this idea was the *Social Responsibility Theory* which developed as a result of the communication revolution in the twentieth century. Power and monopoly placed an obligation on the controllers of the mass media to act in a

¹¹² McQuail D., *Mass communication theory*, London: Sage Publications, 1989, pp. 3f

socially responsible way by making sure that the views of both majority and minority groups were represented in the media and that members of the public were provided with sufficient information to enable them make independent opinions.¹¹³ My problem with the *Libertarian* and the *Social Responsibility* is still that they did not decentralize the media to be controlled by the masses. At the end of the day, there was just an obligation to consider different sectors of the society when producing news. This obligation can easily be abused because the power to produce does not lie with the people. Controllers of the media house can still choose what themes have to be covered to solicit readership in the masses.

To improve on the idea of participation, The *Development Theory* postulated that the most important task of institutions like media is economic, political and social development in a way of decolonizing the developing nations from Western and Socialist influence; termed as *media imperialism*. The assumption was that while ‘Third World’ states had constitutional sovereignty, they still depended on the so called ‘First World’ countries for the means of publishing and producing programs (machinery, tooling, newsprint etc). They also depended on those countries for much of the news and program content (e.g. videos, soaps, films, news agency reports, et cetera). In this theory, there had to be a positive use of the media to promote national development, autonomy and cultural identity. Certain liberties of the media had to be made subordinate to the achievement of these ideals. Common objectives were given priority over individual freedom.¹¹⁴ It was the promotion of these ideals that led to the formation of the International Non-Aligned

¹¹³ Roelofse R., Ibid, pp 53-54

¹¹⁴ McQuail D, Ibid, p.95

Movement and the proposals for a New World Information Order (NWIO) to counter neocolonialism and media imperialism.

This thought can be said to emanate from the dependency theory which sought the autonomy of states. Therefore, the proposition for independent media only made it independent from international pressures but was not owned by indigenous people. It is for this reason that I support the *Democratic-Participant* theory which answered the question of indigenous participation.

The Democratic-Participant Theory conceptually reflects the disillusionment with the idea of democracy and maintains that participation in political and social life is generally hindered rather than facilitated. Individuals and minorities have no realistic participation in mass communication. Therefore the fundamental rights of recipients are at the core of the democratic-participant theory. The recipient has a right to relevant information, a right to react and a right to means of communication within his/her community, interest groups and subculture. The theory rejects the concept of uniform, state-controlled media which operate with assumed neutrality in regard to news presentation but are centralized and served by media professionals. The democratic participant therefore advocates for the multiplicity/diversity, the small scale use, local nature, deinstitutionalization, horizontal and interactive media. There has to be a reciprocal role of the communicator and the recipient. The trend towards direct and active participation would be seen in the

developments of special interests and community publications; a bias towards narrowcasting as opposed to broadcasting.¹¹⁵

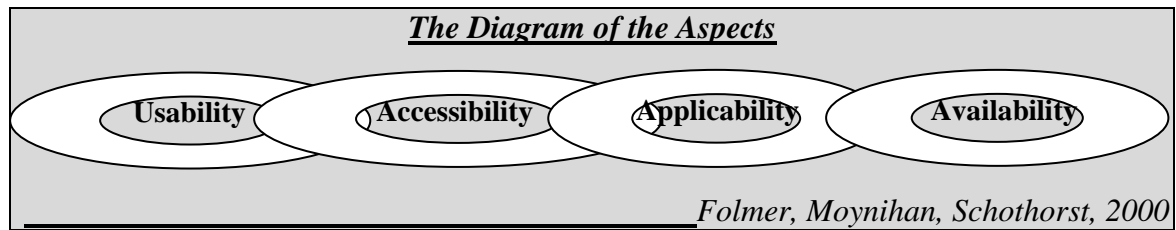
3.2.2 Aesthetics

The birth of non-governmental organizations has led to more ontological conceptualization of the theories and practice of print media aesthetics to ensure that it is more participatory and acceptable by rural masses. One important aspect of print in development communications among developing nations has been the quest to reach out to illiterates and semi literates.

What I have found as an extremely practical conceptualization is a model for communication materials developed by the Health Learning Materials (HLM) Program of the World Health Organization in Geneva. The institute provides technical support to the work of HLM Program in human resource development, collaborating with a growing number of HLM projects in ministries of health and health science institutions throughout the world. The work of H.R. Folmer, M.N. Moynihan and P.M. Schothorst provides a good working ground not only for those designing and evaluating manuals, but also to every practitioner involved in the development of communication materials. Folmer and his colleagues provide a four pillared measurement criteria for designing and evaluating manuals for non-literates and semi-literates. The pillars (concepts) , named so in this

¹¹⁵ Roelofse R., Ibid, pp 58-59

paper, are *Usability*, *Accessibility*, *Applicability* and *Availability*.¹¹⁶ Though understood separately, there is an overlap among the different aspects.



Usability is about relevance and quality of the content. This takes into account the level of understanding of the intended group and skills required for proper use of the materials. Usability also accounts for correctness of the content and cultural appropriateness e.g. the content has to be free from hidden values or attitudes.

Applicability is an aspect to guide designers in understanding whether the contents will help the reader to apply the material. Users should see the possibility of using the information and developing their skills.

Accessibility is about the way the contents are presented in terms of structure, method, and form. Folmer and colleagues say information has to be well structured so that it is easy to find. The contents have to be local and the text must be readable. The whole arrangement of text and picture has to be attractive. The ‘material’¹¹⁷ has to involve the reader and illustrations and layout be well used. On format, former and friends write as follows:

¹¹⁶ Folmer H.R., Moynihan M.N. and Schothorst P.M., *Testing and Evaluating Manuals; Making Health Learning Materials more Useful*, Amsterdam, Royal Tropical Institute, 2000, www.networklearning.org, pp.8 – 16, 34ff

¹¹⁷ As has been mentioned previously, Folmer et al. are in this work interrogating manuals but have mentioned in the preamble about relativity of all communication materials.

“Non-readers are not used to looking at a page from left to right (or in Arabic world, from right to left), as in reading. They have to learn where to start. Therefore, when you open a book, it is very important to look at layout. Is it easy for the user to see the right path from one sign to the next? One format that has been successful was print on just one side of the page. No more than two messages per page were used. In another example, pictures were put on the right, with the text (for use by people who can read a bit) on the left.”¹¹⁸

On text, Folmer and friends say the language and writing style have to be free from complexity. According to the different researches that evaluated the Health Learning Materials (HLM) Programs of the WHO throughout the world, they made recommendations that in English texts, sentences for semi-literates should be no longer than twenty words and very few words of more than three syllables should be used. The text should be big; at least double the size of typewriter letters.¹¹⁹ Though no research has been conducted in Chichewa language, caution still needs to be taken on the use of language and its complexity in the vain that Folmer and friends argue. Sentences have to be short and clear and words used need to be familiar to a user group.

While color increases attraction and adds information, it is important to note that its use should be pre-tested. Colors have different meanings in different cultures. Signs do also need to have a sense of the culture of where the material is used. For instance, “in one manual, the ‘danger’ sign is a snake. When the manual was adapted for use in another part of India, the sign was tested. It did not work well. After asking the local people

¹¹⁸ H.R. Folmer, M.N. Moynihan and P.M. Schothorst, *Testing and Evaluating Manuals; Making Health Learning Materials more Useful*, Amsterdam, Royal Tropical Institute, www.networklearning.org, p.36

¹¹⁹Folmer H.R. et. al, Ibid, pp.13, 36

which one of a group of signs meant 'danger' to them, the snake was replaced with a scorpion."¹²⁰ It is again the pre-testing that solves the problem of inconsistencies.

Some of the pictures that do not work are those that show parts of things and pictures with lots of contents, with perspective (i.e. showing distance), and with half hidden objects.

Availability is the last aspect that is central to the logistics of print communication. Without good planning, a good manual may not reach the target group. This involves elements like portability, price and placement (where it is located).

¹²⁰ Folmer H.R., et. al, Ibid, p. 37

3.3 FINDINGS AND DISCUSSIONS

This section covers responses from the implementers and analysis of documents on how the MESA newsletter was designed and produced. I later on outline the communication policy and the proposed media policy to relate them with the concepts utilized during the design and production of the newsletters. Lastly I discuss community responses towards the MESA newsletter to gauge the level of acceptability and impact of the newsletter.

3.3.1 IMPLEMENTORS' COHORT/RESPONSES AND DOCUMENTS

ANALYSIS

In analyzing the communication from the designers' perspective, I have first looked at objectives of the newsletter and the processes involved in developing the content. Here my main concern is to discover the level of community involvement in the designing and production of the newsletter. Secondly I have looked at the way content has been presented. In this, I have considered elements of structure and format of the newsletter to weigh if there was any participatory aesthetics to ensure *usability*, *accessibility* and *applicability*.

3.3.1.1 Form, Content /Objectives and the Process

The CRECCOM newsletters was called ‘MESA forum’ and later on called ‘MESA/MTTA Forum’ when it started covering two projects, MESA and MTTA; both funded by the United States Agency for International Development (USAID). The newsletter can be grouped in the category of Smaller Regular Publications since its publication was smaller than that of regular publications like newspapers. Furthermore, the publication was directed at a target group with particular interests in the publication i.e. the MESA stakeholders. These stakeholders included teachers, community leaders, pupils, parents, government extension workers (Primary Education Advisors and Community Development Assistants) and District Heads of Departments. There were both the English and the Chichewa versions. The Chichewa version was primarily meant for individuals at the grassroots level while the English one was for the more educated officials at zonal and district levels.

MESA forum was designed by the department of communications at CRECCOM. The technical considerations included color balance and font emphasis. In color balance, it is said that the paper did not have to be too bright and too dull. Purple was chosen as one of the soft colors that would serve that purpose. In font, the word ‘Forum’ is bigger than the other words to emphasize that the paper was about interaction among MESA stakeholders. However, the design was not pre-tested with communities to solicit responses.

Stories in the paper reflected on the project objectives and progress. These included the HIV/AIDS prevention and mitigation, the teaching of life skills and school improvement:

“The newsletter was to ensure that the communities were further informed about project goals and objectives and that they shared successes. Challenges were shared with further information on how a specific community solved them. The concept behind this sharing is that some should learn from others and plan their way forward.”

(CRECCOM Communications Officer)

For instance, the first story on page 1 is about Sara Morten’s visit at Madziabango in Machinga. Sarah Morten, a USAID official, saw a fish pond that was meant to carter for HIV/AIDS victims in terms of financial support. She also saw two teachers’ houses that were built by the community as a school improvement initiative. On the same day, community members gave school uniforms to orphans. It is believed that such communication to other communities may motivate action to implement activities similar to those.

These newsletters are produced by the communications department at CRECCOM. *“The stories in the papers are from project staff monitors, external monitors and the community stakeholders themselves”* (CRECCOM Communications Officer). What the communications department does is the editing of the stories to ensure that they fit into space while not losing the meaning. It is CRECCOM that decides which story to place in an edition and the criteria is that the story needs to answer to project objectives and has to

have the capacity of motivating others. This capacity of motivating others is seen through three concepts that are covered in the story: 'the situation before (problem/challenge), the initiative (to solve the problem), and the situation after (impact of the initiative)' (CRECCOM Officer).

In the MESA editions observation indicated that there was little contribution from the community in the write up of the paper. Out of the 17 articles in the first edition none was written by any member of the beneficiaries' cohort. To say that there was no contribution because that was the first edition is no excuse. These people were not involved even in the design of the genre. If the people were involved in the conceptualization of the genre, they would not have found it difficult to write even about the first activities of the project in their area. These people would even write something just to advocate on how they were expecting to contribute to the project. Motivation to contribute and use this paper would have begun from the design stage. Moreover the first edition was produced in February 2004; seven months after the project was launched.

Out of the 16 articles in the second edition, only 1 was written by a community member; a teacher from Kamphambe school, Emfeni zone, Mzimba district (*MESA Forum, Second Issue, -undated, page 6*). The one out of sixteen represents a 6.3 % of community contribution.

The third Issue of July 2005 has 27 entries, 3 of which are by community members (B. Q Ndhlovu, PEA, Mzimba, p.2; K.S. Khunga, Mentor Teacher, Kasungu, p.5 and Linda

Chigwiya, Mwalasi School, Machinga, p.11). This was an 11.1% community participation at least two years after project launch.

The newsletter therefore lacks the disinstitutionalized nature of media that the Democratic Participant theory demands. Communities never participated in the design of the genre and they never adequately participated in content development.

3.3.1.2 Content Presentation

The paper opens right away with stories without giving a brief or highlights on contents as is done with newspapers or magazines. Accessibility is already challenged here because readers do not find an easy way towards their stories of interest. Taking from the format of a newspaper, there was an editorial column on the second page of the newsletter. In the September 2005 Issue, the editor is informing readers that the 'MESA Forum' has changed to 'MESA/MTTA Forum,' which will be covering MTTA (Malawi Teacher Training Activity) issues. This is one clear indication that these readers are merely on the receiving end. Whoever will be writing those issues is not known. Definitely they will be the project staff for the MTTA. If beneficiaries contribute, their contribution will not differ from the one that was in the 'MESA Forum' because they again have not been involved. In the editorial column, therefore, the editor just asserts his/her authoritarian status which is characteristic of concepts that existed before the Development and the Democratic-Participant theories.

According to CRECCOM the newsletters were designed to be easily portable. The length ranged from 8 pages in the first edition (February, 2004) to 12 pages in the third edition of 2005. Normal stories range from twelve paragraphs' to four paragraphs' presentations (refer to story on page 4: *Anthu Athana ndi Mavuto Awo*; and 2nd story on page 3: *Univesite ya Mzuzu Ipindula ndi Chipinda cha Makina a Kompyuta*). The paragraphs have two to five lines. Some stories cover the whole page (e.g. page 2, 3rd Issue, 2005) while others are completed on separate pages in the paper. Just like they do with newspapers, readers are referred to those pages where the stories are continued. For instance, in the 3rd Issue all stories on page 1 are continued on pages 10 and 11 while the story on page 11 continues to page 12. This is a pro-literate arrangement which is used in newspapers which have sophisticated readership.

Communicating to semi-literates involves the use of symbols which are simple to interpret. This is a great problem in the MESA Forum. In the first place this paper is congested with text, a thing which makes it not handy for semi-literates; let alone the illiterates. For instance on the front page of issue III (Sept 2005), there are two stories with inserts of three photos which cover an area of 124 cm². Total used space on the page is 432 cm²; and this makes text cover 308 cm². This is to say 71.3% of the communication uses *alphabet* which is an advanced form of writing as opposed to *pictography* and *ideography*. Semi-literates are people who find reading a cumbersome activity. This already poses a problem that they may not read the paper.

In their extension of the argument on simplicity, Folmer and friends say that a statement to the semi-literate should not have more than five words.¹²¹ Many paragraphs in the MESA forum were pregnant with complex statements. See the two below:

MESA/MTTA Forum, 3rd Issue, September 2005, Page 1, 2nd Story, Paragraph 1.

Statement 1: *13 May 2005 ndi tsiku lopambana mu mbiri ya zoni ya St. Therese ku Machinga pomwe Bambo Humphreys Shumba a ku USAID anapereka ku Zoniyi mabuku okwana 400 ndi njinga imodzi kudzera kwa mlembi wa ku Unduna wa Maphunziro, Dr. Semion Hau.*

Translation: *The 13th of May 2005 is an important day in the history of St. Therese Zone of Machinga when Mr. Humphreys Shumba of USAID donated to the zone, books amounting to 400 and one bicycle through the secretary of the Ministry of Education, Dr. Semion Hau.*

Statement 2: *Zinhuzi zinali gawo limodzi la mabukhu 25,000 ndi njinga zokwana 57 zomwe zinapekedwa ku ma TDC (likulu la Zoni) mu maboma a Phalombe, Machinga, Kasungu ndi kumm'wera kwa Mzimba.*

Translation: *These items were part of the 25,000 books and bicycles amounting to 57 which were donated to TDCs (Teacher Development Centers) in the districts of Phalombe, Machinga, Kasungu and Mzimba South.*

The newsletter is printed in a size 12 Times New Roman font. The problem is not the type of font but its size. Size 12 is very small for easy reading with semi-literates who find reading to be very strenuous. This size is common in national newspapers.

In terms of News Briefs, there is either one paragraph or two paragraphs explaining an activity and accompanied by an inserted picture (See pages 6-9). Because the newsletter communicates real stories, pictures that are inserted are of real situations from the project

¹²¹ Folmer et al, Ibid

impact areas. It shows real people admiring a fish pond at Madziabango in Machinga (page 1), real artisans teaching carpentry and bricklaying to real pupils in Mzimba (page 2), a real girl receiving clothes from real community members (page 4), e.t.c. This definitely achieves easy familiarity and motivation since the readers do see the reality of taking similar initiatives.

Simplicity also involves the use of ‘pictures that talk’. A picture should tell a story in itself. In this CRECCOM performed well, since for instance 62.2 % (23/37) of pictures in the 3rd Issue are pictures of people in activities that remind the reader about project objectives. However there are other dull pictures which account for the 37.8%. For instance, on the front page, there is an insert of a white lady. Behind her is a table and two heads of people; possibly they are seating on chairs behind the table. A little boy in the far background seems to be watching these people. This must have been a meeting; but the lady does not show any signs of speaking; and we do not see anyone being addressed. On page 7, we see a picture of women. Three are clapping hands while the others seem to be watching something with great interest; possibly they were watching the camera man. In front of these women appear leaves of cassava. Text says that: “*Ku Kawiriwita kuli munda wa Chinangwa*” (“*There is a cassava garden at Kawiriwita.*”). The picture does not show that. Focus of the picture is on the people, who stand like a choir in confusion, and the green leaves take a minor section of the picture below the ‘choir’. If these people were in action in the field, emphasis would have shifted from the people to the field. This is unlike picture No. 2 on page 9 where we clearly see a young girl sawing plunks and others (boys and girls) watching in admiration; and 3rd picture on

page 4 where a girl is receiving a cloth (school uniform) from a man while a woman besides has a book in hand. She seemingly is convening the function. It seems to be a mass meeting because in the background, there is a crowd. One can easily deduce that this is a gift presentation ceremony.

However, the problem with these ‘pictures that talk’ is that they are not given prominence. They are highly ‘pixilated’ (they cover small area) and the result is that they lose clear detail. Simply put, *attraction* is compromised since pictography is not given the deserved emphasis.

The use of the English term ‘Forum’ indicates some failure to reach out to the semi-literate through the use of vernacular language. This English word would be translated into Chichewa, the language used in the vernacular newsletter, to still reflect the idea of interaction that the word ‘Forum’ was meant to communicate. Some kind of pro-literate bias is noticed through that failure to translate. Nevertheless, there have been attempts to make some words sound vernacular; though not translated. For instance, GABLE SMC is termed ‘GEBO’ on page 4, third column (September 2005 Issue) and Continuous Assessment is termed ‘Kontinyuwasi Asesimenti’ on page 10, first column (September 2005 Issue). In both, there is a brief explanation on what the terms refer to; for instance it is said that ‘GEBO’ was a project and ‘Kontinyuwasi Asesimenti’ was a methodology. What would have been done to make matters clearer was to explain that these words are derived from English words instead of just bracketing the English words after the use of the Chichewa words i.e. GEBO (GABLE SMC), Kontinyuwasi Asesimenti (Continuous

Assessment). Bracketing the English word does not make a semi-literate understand that the read word is a translation of the word bracketed. This is because the use of brackets is common among sophisticated writers and readers.

On aesthetic attraction, there has been the use of proverbs/words of wisdom (termed 'Mau a Nzeru' in Chichewa). These are captioned at the bottom of pages 2, 4, 5, 10 and 11. The use of proverbs is common among rural communities. Taking this cultural expression as part of the document gives an indigenous tone to the newsletter. While this attempt is a strength, what makes it weak is the idea that these words of wisdom are framed by the designers and not the communities themselves. Communities would have come up with more indigenous words and meanings. For instance the words *Kukonzekera Kwabwino Kumachepetsa Zolakwika (Good Planning Reduces Faults)*¹²² would have so many possibilities to make them reflect life in the indigenous communities. There are so many parallels in daily life from which the communities would have derived terms and meanings. Field activities like land preparation and planting are some examples that the communities would have utilized.

On the overall, there are problems with the CRECCOM newsletter in terms of the process and the product. Communities were not involved in the design process. This has led to poor community contribution in the content of the newsletter. The format of the newsletter seems to take from the national newspapers which are meant for literates and the structure fails to satisfy needs of the semi-literates and illiterates to ensure easy accessibility. This is evident in the elements like the length and style of article

¹²² MESA/MTTA Forum, 3rd Issue, Zomba, CRECCOM, September 2005, p.5

presentation, the use of long sentences and paragraphs, the use of small font size, minimal utilization of indigenous expressions in language and the general failure to interact with the target groups in the paper. The paper was never field-tested to evaluate the extent of its impact. And this was an operational error that disabled any possibilities for improvement.

3.3.2 COMMUNICATION/MEDIA POLICIES AND THE CRECCOM NEWSLETTER

The 1998 Communications Policy's aim was to ensure that there was a full range of modern services accessible by all the populations of Malawi. The Communications Policy Statement outlined the development of the country's Communication Sector, covering broadcasting (both radio and television), telecommunications and postal services. Print media was not covered in the policy. This alone explains a gap in the policy since other media were not outlined. The other problem was that the policy emphasized on operational factors of the communication systems and never stipulated on the developmental approach of communications. For instance, in broadcasting, the policy just mentioned that it would ensure that a full range of broadcasting services were made available to the people of Malawi and that it would reconstitute the Malawi Broadcasting Corporation so that it met the aspirations of the people under the new political dispensation.¹²³ The expansion of radio frequencies was what would constitute the establishment of fully accessible services.

The reconstitution process was not explained so that clarity would be easily achieved to enable an analysis of whether the approach was satisfying tenets of the development communications. Development communications emanate from the people. This idea, or something similar, is read nowhere in the policy. Therefore, apart from not mentioning print, the policy is lacking in that it outlined a new arrangement of communication; and not development communication. The policy concentrated on broadcasting as opposed to narrowcasting which is designed to respond to the needs of a specific community. In

¹²³ Ministry of Information, *Communications Policy*, Lilongwe, Government Press, 1998, p.1

narrowcasting, community radios and newspapers are channels through which the communities, for which the media are designed, do respond to policy needs and complications to attain their social good.

The Malawi Media Policy, that was proposed later, answered the question of narrow casting. In section 2, the policy talked about the prevailing conditions that affected media practice. It stated that the then political climate forced journalists to be used as tools of propaganda. They failed to report objectively on issues affecting the nation¹²⁴. This citation reveals the most needed ideology that underpins development communication. As opposed to mere information dissemination, effective development communication has to be devoid of propaganda by making the process highly interactive between policy makers and the communities. The policy purported, in the long term, to achieve self sustaining, pluralistic, diverse, citizen centered and free media in Malawi. This among other objectives would be attained through the facilitation of free flow of information in order to enhance the public's awareness on its inalienable rights and to foster its understanding and ability to discuss freely social, economic, political and cultural matters.

In section 4, the policy underlined priorities that were necessary for the fulfillment of its objectives. These priorities included the establishment and promotion of the use of information and communication technologies, the encouragement of interactive communication and the setting up of community media. These would include rural radio stations and multimedia centers using languages spoken in communities where such stations

¹²⁴ *Proposed Malawi Media Policy*, Malawi SDNP, 2005 (Non Paged Document)

and centers would be established. In addition, information services would, among other elements, be designed to:

- Provide information to the public and, in turn, access and convey public views and opinions to policy makers in order to ensure and ascertain that government policies and programs accurately reflect public needs and opinions; and
- Mobilize the nation's human resources in the undertaking of development programs through education and public awareness campaigns so that citizens would understand and participate in policy programming and implementation processes.

The interaction that is found in the CRECCOM newsletter is one that exists among the 'intended beneficiaries' of the project. These communities are communicating about their major successes and how they overcame challenges during the implementation. They do not speak to the donor and the implementing agency. This is a big gap in development communication since the ideal of development communication includes the fostering of an interaction between the donors/government and the communities. These communities are just communicating a project that was given to them. When CRECCOM censors the stories and re-present them to the communities, it is just communicating its own 'propaganda.' The political right of the people, i.e. the right of declaring their challenges and needs to the policy makers, is not accorded to them. To this end, CRECCOM fails to implement the proposed media policy in its full scope. These communities are only being mobilized to participate in policy implementation without making them ascertain whether those policies and programs accurately reflect their needs and opinions. If this was a community paper, there would have been high accessibility and more participation from the communities.

The policy also advocates for a community media which the paper is not. The paper is communicating nationwide initiatives within twelve pages. This can hardly achieve relevance and attractability for a defined community.

3.3.3 BENEFICIARIES' COHORT/RESPONSES

This section explains on how the communities viewed the paper in terms of appropriateness and impact through two major themes which included 'Availability and Accessibility' and 'Usability and Applicability'. The section is a conclusive approach to the arguments that I have raised about the design and process of the paper and its relationship with policy.

3.3.3.1 Availability and Accessibility

Availability is mainly about whether the material reaches a target group through elements like portability, price and placement (where it is located) and *Accessibility* is about the way the contents are presented: structure, method, and form. (Table 11 provides statistics to explain 'availability' and 'accessibility' in terms of use)

Table 11: Availability and Accessibility

Category	Number of Respondents	Seen the Newsletter		Flipped through the Newsletter		Read through the Newsletter	
		#	%age	#	%age	#	%age
Literates	35	12	34.3	8	22.9	4	11.4
Semi-Literates	19	3	15.8	3	15.8	1	5.3
Illiterates	10	0	0	0	0	N/A	N/A

Reasons for the Failure to Use the Newsletter

1. Literates

- Never saw the paper until the day of the interviews
 - Never had interest to flip through the paper

2. Semi-Literates

- Never saw or found the paper anywhere
 - Thought the paper was in English
 - Not interested

3. Illiterates

- Never saw the paper

While 63.7% of literate people had never seen the newsletter at all, 84.2% of semi-literates had never seen it and none of the illiterates saw the paper. This only shows that there is a great problem in terms of distribution of the paper to all the categories of the people. Distribution of the papers (availability) is a crucial element in dissemination of information.

None of the illiterates flipped through the paper and the common reason for not flipping through the paper was that it was not accessible. The 15.8% of semi-illiterates who saw the paper flipped through it. While 34.3% of the literates saw the paper, only 22.9% of

the literates flipped through it. This means that there were some who never flipped though the paper though they saw it. Amongst some reasons for not flipping through it were that it was not attractive as one teacher mentioned: *“I saw it at the TDC (Teacher Development Centre).¹²⁵ But to be honest I never took interest to see what was inside.”* Asked why he thought he never took the interest the teacher said he did not know why: *“I don’t know. It just didn’t occur in me that I should take the paper and see what’s inside.”*

It is tempting to blame this teacher for the poor reading culture that he has. But then when it comes to communication, the problem is with the source. The communicator always has to make sure that they wrap their messages in an attractive package. It is not surprising therefore that 10.5% percent of semi-literates mentioned that they found the paper not attractive. However the percentage rises when we take into consideration only those semi-literates who accessed the paper. Only 3 semi-literates accessed the paper and two of these mentioned that they did not go through it because it was not interesting. This is more than 60%.

One of the elements that induce attraction for simple access is relevance. Relevance in terms of graphic attraction means that the consumer of a production should identify themselves with the product even at first sight. This seems to be a problem in most of the MESA papers. For instance, in the Second Issue, the picture that is highlighted and takes a good deal of space on the front page, is of Dr. Joan Woods, an English lady that visited Katambasula School in Machinga. It is difficult to imagine that this English lady

¹²⁵ The TDC is a hall where teachers and other members of the community conduct trainings usually facilitated by field workers.

(Monitoring officer for USAID) on a front page can easily be identified with by a reader in a Malawian rural setting where decades pass without seeing such people and where people associate them with sophistication. Another big picture is of Bingu, juxtaposed by two white men; the USAID Mission Director and the US Ambassador.

One semi-literate member of the School Management Committee who had never flipped through any MESA paper said: *“I never thought the paper was written in Chichewa. If I knew I would read the paper.”* This member deserves all the excuses when the issue of attraction is to be questioned.

As one measurement criteria, the respondents were subjected to a page of the MESA forum. The objective was to gauge the extent to which people understood the messages in the paper. Page 10 of the 3rd Issue, 2005 was given to them to scrutinize and they were asked to note the major themes on the page.

According to the measurement criteria, the page was standardized as having 4 premises in terms of text and picture. The following were the premises:

1. **‘Heading: *Zinthu Zasintha pa Chamaji*’**: This is the first heading on top of the page
2. **‘ Heading: *MTTA Ipereka Mabuku ku ma TDC*’**: This is the second story in the middle of the page.
3. **‘Picture: *Dr Semion Hau Kulandira mabuku kuchokera kwa bambo Humphreys Shumba a ku USAID*’**: This is the picture on the middle left of the page
4. **‘Picture: *Dr. Hau akusilira zipatso za luso lomwe ana a sukulu ya Mombe akuphunzitsidwa ndi makolo a m’delalo*’**: This is the picture on the left bottom of the page.

Respondents were informed that on the page there were 4 ‘stories’ (the premises mentioned above) and were asked to give details of the major premise (heading or picture) and a little detail apart from the premise itself.

For instance, if one had to read premise # 1, s/he had to read a little on the following paragraph and give a little more detail. That would make a 2 points score. On the picture they had to explain what is literally shown e.g. in premise 3, a man is giving books to another man. That makes 1 point. To score the next point s/he has to say anything about the place, occasion or personalities in the picture; and that should be true to the story. For instance, a further detail in premise 3 would be that ‘Dr. Simeon Hau is receiving books,’ or that ‘USAID Books are being received.’ Therefore, there were 8 points in total to be measured against. Correctly mentioning all the 4 premises and giving a little detail about them meant a 100% score. The following were the results of the scores according to the different categories of readers/respondents:

Table 13: Scores on the Level of Comprehension among Different Respondents

Level of comprehension	Literates		Semi-Literates		Illiterates	
	<i>Frequency</i>	<i>%age</i>	<i>Frequency</i>	<i>%age</i>	<i>Frequency</i>	<i>%age</i>
100% comprehension	35	100%	4	21.0%	--	--
More than 50% comprehension	--	--	6	31.6%	--	--
Less than 50% comprehension	--	--	9	47.4	3	30%
0% comprehension	--	--	--	--	7	70%
Total	35	100%	19	100%	10	100%

As the results indicate, there was high understanding of the messages among the literate ones. The level of understanding dropped as it moved from the semi-literates to illiterates. This clearly indicates how the paper biased the literate folk.

Apart from slow speed, some of the instances that indicated failure were that in Premise 1, semi-literate parents and authorities failed to correctly read the words 'Zinthu' and 'Zasinthu.' They omitted the 'n' in both words. Instead of mentioning the abbreviation 'MTTA', they read it as 'MITA' and some parents totally failed to read the abbreviation 'TDC'. Illiterates had no idea about the words. This failure to read correctly clearly indicates the need for few words when communicating to semi-literates. There is also the need, that Folmer mentions, to resist words with more than two syllables. When such failure continues throughout the statements, semi-literates resent the reading activity and withdraw. This could be one of the reasons that made the semi-literates comment that the paper was difficult to read. This was during the postmortem evaluation of the reading exercise. When the respondents were asked about any challenges they faced while scrutinizing the paper, none of the literates mentioned any challenge while 89.5% of the semi-literates found the paper difficult to read/scrutinize. All the illiterates found challenges. 30% found the paper difficult to read/scrutinize while 70% said they were unable to read/scrutinize so they would not make any meaning.

To show how the pictures were hardly accessible to semi-literates and illiterates, some of them mentioned wrong ideas to explain what was in the picture. For instance, to explain what was in Premise 3 where Dr. Semion Hau is receiving books from Humphreys Shumba of USAID some semi-literates and illiterates saw differently. Some saw a person receiving a certificate while others saw a marriage ceremony, men shaking hands, men laughing, someone receiving a gift, one receiving a certificate, an engagement ceremony; and marriage advocates shaking hands.

To explain what was in Premise 4 where Dr. Semion Hau is admiring life skill activities by pupils from Mombe School, semi-literates and illiterates saw a mobile market day at some place¹²⁶, a market day, people buying and selling maize, vendors measuring and weighing beans at a market; and people admiring tins (*Appendix 5 clearly outlines responses on each one of the premises and a group of people that comprehended in a specific manner*).

This phenomenon explains the lack of clarity in the pictures. The perspective that the pictures give, make it lose much detail. In this case, the pictographic representation has not been made to be an entity that requires little if any alphabet communication.

3.3.3.2 Usability and Applicability

Communities were asked to comment on whether they thought the paper was appropriate for them and whether they thought the paper had had impact or was capable of achieving impact. These are questions related to *Usability* and *Applicability* since they concern the relevance and quality of the content from the beneficiaries' perspective. Quantitatively it indicated that the paper was not very appropriate and that it had no impact. 22.9 % of the literate, 31.6% of semi-literates and none of the illiterates thought the paper was appropriate. All the respondents agreed that the paper had had no impact in their communities but thought it was capable of having impact. All the literates thought the

¹²⁶ Mobile markets are very common and famous in rural Malawi. There are market places in different sites. Traders travel to those places on specific dates and buyers wait for these dates.

paper was capable of having impact while only 21.1% of semi-literates and 10% of illiterates thought the same (ref. Table 15).

There were different justifications to explain the inappropriateness and lack of impact. For the illiterates the paper was inappropriate because they felt it was for those who can read and the semi-literates said it was inappropriate and not capable of having impact because the words were too small and the paper was too long. Therefore, it was not easy to read. These responses reflect on the aforementioned problem of accessibility. For some literate ones, besides the use of small font, they thought the paper did not effectively cover a community's work. These people wanted to be featured in the paper. This, in development communication, reflects on the problem of broadcasting instead of narrowcasting (Table 16 details the justifications according to sites and group of respondents).

Table 15: Acknowledgement of Appropriateness and Impact

Category	Number of Respondents	Thought the Paper was Appropriate for them		Thought the Paper Had Had Impact in the Community		Thought the Paper was Capable of Impact	
		#	%age	#	%age	#	%age
Literates	35	8	22.9	0	0	35	100
Semi-Literates	19	6	31.6	0	0	4	21.1
Illiterates	10	0	0	0	0	1	10

Table 16: Justifications for Appropriateness/Impact and Inappropriateness/Lack of Impact

Keys: MP = Mpalangwazi; KY= Kayuni; ST= St. Therese; MB= Mpmbe Pr = Parent/s, As = Authorities, Ts = Teachers, PP = Pupils						
Group	Justifications for appropriateness and Impact	Justifications for Inappropriateness and Lack of Impact	Site			
			MP	KY	ST	MB
Illiterates	Because it is a project paper and those who read, can read it and benefit		A			
		The Paper is for those who can read.	Prs, A	Prs,A	Pr	Prs, A
Semi-Literates	People can learn what Others do and they may emulate what is good for them		PP		A	Pr
		The words are too small to be Read	Pr, A	Pr,As	A, Prs	Prs, As, PP
		The paper is too big		PP		PP
Literates	People can learn what others do and they may emulate what is good for them		Pr, As Ts, PP	Pr, As Ts, PP	Pr, A Ts, PP	A Ts, PP
		The paper did not effectively cover a community's work. It is hard to get featured	Ts, As	Ts	A, Ts	Ts, As
		The editions were rarely found; let alone the Chichewa version	Ts, As	As	Ts	Ts
		The words are too small to be Read		Pr, As	Pr	

SUGGESTED STRATEGIES BY THE COMMUNITIES

For CRECCOM to improve on the delivery of the newsletters community members suggested some interventions. The people said there needs to be a newsletter for the community to which people can contribute easily, the words in the paper need to be big enough for easy reading; and the paper has to be small in scope.

These suggestions have direct relationships with the theory of print and its aesthetics. By suggesting that there needs to be a newsletter for the community, the people are making a

strong claim that the theory of print, used implicitly by CRECCOM, does not satisfy their needs. These people are suggesting an element related to the theory of *the Democratic Participant* since they want to effectively contribute to the paper through narrowcasting. However, it is important to note that narrowcasting in itself does not entail democratic participation. A step further would be required to ensure that the people, while making their contributions, respond to policy needs and not merely contributing to promote project objectives of which design they were not involved in.

Aesthetically, by wanting the paper to be small and the font big, these communities are suggesting improvements on accessibility. The paper has not been attractive to make them read. It is exactly the font size and the emphasis on word (alphabet) communication that make these people think that the paper is big and it has to be reduced in scope.

CONCLUSION

In this chapter I have discussed print media, in the case of newsletters, as conceptualized and practiced by CRECCOM. I first discussed the history and theories of print and the theoretical perspective I took to evaluate the CRECCOM newsletter was the theory of *the Democratic Participant*. The theory advocates for the multiplicity/diversity, the small scale use, local nature and deinstitutionalization of media to make it horizontal and interactive. This has been the greatest challenge with the CRECCOM newsletter which lacked effective involvement of the people during the design and implementation stages.

CRECCOM did not involve communities during the designing of the form and structure of the paper. During implementation there was minimal participation since most of the articles in the newsletter were written by project staff. Besides that, the communities' participation was merely for the promotion of project objectives and not for the improvement of policy. I also dialogued on aesthetic and operational elements of print media in terms of *Availability, Accessibility, Usability* and *Applicability* and showed that CRECCOM failed to achieve these in its content presentation in terms of format, structure and language of the newsletter.

After evaluating the CRECCOM approach theoretically, I scrutinized the working policies in the communications realm to gauge their relativity with contemporary theories of development communication and print media and also to evaluate if the CRECCOM approach is in line with those policies. In this, I discovered that the 1998 Communication Policy is not a Development Communication Policy because it lays much emphasis on information dissemination and not on participatory communication as one strong variable of development. On the other hand, the Proposed Media Policy answered the question of participation in prioritizing the establishment and promotion of the use of information and communication technologies, the encouragement of interactive communication and the setting up of community media. I have seen the CRECCOM newsletter as having failed to achieve these policy objectives in that the interaction in the paper is only among the 'intended beneficiaries' of the project and not one that is meant to respond to policy and project challenges.

Lastly, I outlined and discussed communities' responses as regards their acceptability of the CRECCOM approach in the production of newsletters. The community responses have reflected on policy and conceptual failures committed by CRECCOM. For instance, the policy advocates for a community media which the paper is not. The paper is communicating nationwide initiatives within twelve pages. This can hardly achieve relevance and attraction for a defined community. And to express this resentment, the communities themselves mention that they require a newsletter which belongs to them. Aesthetically, the communities' responses did also reflect on failures to ensure accessibility, usability and applicability which all indicated that the paper has a pro-literate bias. They complained about the structure and made conclusions that "the paper is for those who can read." None of the people acknowledged that the paper achieved impact in their community. Because these people mentioned elements related to community involvement, e.g. the need for community media, as basis for the lack of impact, it is conclusive to say that community involvement is related to impact. And since the aesthetic elements they resented would have been corrected if the newsletter was pre-tested, it still supports the argument that community participation is related to impact. There would have been impact if those aesthetic elements were corrected. And that correction would have come about through community participation at the levels of design and implementation.

CHAPTER FOUR: CONCLUSION OF THE STUDY

This research purported to mainly explore the nature and scope of participation in communication and any relationship between the degree of that participation and impact among participant communities. In doing this I had to Identify messages for a specific project and methods used to deliver those messages, gauge the level of understanding of the messages by the targeted communities, evaluate the effectiveness of the messages and methods on the targeted communities and lastly review existing policies on communication and show the extent to which they are used in community mobilization campaigns

During my assessment of the intended messages of the implementing agency and evaluation of the level of understanding by the intended communities, it was discovered that messages that were intended to be grasped by the communities were not comprehensively understood. The influence of the levels of participation was explicitly indicated by the different degrees of understanding by the communities in the two types of TFD exercised by CRECCOM. For instance, In the 8 days' TFD sites, the level of understanding for an isolated objective was higher than that obtained in the 3 days' sites. There were different levels of participation in the two different communities. In the 8 days' sites there was reportedly higher involvement than was in the 3 days' sites. People were involved in the actual performance and most people reported dialogical understanding of issues in the 8 days' sites. This higher involvement consequently led to the presence of more initiatives which were better sustained than were those in the 3

days' sites. That alone clearly points to the justification of the conclusion that the level of participation is related to project outcomes in terms understanding and impact.

In assessment of the methodologies and processes designed to propagate those messages, there was greater resistance from the 3 days' TFD sites than was in the 8 days' sites. This was because there was a bit more time for rapport in the latter, leading to a better understanding of issues both by the communities and the practitioners. More people in the 8 days' sites acknowledged impact of the messages and the methodology.

However, this is not to say that the TFD in the 8 days' sites was a perfect approach. There were complaints from the communities too. These complaints pointed towards failure of the researchers to break through the culture of the people. This only shows that the 8 days were not even enough for the researchers to reach to a point where they would organically involve the indigenes. What they did during the 8 days' TFD was merely using the cultural expressions of that society as opposed to making the culture participate. Cultural elements were only used as a means to an end. This led to a number of initiatives being un-sustained especially after project exit.

In its implicit use of behavior change communication theories, CRECCOM emphasizes on social change theories which mobilize people as a community as opposed to mobilizing them as individuals. The TFD plays are not well developed to explore individual susceptibility so that those individuals begin to reflect on themselves and meditate change. While CRECCOM fails to do that, the BCC theories themselves

have been wrongly placed. In the manner that they are implemented, they only allow for a modernization approach to behavior change. What is required first is that the people are sensitized and empowered so that they start choosing behaviors towards their own ends. Therefore, the theories need to be revised. I have suggested a combination of *Another Development* with the BCC theories; where *Another Development* approaches will come first and BCC theories will follow.

While CRECCOM was seen to be using the existing model of *Creating Theatre with the People*, it was seen that this model is not enough in promoting indigenous forms of cultural expression necessary for organic participation. There is need for devising another theory for Theatre for Development. The proposed theory in this work was *Creating Theatre from the People* where the indigenous form of cultural expression will be dominant.

In print media, CRECCOM showed a lot to improve. There was proven negligible involvement of the communities at different levels. There was no community participation in the designing and production of the newsletters that are produced. The papers were not even field-tested to get feedback from the communities. There was minimal involvement which was only in terms of covering (including) articles written by a few literate individuals from the communities. This led to disastrous effects because the majority of the people in the communities did not acknowledge any impact of the paper. These people included illiterates, semi-literates and even some of the literate ones. If the designing of the paper involved these people in their different categories, problems of

usability would have been solved. Again, this phenomenon supports the claim that when communities are not involved in the design of messages and methodologies, there is limited impact.

The biggest problem on the overall is that AIR and CRECCOM did not involve communities in the designing of the whole project. This created a lot of challenges ranging from communication breakdown to disillusionment that CRECCOM did not satisfy popular expectations. For instance, a good number of the communities (in both the 8 days' and 3 days' sites) emphasized on the need for CRECCOM funding while CRECCOM emphasized on communities' self-sustainability. It is not wrong therefore to say that during the life of the project, there was a beneficiary-implementer wrestling which yielded poor sustainability of the project goals and objectives.

While being in line with the policy for participation in primary schools, the organization seemed to be disoriented because the policy itself has flaws. There are some levels of participation which the policy deems sustainable, but theoretically (in *Another Development*) and practically (as it proved with CRECCOM), they are not sustainable. For instance, the policy recommends that functional participation is above the threshold of the adder of participation i.e. it is the required participation that should be achieved by implementers. However, in the face of *Another Development*, we see that this participation is a mere participation in propaganda. Practically, this research has shown that such participation will not yield sustainable results. On the other hand, the proposed media policy is accurate in advocating for community media. This is practically failed by

CRECCOM in the production of its newsletters since these letters do not emanate from the communities in terms of form and have weak coverage and participation of specific communities when it comes to contributions in the content.

To improve the situation, CRECCOM needs to promote community participation during the actual conceptualization of the project. Communities do not need to be met with an already written project that only did a baseline survey of issues. This is because a baseline does not speak anything about implementation activities. During that designing there should be a great quest for organic involvement of the culture of a people. This means that the communities should be in the forefront in promoting their culture and cultural expressions while incorporating the development agenda in it. This is unlike using their cultural expressions to promote project objectives. In terms of Theater for Development, there is need for an over-whole revision of the exercise. Only a few chancellor college troupe members should visit the site just to work with the people as they promote their own indigenous expressions while incorporating project messages. This calls for much more time than the eight days; let alone the three days.

In newsletter designing, what is required is also the involvement of the people from the on set. This should start with discussing the form of the paper, the structure, the nature of contributions (and who should contribute), the monitoring of progress and finally the evaluation of impact. These stages should be intermediated with activities of field-testing, reviews and re-planning.

CRECCOM needs finally to improve on the visionary conceptualization of the whole organization and projects. Most of its activities are implemented with implicit theories. This creates room for disorientation. These suggestions have some commonality with those that were suggested by the communities themselves. The communities recommended some changes which were not specifically TFD or Newsletter related. The general views were that CRECCOM should emphasize on the use of visual communication (e.g. film) and should listen to the needs of the people during project implementation e.g. funding initiatives according to priorities of the villagers.

Having obtained these results, it is my thesis that lack of beneficiary involvement in the design and implementation of messages and methods leads to poor impact in terms of understanding those messages, taking up action and sustaining it. This is because the communities are left unempowered as their cultures (capabilities and creativities) are just used as a means to an end. Poor theory, inadequate policy and bad practice contribute to the failure to achieve organic participation. There is need to re-think the theories of Theatre for Development and Behavior Change Communication and revise the policy of participation so that they respond to the need for *Another Development*. These have to be supported by proper practice on the ground.

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Appendices

1. *Questionnaires for Field Respondents*
2. *Outreach Tables for Interviews*
3. *Community Responses on Theatre for Development*
4. *Newsletter Edition*
5. *Responses on the Newsletter Premises on page 10*
6. *Sample of SPSS Results for TFD and Newsletters*

APPENDIX 1: QUESTIONNAIRES FOR FIELD RESPONDENTS

NB: The numbered questions/instructions are the ones entered in SPSS for quantitative analysis.

What were the objectives of MESA?

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

1.0 The researcher should categorize them as below:

1. School Improvement

1. HIV/AIDS Prevention
2. Mitigating the impact of HIV/AIDS
3. Improvement of Life Skills
4. School Improvement and HIV/AIDS Prevention
5. School improvement and HIV/AIDS Mitigation
6. School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
7. (all) School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS and Life skills Improvement
8. HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
9. HIV/AIDS Prevention, Mitigating the impact of HIV/AIDS and Improvement of Life Skills
10. Mitigating the impact of HIV/AIDS and Improvement of Life Skills
11. Not Know

2.0 Did you know there were some visitors from CRECCOM/chancellor College in the area in
(Month)

1. Yes
2. No

If yes what were they doing?

3.0 How long did the MESA troupe members (from Chancellor college/CRECCOM) stay in your community?

-
1. Less than 4 days (sensitization)
 2. 8 days and over (Research and Verification)

What was/were the objectives of their stay?

How involved were you in their activities during their stay?

4. During research, how involved were you or others in the community?

1. Responded to questions
2. Asked questions
3. Were part of the researching team
4. Responded to and asked questions
5. Responded to, asked Questions and were part of the team
6. Not Involved
7. Other responses (specify)

.....
.....

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

5.0 How do you think you, or others in the community were involved in the performance activity?
(If one give one of the responses below, they should explained the process if they can)

Design

1. Created the plays

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

2. Not involved

Artistic/Actual Performance

1. Sang and danced with the actors in the plays (joining the performance)

2. Acted with the actors in performance

3. Both (Sang, danced and acted)

Reflection and Action

1. Responded to questions

2. Asked questions

3. Both (Responded to and asked questions)

4. None

Other Responses

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

To what extent was the performance representative of the reality in the community. (Use of research findings)

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

6. Were there any initiatives that cropped up immediately or three months after the performance (those that could be related to the performance)?

1. Yes
2. No
3. Does not Know/Remember

7. If yes explain what the initiatives were :

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

The researcher should categorize them as below (Type of Initiatives):

1. School Improvement
2. HIV/AIDS Prevention
3. Mitigating the impact of HIV/AIDS
4. Improvement of Life Skills
5. School Improvement and HIV/AIDS Prevention
6. School improvement and HIV/AIDS Mitigation
7. School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
8. (all) School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS and Life skills Improvement
9. HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
10. HIV/AIDS Prevention, Mitigating the impact of HIV/AIDS and Improvement of Life Skills
11. Mitigating the impact of HIV/AIDS and Improvement of Life Skills
12. Not Know
13. Not Applicable (N/A)

If there were no initiatives, why?

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

8. Were there still some initiatives a year after the performance?

1. Yes

- 2. No
- 3. Does not know

If yes explain what the initiatives were:

.....

The researcher should categorise them as below:

- 1. School Improvement
 - 2. HIV/AIDS Prevention
 - 3. Mitigating the impact of HIV/AIDS
 - 4. Improvement of Life Skills
 - 5. School Improvement and HIV/AIDS Prevention
 - 6. School improvement and HIV/AIDS Mitigation
 - 7. School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
 - 8. (all) School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS and Life skills Improvement
 - 9. HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
 - 10. HIV/AIDS Prevention, Mitigating the impact of HIV/AIDS and Improvement of Life Skills
 - 11. Mitigating the impact of HIV/AIDS and Improvement of Life Skills
 - 12. Not Know
 - 13. Not Applicable
9. Are there still some initiatives a year after the end of the project?

- 1. Yes
- 2. No

If yes explain what the initiatives were:

.....

The researcher should categorise them as below:

- 1. School Improvement
- 2. HIV/AIDS Prevention
- 3. Mitigating the impact of HIV/AIDS
- 4. Improvement of Life Skills
- 5. School Improvement and HIV/AIDS Prevention
- 6. School improvement and HIV/AIDS Mitigation
- 7. School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
- 8. (all) School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS and Life skills Improvement
- 9. HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS
- 10. HIV/AIDS Prevention, Mitigating the impact of HIV/AIDS and Improvement of Life Skills
- 11. Mitigating the impact of HIV/AIDS and Improvement of Life Skills
- 12. Not Know
- 13. Not Applicable

15. Do you think the methods/approaches that were used by the troupe were appropriate in the area?

- 1. Yes

2. No
Explain How

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

16. How would you want CRECCOM to improve in the way thy conduct their research and performances?

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

17. Was the activity sustained after the departure of the troupe

- 1. Yes
- 2. No
- 3. Does not know

If Yes How, If no Why

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

ON NEWS LETTERS

Are you able to read and Chichewa

- 1. yes
- 2. No

NB: 'No' = Illiterate

(If yes) Do you read and write Chichewa with any difficulties?

E.g Very slow pace, intermittent

- 1. Yes
- 2. No
- 3. N/A

NB: 'Yes' = Semi-literate

'No' = Literate

Have you ever heard of the Newsletter MESA Forum?

- 1. Yes
- 2. No

Have you ever seen it?

- 1. Yes
- 2. No

Have you ever flipped through the paper?

- 1. Yes

- 2. No

If 'No' why?

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

- 1. Not accessible
- 2. Difficult to read
- 3. Not attractive
- 4. Difficult to read and not attractive
- 5. Does not read
- 6. No reason/Used the paper

Other (explain).....

Have you ever read the paper?

- 1 Yes
- 2 No
- 3 Not Applicable

If 'No' why?

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

- 1. Not accessible
- 2. Difficult to read
- 3. Not attractive
- 4. Difficult to read and not attractive
- 5. Does not read
- 6. No reason/Used the paper

Other (explain).....

STEP 2: THE INTERVIEWEE NEEDS TO BE OFFERED THE PAPER. HE/SHE IS ASKED TO READ/SCRUTINISE A SELECTED PAGE AND BE ABLE TO COMPREHEND THE MAIN DETAILS OF THE STORIES ON THE PAGE. A MAXIMUM OF 20 IS REQUIRED FOR THIS.

Briefly explain the main details of the stories on the page (details in text and picture)

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

The researcher categorizes the responses

- 1. Comprehended 100% of the details test
- 2. Comprehended over 50% of the details test
- 3. Comprehended less than 50% of the details
- 4. Comprehended 0 %

What were some of the exiting elements during the reading/scrutinisation exercise

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

What were some of the challenges encountered during the reading/scrutinisisation exercise

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

The researcher categorizes the responses

1. Not able to read/Scrutinise
2. Difficult to read/scrutinize
3. No Challenge

Would you say the paper is appropriate for you?

1. Yes
2. No

Explain why

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

Do you think the paper has had impact in the community?

1. Yes
2. No
3. Does not Know

Explain

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

Do you think the paper is capable of having impact in the community?

4. Yes
5. No
6. Not Sure

Explain

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

What areas would you want CRECCOM to improve in the production of the paper

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

How best do you think you would get involved in the production process?

.....

General

The vision of CRECCOM is.....how far do you think this is realistic to you and the community?

.....

APPENDIX 2: OUTREACH TABLES FOR PERSON TO PERSON INTERVIEWS AND FOCUS GROUP DISCUSSIONS (FGDs)

Table 1: Respondents According to Groups and Mode of TFD: Direct (Person-to-Person) Interviews.

Mode of TFD	Site	Respondents										
		Parents		Pupils		Authorities		Teachers		Totals		G.Total
		M	F	M	f	m	F	M	F	M	F	
8 Days TFD	Kayuni	2	2	2	2	2	2	3	1	9	7	16
	Mpalangwazi	2	2	2	2	2	2	2	2	8	8	16
3 Days TFD	St. Therese	2	2	2	2	2	2	2	2	8	8	16
	Mpombe	2	2	2	2	2	2	2	2	8	8	16
Totals	4	9	7	8	8	8	8	9	7	33	31	64

Table 2.i: Respondents According to Literacy Levels and Groups: Direct (Person-to-Person) Interviews.

Site	Category	Respondents										
		Parents		Pupils		Authorities		Teachers		Totals		G.Total
		m	F	m	f	m	F	m	F	M	F	
Kayuni	Literate	1	0	2	1	1	0	3	1	7	2	9
	Semi-Literate	0	1	0	1	1	1	0	0	1	3	4
	Illiterate	1	1	0	0	0	1	0	0	1	2	3
Mpalangwazi	Literate	1	0	1	1	1	1	3	1	6	3	9
	Semi-Literate	1	0	1	1	1	0	0	0	3	1	4
	Illiterate	0	2	0	0	0	1	0	0	0	3	3
St. Therese	Literate	1	0	2	1	1	1	2	2	6	4	10
	Semi-Literate	1	1	0	1	2	0	0	0	3	2	5
	Illiterate	0	1	0	0	0	0	0	0	0	1	1
Mpombe	Literate	0	0	1	1	1	0	3	1	5	2	7
	Semi-Literate	1	1	1	1	1	1	0	0	3	3	6
	Illiterate	1	1	0	0	0	1	0	0	1	2	3

Table 2.ii: Categorization According to Levels of Literacy (Pure)

Site	Literate	Semi-Literate	Illiterate
Kayuni	9	4	3
Mpalangwazi	9	4	3
St. Therese	10	5	1
Mpombe	7	6	3
Totals	35	19	10

Table 3: FGD Outreach

Site	Group of Respondents						
	Parents		Children		Authorities		Totals
	M	F	M	F	m	F	
Kayuni	10	10	10	10	9	2	51
Mpalangwazi	10	10	10	10	11	0	51
Mpombe	10	10	10	10	9	3	52
St. Therese	10	10	10	10	9	0	49
Totals	40	40	40	40	38	5	203

APPENDIX 3: COMMUNITY RESPONSES ON THEATRE FOR DEVELOPMENT

TABLE 1.1: UNDERSTANDING MESSAGES AND OBJECTIVES

VARIABLE	Total Number of Respondents	TYPE OF TFD ACTIVITY			
		8 Day TFD		3 Day TFD	
		<i>Frequency</i>	<i>Percentage</i>	<i>Frequency</i>	<i>Percentage</i>
1. School Improvement	32	8	25.0	1	3.1
2. HIV/AIDS Prevention	32	10	31.3	2	6.3
3. Mitigating the impact of HIV/AIDS	32	4	12.5	15	46.9
4. Improvement of Life Skills	32	10	31.3	10	31.3
Average	32	8	25.03	7	21.9

TABLE 1.2: OVERLAPS IN UNDERSTANDING OF MESSAGES AND OBJECTIVES

VARIABLE	TYPE OF TFD ACTIVITY			
	8 Days' TFD		3 Days' TFD	
	Frequency	Percentage	Frequency	Percentage
1 School improvement and HIV/AIDS Mitigation	8	25.0	--	--
2 (all) School Improvement, HIV/AIDS Prevention and Mitigating the impact of HIV/AIDS and Life skills Improvement	8	25.0	--	--
3 HIV/AIDS Prevention, Mitigating the impact of HIV/AIDS and Improvement of Life Skills	10	31.3	--	--
4 Mitigating the impact of HIV/AIDS and Improvement of Life Skills	--	--	4	12.5
5 Not Know	--	--	--	--

Table 3: Community Involvement During the TFD Activities

CATEGORY	THEME										
	Involvement of locals during the Research			Involvement of locals during play creation			Involvement of locals during performance: Actual/Artistic Performance		Involvement of locals during performance Dialogue/Reflection and Action		
	Responded To Questions	Responded To and asked Questions	Were part of the Research Team	Were part of the Team	Not involved	Sang and Danced With Actors	Sang, Danced and Acted in the Play	Answered Questions	Asked Questions	Answered and asked questions	
Percentages of acknowledgement in 8 the Days' TFD	43.8%	56.3%	0%	0%	100%	12.5%	87.5%	31.3%	--	68.8%	
Percentages of Acknowledgement in the 3 Days' TFD	81.3%	18.8%	0%	0%	100%	0%	0%	87.5%	--	12.5%	

Table 4: Responses on Justification for Appropriateness and Inappropriateness

TFD Mode	Group	Justifications for Appropriateness	Justifications for Inappropriateness
8 Days' TFD		<i>Overlapping Responses from Both Sites (Mpalangwazi and Kayuni)</i>	
	Parents	The performance corrected the wrongs that were in our Community e.g. teachers who propositioned pupils stopped and chiefs who were not forthcoming in development started to take part	Some people (stakeholders) got angered by the way actors (facilitators) presented issues. They were highly accusative and rude
		We sang and danced with the actors. We were entertained	
		We had an opportunity to openly discuss issues with our leaders. This has never happened before	
	Authorities	It was entertaining. People laughed and were happy during the 'show'	It was not a balanced discussions. Community leaders were always portrayed as wrong.
	Teachers	We were sensitized on issues we overlooked e.g. the importance of involving parents in developing reading materials and teaching physical life skills	
		It was entertaining	
	Pupils	It was entertaining. We Laughed during the performance	
		<i>Unique Responses from Mpalangwazi</i>	
	Parents	The performance made us understand that the problems in the community were ours and we only were the ones responsible for solving them	People took an opportunity of democracy to castigate those they hated
			There were not enough actors from the village. I thought we have a lot of good actors around who could do the work. NGOs are selfish because they enrich people in towns and look down upon us
	Authorities		The activity was ill-prepared. They performed during the month of Ramadan when we are fasting and are not prepared to dance or see people dance and beat drums
	Pupils	It was entertaining. I liked the drunkard who had comic comments and asked a lot of silly questions e.g. he said he was	

		going to teach beer brewing and drinking to pupils.	
		I was inspired by young girls from Chancellor College. They looked like our age mates.	
		<i>Unique Responses from Kayuni</i>	
	Parents	It was educative. There were messages on HIV and AIDS and the role of different people in lessening the impact of AIDS. For instance chiefs give land for cultivation and parents cultivate the land.	
	Teachers		They just performed and went. They did not instill the talent in our pupils. We want them to come back and train these pupils and others in the community
			They portrayed the teacher as the only bad one in society. For instance they dwelled much on the teacher practice of propositioning girls and did not hint anything on the promiscuous men in the surrounding villages
	Pupils	I liked the AIDS patient who was rude to people	
3 day TFD		<i>Overlapping Responses from Both Sites (Mpombe and St. Therese)</i>	
	Parents	We laughed and laughed during the performance. It was Entertaining	The performance brought confusion among us
		The performance at least opened our eyes on what MESA was actually about. Some of us just heard of MESA but never knew about its Objectives	The actors were not sensitive of our culture e.g. chiefs were asked questions as if they were young men; boys!
			They came and chatted with us but we never saw the importance of their questions
	Authorities		The performance brought confusion among us
			They came with a bang as if they'd help us, but things never changed afterwards
	Pupils	It was educative. We saw how HIV is Spread	
		<i>Unique Responses from Mpombe</i>	
	Parents		I was ashamed and frustrated when I saw the actors singing a funeral song during the play. It was degrading what is regarded with reverence.
	Authorities		They disgraced us. The way they dressed to imitate us was wrong. They portrayed us as very primitive
		<i>Unique Responses from St. Therese</i>	

	Parents		They to some extent cheated us. They promised that the performance was going to be ours. So we prepared our Manganje but were not given a chance to dance.
	Teachers		There was nothing exciting. The performer had a know-it-all attitude. For instance they kept on firing questions at us and failed to answer us when we asked them.

Table 5: Justifications for Engagement/Non-engagement in Different Types of Initiatives

8 Days' SITES					
Keys: Pr/s = Parent/s, A/s = Authorit/y/ies, T/s = Teacher/s , PP/s = Pupil/s					
Responses from Mpalangwazi					
THEME	JUSTIFICATION	RESPONDENT/S			
		Pr/s	A/s	T/s	PP/s
Lack of HIV/AIDS Prevention Initiatives	There was no emphasis on HIV Prevention. What was talked about during the performance was the need to care for orphans and the sick	√		√	
	No idea why there was no initiative on HIV/AIDS Prevention				√
The Decline of Life Skills' Training Initiatives	Life skills' training was dying because people started it as they thought they would benefit something. When they discovered there was no benefit, they thought it was useless to volunteer their services	√	√	√	
	There were not enough resources sourced by the communities to support the continuity of the activity		√		
	People never felt the life skills were an important objective. To us school improvement initiatives were very preponderant. Unfortunately we discovered later that CRECCOM was not funding those activities.	√	√		
Responses from Kayuni					
THEME	JUSTIFICATION	RESPONDENT/S			
		Pr/s	A/s	T/s	PP/s
Lack of HIV/AIDS Prevention Initiatives	There was no emphasis on HIV Prevention. What was talked about during the performance was the need to care for orphans and the sick	√	√	√	
	People showed unwillingness to stop polygamy	√	√		
	HIV/AIDS cannot be prevented. It is a curse from God	√			√
	Cultural practices do not spread HIV/AIDS. It is wrong therefore to stop some of those practices. Stopping them would still see the continuity of the Spread	√	√		
	The problem was that they spoke highly against Polygamy which according to us is a normal practice. May be they would have talked about practicing safe polygamy. For instance chiefs would ensure that there was no abuse of women when one wanted to marry another wife. The issue would have been following a normal marriage procedure while wanting to get another wife and checking against promiscuity		√	√	
The Decline of Life Skills' Training Initiatives	People were just tired. They lost momentum as monitoring from the project office demised little by little	√	√	√	
	Many thought the activity was for orphans; and those who were not orphaned resented being identified as vulnerable children			√	
General	It was like a classroom session; full of questions and answers	√			

3 Days' SITES					
Keys: Pr/s = Parent/s, A/s = Authorit/y/ies, T/s = Teacher/s , PP/s = Pupil/s					
Responses from Mpombe					
THEME	JUSTIFICATION	RESPONDENT/S			
		Pr/s	A/s	T/s	PP/s
Lack of HIV/AIDS Prevention Initiatives	The message was not clear	√	√		
The Decline of Life Skills' Training Initiatives	We expected sponsorship in the areas the MESA people were interested in. So we chose life skills.	√	√	√	
School Improvement	Parents to not have enough resources to support Schools	√			√
Responses from St. Therese					
THEME	JUSTIFICATION	RESPONDENT/S			
		Pr/s	A/s	T/s	PP/s
Lack of HIV/AIDS Prevention Initiatives	We expected MESA to come back to teach us more. We needed something like a workshop and not just drama that showed HIV/AIDS patients	√	√		
The Decline of Life Skills' Training Initiatives	The message was not clear. It was when other schools were getting sponsored that people here understood that the project professed life skills		√	√	
	Don't know why there was no initiative	√			√
School Improvement	People never understood that the project was about school Improvement				
	School Improvement in towns like St. Therese is a responsibility of the town assembly; Not parents .	√			
General	We thought the people (performers) would come back to tell us clearly on hat we had to do	√	√		√

APPENDIX 3: The Newsletter Edition

APPENDIX 5: RESPONSES GIVEN BY DIFFERENT GROUPS ON THE NEWSLETTER PREMISES ON PAGE 10

Keys: MP = Mpalangwazi; KY= Kayuni; ST= St. Therese; MB= Mpombe
Pr = Parent/s, As = Authorities, Ts = Teachers, PP = Pupils

Group/Category	Responses to the Premises	Site			
		MP	KY	ST	MB
LITERATES	All premises Correct				
SEMI-LITERATES	Premise 1				
	Zinthu zasintha pa Chamaji (Things have changed At Chamaji)		Pr, PP	PP	PP, A
	Zithu zasitha pa Chamaji ('things' (<i>wrongly read</i>) 'Have changed' (<i>wrongly read</i>) at Chamaji)	Pr, A	A		A
	Zinthu Zasintha Pa Chamaji; Nkhaniyi analemba ndi a Gondwe a ku Mzimba (Things have changed At Chamaji; the story Was written by Gondwe Of Mzimba)			PP	PP
	Premise 2				
	MITA ipereka ma Buku ku TDC (MITA donates books To a TDC)	PP	PP	PP	PP, A
	MITA ipereka ma Buku ku..... (MITA donates books To.....)	A	A	Pr, A	A
	Marita apereka ma Buku Ku..... (Martha donates books To.....)	Pr			Pr
	Premise 3				
	Person receiving a certificate			A	A
	Presentation of books		Pr	PP	PP
	A marriage ceremony			A, Pr	A, Pr
	USAID presents books			PP	PP
	Premise 4				
	People admire tins	Pr		Pr	PP, A
	A mobile market day at some place	PP		PP, A	Pr, PP, A
	ILLITERATES	Premise 1			
No idea					
Premise 2					
No Idea					
Premise 3					
Men shaking hands	Prs	Pr		Pr	
Men laughing			Pr		

Someone receiving a gift	PP, A	A		A
One receiving a certificate				
An engagement ceremony				Pr
Marriage advocate shake hands		Pr		
Premise 4				
A market day	PP, Pr	Pr	Pr	Pr
People buying and selling maize	A			A
Vendors measure the weight of maize and beans at a market		A		Pr
People admire tins		Pr		

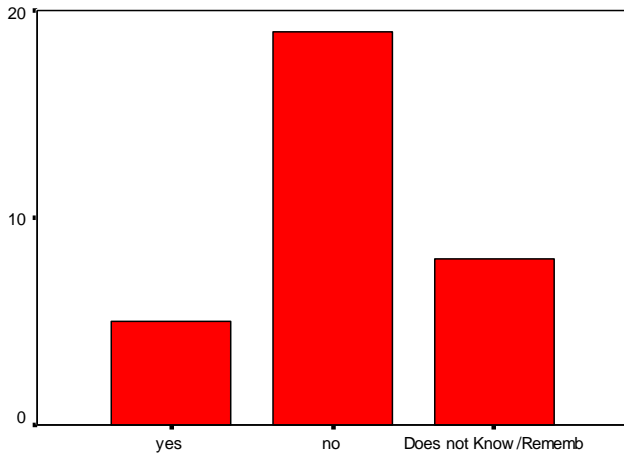
APPENDIX 6: Sample of SPSS Results for TFD and Newsletters

Comparison of the Intensity of Initiatives with Time: 8 DAYS' TFD SITES VS. THE 3 DAYS' TFD SITES

3 Days' TFD Sites

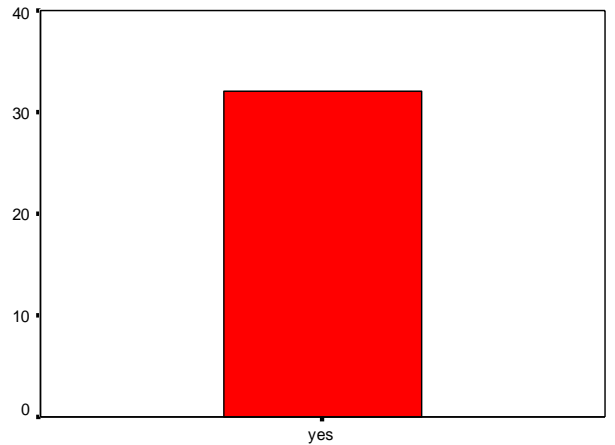
8 Days TFD Sites

initiatives at least three months after the perfor



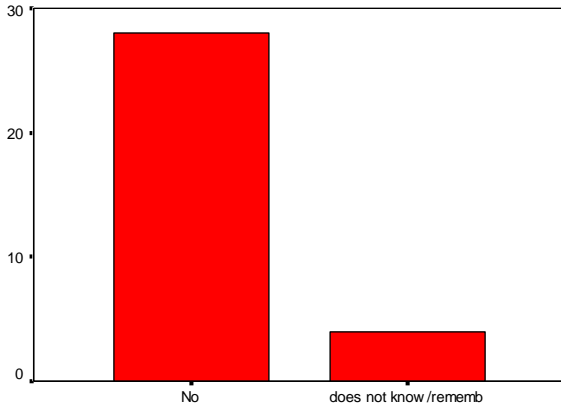
initiatives at least three months after the performance-3 Days' TF

initiatives at least three months after the perfor



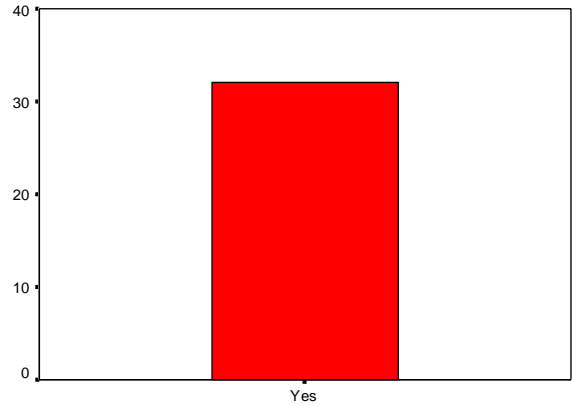
initiatives at least three months after the performance-8 Days' TF

initiatives at least after a year-3 Days' TFD



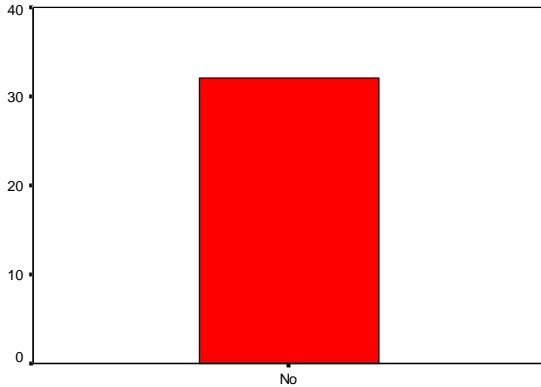
initiatives at least after a year-3 Days' TFD

initiatives at least after a year- 8 Days' TFD



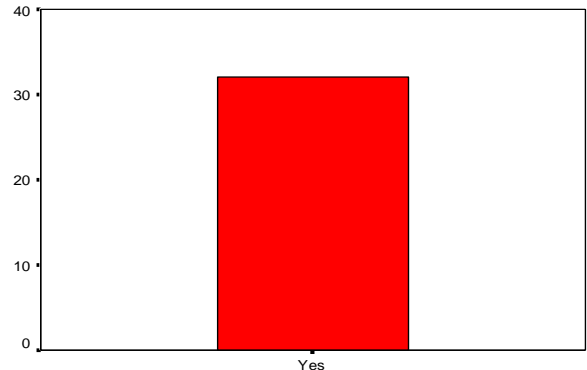
initiatives at least after a year- 8 Days' TFD

initiative/s after project exit- 3 Days' TFD



initiative/s after project exit- 3 Days' TFD

initiative/s after project exit- 8 Days' TFD



initiative/s after project exit- 8 Days' TFD

Sukulu ya Madziabango Isangalatsa Mkulu wa USAID - ku Amerika

wolemba: *Evance Chisiano, Mtolankhani wa Boma, Machinga*

Mkulu woyang'anira za maphunziro ku bungwe loona za chitukuko la USAID ku Amerika, Dr Sarah Moten, pa 18 February anayamikira ntchito zabwino zomwe zikugwiridwa pa sukulu ya Madziabango mu zoni ya St. Therese ku Machinga. Iwo anaona dziwe lowetera nsomba lomwe anthu anakumba kuti adzipezerapo ndalama akagulitsa nsambazo. Anayamikiranso ataona nyumba ziwiri za aphunzitsi zomwe zikumangidwa ndi makolowo. Tsiku lomwelo makolowo anapereka ma inifolomu kwa ana amasiye. Mainifolomuwo anagulira ndi ndalama zochita kusuntherana okha.

Mkhalapampando wa sukulu komiti Bambo Murampwa anafotokozera Mayi Moten kuti anthu ozungulira sukuluyo amasonkherana ndalama zokwana K600 pa mwezi zomwe amalipirira aphunzitsi atatu ongodziperaka. Aphunzitsiwo akuthandiza kuchepetsa vuto lu

kuchepa kwa aphunzitsi. Mmodzi wa iwo ndi wamkazi. Aphunzitsi a boma alipo 6 okha pomwe makalasi alipo 8.

Dr Moten anaonera nawo phunziro la Chingerezi mu kalasi 1 lomwe amaphunzitsa ndi m p h u n z i t s i w o d z i p e r e k a wamkazi.

Panalinso anthu atatu omwe anaonetsedwa ngati zitsanzo zabwino. Mmodzi mwa iwo anali Lonny M u r a m p h w a , mtsikana wa zaka 18 yemwe anabwerera ku sukulu atabereka

mwana. Lonny anatenga mimba ali mu kalasi 7 m'chaka cha 2003. "Nditamva uthenga wa MESA ndinaona kuti kuli bwino kukonzanso tsogolo langa. Pulojekiti ya MESA

inandionetsa ubwino wa maphunziro komanso momwe aliyense angachitire mbali yake pokweza maphunziro. Ndinabwereranso ku



Dr Sarah Moten akuona dziwe la nsomba. M'chithunzi chinachi akulankhula kwa anthu



Yapitirira pa tsamba 11

MTTA Ipereka Mabuku ku ma TDC

wolemba *George Jobe*

13 May 2005 ndi tsiku lopambana mu mbiri ya zoni ya Therese ku Machinga pomwe Bambo Humphreys Shumba a ku USAID anapereka ku zonyi mabuku okwana 400 ndi njinga imodzi kudzera kwa Mlembi wa ku Unduna wa Maphunziro, Dr Simeon Hau. Zinthuzi zinali gawo limodzi la mabuku 25,000 ndi njinga zokwana 57 zomwe zinaperekedwa ku ma TDC (likulu la zoni) onse m'maboma a Phalombe, Machinga, Kasungu ndi kum'mwera kwa Mzimba. Ma TDC awiri a m'boma la Zomba analandiranso zipangizozi poganzira kuti ma ofesi a MTTA ali ku Zomba.

Pa mwambowu mkulu wa MTTA wochokera ku Amerika, Mayi Cassandra Jessee, anati cholinga cha MTTA ndi kuonjezera nzeru za aphunzitsi a sukulu za pulayimale pa maphunziro a Chingerezi, masamu ndi sayansi (science). Iwo anafotokoza kuti pali ubale pakati pa pulojekiti za MTTA ndi MESA. Iwo anati MESA ndiyo inapeza vuto la kuperewera kwa mabuku m'ma TDC, ndipo pofuna kuthetsa vutoli MTTA inapempha mabukuwo kuchokera ku bungwe la mabuku la IBB (International Book Bank).

Mayi Jessee anapempha aphunzitsi mu zonyi kuti asamalire mabukuwo kuti apindule nawo. Anapempha mabungwe ena akufuna kwabwino kuti athandize



Alendo olemekwezeka akuona mabuku

Yapitirira pa tsamba 10

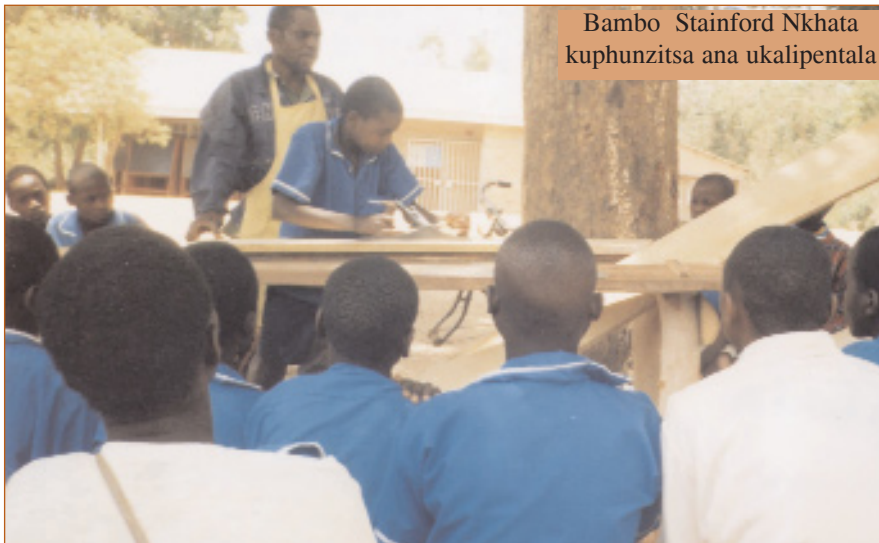
Sukulu Ziphunzitsa Maluso

wolemba: B.Q. Ndhlovu, PEA, Zoni ya Luwerezhi, Mzimba

Sikuti aliyense amene amapita ku sukulu amakhala ndi digiri kapena amapata ntchito. Ndi chifukwa chake achinyamata ambiri sali pa ntchito. Pofuna kuthana ndi vutoli pulojekiti ya MESA yakhala ikuunikira aphunzitsi ndi makolo a m'sukulu za Luwerezhi ndi Kavinkhama. Anthuwo anayamba kuphunzitsa ana awo a sukulu maluso oti adzawathandize akadzakula.

Aphunzitsi akuphunzitsa ana ukalipentala pa sukulu ya Luwerezhi. Aphunzitsiwo, a sukulu komiti ndi makolo anacheketsa matabwa okwana 140 okonzera mabenchi oti ana azikhalira. Bambo Stainfield

chowerengeramo (laibulale) momwe ana angamapezemo mabuku osiyanasiyana. Iwo anaona kuti ntchitoyi ingapindulire ana awo mwanjira ina powaphunzitsa luso lomanga nyumba ndi njerwa.



Bambo Stainford Nkhata kuphunzitsa ana ukalipentala



Ana kuphunzitsidwa kumanga nyumba pa Kavinkhama

Nkhata amaphunzitsa ana a sukulu zaukalipentala Lachitatu lililonse madzulo ndipo tsopano ana akutha kupanga mabenchi. Anawo akusangalala chifukwa ku sukulu akuphunzira za m'mabuku ndi maluso omwe.

Aphunzitsi a pa sukulu ya Kavinkhama anaganiza zophunzitsa ana awo luso la ubilidala. Atalandira uphungu wa MESA iwo anazindira kuti limodzi la mavuto awo pa sukulupo linali kusowa kwa chipinda

Chipindacho chamangidwa ndipo kwangotsala kufolerera.

Aphunzitsi, a sukulu komiti, a bungwe la makolo ndi a phunzitsi (la PTA) kuphatikizapo makolo ochokera ku sukulu za Luwerezhi ndi Kavinkhama ndi osangalala kuti ana awo akuphunzira maluso omwe adzawathandize akadzakula. Izi zitanthauza kuti anawo sadzasowa chochita pofuna kudzithandiza ngati atapanda kulembedwa ntchito.

Ndemanga

Takulandirani awerengi athu mu nyuzipepalayi. Monga mwaona kale, dzina la nyuzipepalayi lasintha kuchokera ku MESA Forum ndikukhala MESA/MTTA Forum. Izi zachitika popeza nkhani zomwe zizilembedwamo zizikhala za pulojekiti za MESA (Malawi Education Support Activity) ndi MTTA (Malawi Teacher Training Activity).

Pulojekiti ya MTTA ndi ya zaka zitatu kuyambira mwezi wa September chaka cha 2004. Ikuyendetsedwa ndi mabungwe a AIR (American Institutes for Research), Save the Children (US), MIE (Malawi Institute of Education) komanso Miske Witt & Associates. Cholinga chachikulu cha pulojekitiyi ndi kuonjezera nzeru za aphunzitsi pa maphunziro a Chingerezi, masamu ndi sayansi m'maboma omwe MESA ikugwiramo ntchito a Phalombe, Machinga, Kasungu ndi ku mmwera kwa Mzimba.

MTTA ikuphunzitsanso anthu omwe amasula aphunzitsi m'makoleji a za uphunzitsi pa maphunziro okhudza matenda a Edzi. Ikumawaphunzitsanso phunziro lokhudza chikhaliidwe cha anthu lotchedwa Social and Environmental Studies.

Pulojekiti ya MTTA ikugwirira limodzi ndi pulojekiti ya MESA polondoloza zina zomwe MESA siinkachita. Cholinga cha ntchitozi ndi kukweza maphunziro m'dziko la Malawi lino kuti ana asukulu azitha kuchita bwino.

MAU A NZERU

Zinthu zikamalakwika si bwino kulakwika nazo limodzi

MTTA Ikuphunzitsa Aphunzitsi

wolembe: Kara Janigan, Rath Kathewera, Douglas Mbingwa

Pulojekiti ya MESA yakhala ikuphunzitsa aphunzitsi a sukulu za pulaimale m'maboma a Phalombe, Machinga, Kasungu ndi kummwera kwa Mzimba kuyambira pomwe inakhazikitsidwa mu 2003. Ikumalimbikitsa kuti ana adzitunga nawo mbali akamaphunzitsidwa. Poonjezera apo, boma linakhazitsa pulojekiti ina ya MTTA pofuna kulimbikitsa ntchito za MESA kuti MTTA iphunzitse aphunzitsi zinthu zokhudza maphunziro a Chingerezi, masamu ndi sayansi.

Pulojekiti ya MTTA yaphunzitsa aphunzitsi 6,000 m'magawo awiri a maphunzirowo m'mabomawo mu December 2004 ndi April 2005. Pokonzekera maphunzirowo, MTTA inawafunsa aphunzitsiwo kuti anene zomwe zinali kuwavuta iwo ndi ana awo omwe



Aphunzitsi akukambirana pa maphunziro a MTTA

m'maphunziro a Chingerezi, masamu ndi sayansi. Kunachitidwa maphunziro a masiku atatu ndipo panali kukambidwa zinthu za makalasi osiyanasiyana.

Aphunzitsi anayamikira kuti maphunzirowo anawathandiza kuti adzithandiza ana awo kumvetsa bwino maphunziro awo. Ena mwa iwo tsopano akutha kudzidalira kuti angathe kuphunzitsa ngakhale makalsi akuluakulu. Mwachitsanzo mphunzitsi wina wa ku Phalombe anafotokoza kuti wakhala akuphunzitsa kalasi 1 kwa zaka zambiri kufikira atachita nawo maphunzirowo ndi pomwe analimba mtima kuti angathe kuphunzitsa kalasi 5. Kalelo iye anali kukana akapatsidwa kuti aphunzitse kalasi ina iliyonse kupyola kalasi 2.

Aphunzitsi ambiri kuphatikizapo alangizi awo ayamba kupitiriza pomwe analekezera maphunziro awo pomaphunzitsana okhaokha m'magulu kuti adzalembe mayeso. Izi ndi zomwe zikuchitika pa TDC ya Swang'oma pomwe anthuwo akhala akuphunzitsana maphunziro a foromu 4 pokonzekera mayeso a boma. Zimenezi zathandiza aphunzitsi ambiri kuti azitha kugwira ntchito mwaluso ndi maukadaulo.

Maphunziro a pulojekiti ya MTTA anapitirizidwanso mu gawo lachitatu mu mwenzi wa August ndi cholinga chakuti aphunzitsi ambiri aziphunzitsa mwaluso kuti akweze maphunziro a ana awo a sukulu.

Univesite ya Mzuzu Ipindula ndi Chipinda cha Makina a Kompyuta

wolembe Polofesala Joseph Uta - Univesite ya Mzuzu

Kwa zaka pafupifupi ziwiri tsopano pulojekiti ya MESA yagwira ntchito limodzi ndi koleji ya ukachenjede (univesite) ya Mzuzu pokhazikitsa chipinda cha makina a kompyuta kuti anthu azitha kupeza nkhani mosavuta kupyolera mu njira ya intaneti (*internet*). Makinawo ndi oti aphunzitsi omwe akufuna kupitiriza maphunziro azitha kuphunzirira ngakhale ali kunyumba kwawo. Ntchitoyi yagwiridwa ndi thandizo la ndalama lochokera ku bungwe la USAID.

MESA inagula mipando, makompyuta ndi matebulo ake, madesiki, makatani, kalipeti yoyala panso ndi zipangizo zina za chipindacho. Chipindacho chikumakhala chodzaza ndi anthu omwe akumafufuza nkhani zokhudza ntchito zomwe apatsidwa ndi aphunzitsi komanso maphunziro ena.



Aphunzitsi kuphunzidwa komputa

Chipindacho chikugwira ntchito zosiyanasiyana monga kuphunzirira za kasamalidwe kamabuku, mochitira ntchito yomwe anthu ophunzira pa univesitepo apatsidwa ndi aphunzitsi awo, mofufuzira nkhani pa intaneti komanso mophunzirira za kompyuta pa nthawi ya tchuthi.

Chipindachi ndi chofunika kwambiri pa Univesite ya Mzuzu. Anthu ambiri akupindula nacho popititsa patsogolo maphunziro awo kumanso ukadaulo pa ntchito zawo. Ambiri mwa iwo akumakhala aphunzitsi a m'sukului za sekondale.

Aphunzitsiwo akakhala odziwa ntchito yawo bwino ndiye kuti ana ophunzitsidwa ndi iwo akatsiriza sukulu ya sekondale adzakhalanso anzeru. Anawo akadzayamba ntchito ya uphunzitsi wa ku pulayimale adzakhala aphunzitsi abwino. Pomaliza pake opindula kwambiri ndi mwana wa m'Malawi muno.

PULOGALAMU YA PA WAILESI YA MESA/MTTA!

MESA ndi MTTA zikugwirizana powulutsira limodzi pulogalamu ya Chimvano Cha Mavu Lachitatu lirilonse kuyambira 6:45 mpaka 7 koloko madzulo pa MBC Rediyo 1. Mverani nonse!



Anthu Athana ndi Mavuto Awo

wolemba George Jobe

Kuchuluka kwa ana a masiye ndi chimodzi cha zovuta zomwe anthu ozungulira sukulu ya Mbembembe ku Phalombe akhala akukumana nazo. Pa chifukwachi, ana ochuluka ali m'mavuto osiyanasiyana omwe akuwalepheretsa kupeza zinthu zowathandiza kukhala moyo wosangalala.

Kuyambira mwenzi wa January 2005, pulojekiti ya MESA yakhala ikugwira ntchito younikira anthu a ku Mbembembe kuti azitha kukambirana ndi kuthana ndi mavuto awo pa okha. Izi zinathandiza kuti makolo ndi magulu ena azikumana ndi kukambirana mavuto awo komanso zomwe angachite kuti athane ndi mavutowo.

Anthu a m'dera lozungulira sukulu ya anagwirizana zokhazikitsa gulu loyang'anira ana a masiye lotchedwa Chifundo ndi cholinga chofufuzwa ndalama zothandizira anawo. Anthu amathandiza gululo posonkha ndalama ndi chakudya. Nalo gululo linatsekula dimba la ndiwo zamasamba zogulitsa. Ndalamazo amagulira zinthu zothandizira anawo monga sopo ndi zovala.

Bambo Siliya, wapampando wa gululo, anafotokoza kuti nthawi zina amawapatsa anawo chakudya akakhala nacho.

Akuluakulu a ku bungwe la USAID, Bambo William Mvalo ndi Bambo Humphreys Shumba, komanso akuluakulu ena anakacheza pa sukulu ya Mbembembe. Iwo anaonetsedwa ndi kuuzidwa zinthu zomwe zapindulidwa chifikireni MESA. Pa tsikulo gulu la Chifundo linapereka mainifolomu okwana 33 kwa ana a masiye kuti azitha kupita ku sukulu.

Gululo linaonetsanso alendowo matumba a chimanga chodyetsera anawo chomwe anthu anasonkha. Alendowo anaonerera zisudzo zomwe gulu m'deralo limaonetsa pofuna kupeza ndalama zothandizira anawo.

M'mau awo Bambo Mvalo anayamikira anthuwo chifukwa chosamalira ana a masiye mwa iwo okha. Iwo anati izi zikusonyeza kuti anthuwo anavomereza udindo wawo m'malo mongoyembekezera thandizo kuchokera kwa anthu obwera.

Mkulu woyang'anira maphunziro m'maboma a Chiradzulu, Thyolo, Mulanje ndi Phalombe Mayi Hazel Nyamilandu Manda anayamikira MESA chifukwa chopereka udindo kwa anthu m'boma la Phalombe. Iwo anati, "Ngakhale ndikudziwa kuti MESA ilinso

m'maboma ena ine ndikamba za Phalombe. Lero lomwe mmawa taona aphunzitsi akugawana nzeru pa ntchito yawo pa sukulu ya Nambiro. Pano pa Mbembembe makolo akuthandiza aphunzitsi."

Mmawa wa tsiku lomwelo alendowo anacheza pa sukulu ya Nambiro pomwe aphunzitsi ochekera ku sukulu za mu zoniyo anali pa maphunziro a MESA owathandiza kuti azitha kuphunzitsa bwino.

Tsiku lotsatira lake alendo a ku USAIDwo anakachezera mudzi wa Ndaji ku Machinga komwe anaonetsedwa momwe anamkungwi a chinamwali cha atsikana akuyesetsera kuti chinamwali chisamasokoneze maphunziro a ana. Amfumu a Ndaji, omwense ndi

maphunziro a atsikana ya GEBO (GABLE SMC). Iwo anati anamkungwi anasintho zophunzitsa zawo kuti asamalimbikitse anamwali pa nkhani yogonana chifukwa zimenezo adzazimva akadzakwatira. Iwo anati chinamwali chikuthandizira sukulu kuti akwaniritse zolinga za MESA ndi zomwe anagwirizana kuti achite.

Mmodzi wa anthu a ku MESA atapita ku sukulu ya Mbembembe patatha miyezi inayi anacheza ndi Magret Nyezera yemwe ndi mmodzi wa ana a masiye 33 aja. Magret ndi wa zaka 14



Chimanga chodyetsera ana amasiye chomwe makolo anasonkha (pamwambapa). Mwambo wopereka mainifolomu kwa anawo (mmusimu)



namkungwi, anatsogolera zionetsero zofanizira momwe mwambo wa chinamwali ukumachitikira tsopano. Panali kupereka mwambo kwa anamwali kuti azilimbikira sukulu.

Amfumu a Ndaji anafotokoza kuti MESA yalimbikitsa ntchito yomwe inayambidwa ndi pulojekiti yolimbikitsa



Mmodzi wa ana amasiye, Magret Nyezera, ali mu inifolomu yomwe anapatsidwa

ndipo ali mukalasi 8. Makolo ake onse anamwalira ndipo amakhala ndi mchemwali wake. Iye anati inifolomu ndi sopo zomwe adalandira zija zinamuthandiza kuti azipita ku sukulu tsiku lililonse. Komanso m'kalasi akukhoza 90 kusiyanana ndi kale pomwe amkakhocha 30 kwa 100. Iye akufuna adzakhale namwino.

Aphunzitsi ake ali ndi chikhulupiriro kuti mwanayu atakhala ndi thandizo lokwanira akhoza kudzapita ku sukulu ya ukachenjeda ya univesite.

MAWU ANZERU
Wopambana ndi amene
amayetsa tsiku lililonse

Chamakala Iwona Zipatso

wolemba Kishous S. Khunga, mphunzitsi woyang'anira kalasita ya Chamakala, Kasungu

Aphunzitsi ndi makolo pa sukulu ya Chamakala ku Kasungu ndi onyadira chifukwa cha zinthu zomwe apindula chifukwa chakufika kwa MESA. Iwo achepetsa mavuto awo monga kuperewera kwa aphunzitsi komanso ululu wa umasiye pa ana a m'deralo.

Pofuna kuthana ndikuperewera kwa aphunzitsi makolo analimbikitsa anthu omwe anaphunzira sukulu m'deralo kuti azithandiza kuphunzitsa mongodzipereka. Bambo Mabvuto Mbale ndi Bambo Patrick Ndau anadzipereka. Madandaulo a makolo anali akuti mwina aphunzitsiwa sazidziwa kaphunzitsidwe koma madandaulowo sanapitirire popeza MESA inachititsa maphunziro a

aphunzitsi onse a m'boma la Kasungu. Ngakhale aphunzitsi ongodzipereka akudziwa bwino ntchito yawo.

M'mbuyomo ana a makalasi 4 ndi 5 omwe amaphunzitsidwa ndi aphunzitsi a Ndau ndi a Mbale sankatha kulemba ndi kuwerenga Chingerezi. Koma tsopano ana oposa theka akutha kulemba, kuwerenga ndi kulankhula Chingerezicho. Anthu akuthokoza chifukwa aphunzitsiwa akudziwa bwino ntchito yawo.

Nawo makolo akuchita zinthu zosiyanasiana pofuna kuthandiza ana amasiye omwe ali pa sukulu. Ntchitozi zinayamba anthu atakhala pa misonkhano ya MESA mu August 2004. Ku misankhanoko kunasonkhana

mafumu, a sukulu komiti, makolo ndi aphunzitsi. Anakhazikitsa gulu loyang'anira ana amasiye lotchedwa Chamakala Kalasita.

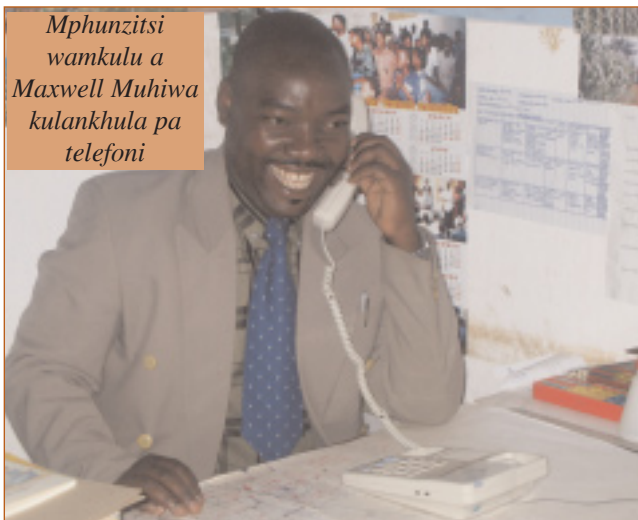
Gulu losamalira ana amasiye la Chamakala Kalasita likumaonetsetsa kuti likuchepetsa zina mwa zovuta zomwe ana amasiyewo amakumana nazo pa moyo wawo. Ndalama zoyendetsera ntchitozi amazipeza pokonza mwambo wa ukwati ongofanizira pogwiritsa ntchito ana ngati akwati. Anthu amalimanso minda ndi kumagulitsa zokolola zake. Gululi limathandizanso ana ochokera ku sukulu zoyandikira Chamakala monga Mthira, Kaulasisi ndi Chanjovu. Omwe anasankhidwa kuyendetsa gululo ndi mafumu komanso aphunzitsi.

Nduna Ikhazikitsa Telefoni pa Michesi

wolemba George Jobe,

Aphunzitsi a pa sukulu ya Michesi mu zoni ya Nazombe ku Phalombe sakuvutikanso akafuna kutumiza mauthenga chifukwa Phungu woimira deralo ku nyumba ya Malamulo olemkezeka a Dr Ken Lipenga anaikitsa lamya (telefoni) pa sukulupo.

Telefoniyi ikuthandiza ngakhale ofesi yoyendetsa maphunziro m'bomalo ikafuna kutumiza mauthenga ku



Mphunzitsi wamkulu a Maxwell Muhiwa kulankhula pa telefoni

kuchokera ku MESA ndipo zathandiza kulimbikitsa ubale wawo ndi Phungu wawo m'deralo. "Phungu wathu watithandiza kwambiri pa chitukuko cha pa sukulu pathu," anatero Bambo Wowo.

Aphunzitsi akumagwiritsa ntchito lamya pophunzitsa ana phunziro la katumizidwe ka mauthenga. Mphunzitsi wamkulu pa sukulupo Bambo Maxwell Muhiwa anafotokoza kuti ana ambiri m'deralo anali asanaone telefoni moyo wawo onse.

Loveness Metani wa mu kalasi 5 anati ndi osangalala kwambiri popeza tsopano akudziwa momwe zimakhala munthu akamalankhula pa lamya. "Ndi zosangalatsa kwambiri kuona anthu akumvana bwinobwino pomwe wina ali kumalo otalikira. Pa mayeso sindingalephere funso lokhudza katumizidwe ka mauthenga," anatero msungwanayu.



Ana kuphunzira pogwiritsa ntchito lamya

sukulu za mu zoni ya Nazombe.

Bambo Zakeyu Wowo omwe anasankhidwa pakati pa atsogoleri a m'deralo kuti adziongolera ntchito za MESA anafotokoza kuti atangochitika maphunziro a MESA, mafumu anagwirizana kuti azipempha thandizo kuchokera kwa anthu akufuna kwabwino. Bambo Wowo anati anthu anafuna kugwiritsa ntchito maluso omwe anaphunzira

MAU A NZERU

Kukonzekera kwabwino kumachepetsa zolakwika

Nkhani Mwachidule



MESA Ithandiza Sukulu ndi Ndalama

MESA ikupereka thandizo la ndalama zokwezera ntchito zachituko ku sukulu. Anthu ozungulira sukulu akumagwiritsa ntchito ndalamazo pa ntchito zothandiza ana amasiye kupyolera mu ulimi wa nkhu, akalulu ndi nsomba. Ena anagula makina osokera ndi zida za ukalipentalala. Zonsezi zikuthandiza pa kapezedwe ka ndalama komanso kuphunzitsira ana amasiye maluso oti adzawathandize pa moyo wawo monga ulimi, utelala ndi ukalipentalala. Chithunzichi chikuonetsa Bambo Chancy Mauluka a ku MESA (ali kumamzerewo) akupereka thandizo la ndalama pa sukulu ya pulayimale ya Phalombe.

Achita Kafukufuku

Pa chithunzipa tikuona Bambo Benson Mgawanyemba omwe akumuyesa mwana wa kalasi 3 pa phunziro la masamu pa sukulu ya Mbembembe ku Phalombe. Ntchitoyi inachitika m'mwezi wa February 2005. Mbembembe ndi imodzi mwa sukulu zomwe pulojekiti za MTTA ndi MESA zinachitako kafukufuku ndi cholinga chofuna kudziwa zomwe ana a sukulu anali kutha kuchita ndi zomwe ankalephera kuzichita. Izi ndizothandiza pulojekiti ziwirizi kuti zidzitha kuchita kalondolondo pa kakhosedwe ka ana pofuna kudziwa phindu la maluso omwe aphunzitsi akuphunzitsidwa ndi pulojekitizi.



Ana Amasiye Atchena ku Kayuni



A sukulu komiti, aphunzitsi, atsogoleri ndi makolo a ku sukulu ya Kayuni mu zoni ya Ngokwe ku Machinga anasonkherana ndalama zomwe anagulira ana amasiye mainifolomu. Mainifolomuwo anaperekedwa kwa anawo pa tsiku la zionetsero zamaphunziro zomwe zinachitidwa m'deralo. Iwo anachita izi atangochita maphunziro a MESA. Ambiri mwa anawo anafotokoza kuti ankalephera kupita ku sukulu chifukwa cha usiwa.

Mmodzi wa atsogoleri woongolera ntchito za MESA m'derali anafotokoza kuti makolo anali osangalala kuti tsopano anakwanitsa kuthandiza ana amasiye. "MESA inatitemera mangolomera ogonjetsera mavuto athu mwa ife tokha," iwo anatero.

Nkhani Mwachidule

Ku Kawiriwita Kuli Munda wa Chinangwa



Kufika kwa pulojekiti ya MESA ku sukulu ya Kawiriwita mu zoni ya Namasika ku Machinga kunazindikiritsa anthu udindo wawo polimbana ndi mavuto omwe amakumana nawo. Anagwirizana zoti azithandiza ana amasiye m'deralo. Pofuna kupeza njira zopezera ndalama za ntchitoyo a sukulu komiti, mafumu, makolo ndi aphunzitsi anatesekula munda wa chinangwa. Midzi yozungulira sukulu yimaganawana masiku osamalira mundawo. Mu mwezi wa May 2005 chinangwacho chinali chitafika mu chiuno. Anthuwo anayambanso kuphunzitsa ana maluso monga kukhoma dzidebe. Bambo Mathews Matemba omwe ndi mphunzitsi wamkulu anati cholinga chawo chinali kuchepetsa ululu wa umasiye pa ana awo. "MESA yatizindikiritsa kuti tiri ndi mphamvu zogonjetsera mavuto athu," iwo anatero.

MTTA Ikuonjezera Luso la Aphunzitsi



MTTA ikuphunzitsa aphunzitsi kuti azidziwa bwino maphunziro omwe amaphunzitsa monga Chingerezi, masamu ndi sayansi. Poyamba MTTA imasonkhanitsa gulu la akatswiri omwe amakambirana njira zabwino zomwe angagwiritse ntchito pophunzitsa amzawo. Akatswiriwa amapita ku maboma ndi kuchititsa maphunziro a alangizi a zamaphunziro, aphunzitsi a akulu ndi aphunzitsi osankhidwa kuti azithandiza aphunzitsi amzawo (chithunzi 1). Ophunzitsidwawo nawo amapita ku madera awo ndikukaphunzitsa aphunzitsi m'madera onse (chithunzi 2). Aphunzitsiwo amalimbikitsidwa maluso abwino pophunzitsa kuti ana ziphunzira bwino. Mayi Pilirani Nankhumwa a pa sukulu ya St Terese ku Machinga ndi mmodzi wa aphunzitsi omwe akugwiritsa ntchito bwino zomwe anaphunzira ku MTTA (chithunzi 3).



Nkhani Mwachidule

Mafumu Akhazikitsa Akaundula

Maphunziro omwe MESA inachititsa m'madera ozungulira sukulu athandiza mafumu awa a mu zoni ya Ngokwe ku Machinga: Chidothi, Saleya ndi Dinje kukhazikitsa akaundula (malejisitala) polimbana ndi kujombajomba kwa ana. Iwo amayendera makolo a anawo ndi kumawalangiza. "MESA yathandiza kukweza chiwerengero cha ana kuchoka pa 6,428 ndi kufika pa 7,733," anafotokoza chomwecho mulangizi wa zamaphunziro mu zonyi Bambo P.J. Gowa.

Sukulu Zikufalitsa Uthenga wa Matenda a Edzi

Sukulu za Kayuni, Nkapila, Nyenyezi ndi Vethiwa m'boma la Machinga zikumachita masewero a zisudzo pofalitsa mauthenga a kuopsa kwa matenda a Edzi. Izi zinayambika itangofika MESA m'maderawo. Zisudzo zikuthandiza ana kudziwa za matendawa. Anawo akumalimbikitsidwanso kusintha makhalidwe awo ndi zinthu zina kuti matenda a Edzi asapitirire kufala.

Sukulu za ku Kayuni Zipindula ndi Zinthu Zopezeka M'deralo

Sukulu za ku Kayuni zikugwiritsa ntchito zinthu zopezeka mosavuta m'deralo pophunzitsa ana m'kalasi monga zikuonekera mu zithunzi ziwirizi. Mchitidwe wophunzitsa ndi zinthu zopezeka m'dera pa Chingerezi umatchulidwa TALULAR (Teaching And Learning Using Locally Available Resources). Zonsezi zikuchitika chifukwa cha mauthenga a MESA.



Mwambo Otsazikana ku MESA ndi ku MTTA

Masiku apitawa ku pulojekiti za MESA ndi MTTA kunachitika mwambo otsanzikana ndi ena omwe ankagwira ntchito kumeneko. Chithunzi 1 chikuonetsa yemwe anali mkulu woyendetsa MTTA, Dr Keshla Ndlovu, akutsanzikana ndi Bambo Simeon Mawindo omwe akuyendetsa pulojekiti ziwirizi tsopano. A Ndlovu anayamikira khalidwe labwino la anthu ogwira ntchito ku MTTA ndi ku MESA. Chithunzi 2 chikuonetsa Mayi Chimwemwe Hara kutsanzikana ndi amzawo omwe amkagwira nawo ntchito limodzi mu MESA.



1



2

Nkhani Mwachidule

Sukulu ya Lisale Ichita Chionetsero cha za Maphunziro

Sukulu ya pulaimale ya Lisale mu zoni ya Chikwewo ku Machinga inakonza chionetsero cha maphunziro pofuna kusonyeza zomwe yapindula kuchokera ku MESA. Ana, aphunzitsi ndi makolo anaonetsa zomwe akuchita potukula maphunziro. Gulu losamalira ana a masiye la Tadala nalo linaonetsa minda ya mpunga, chimanga ndi ndiwo zamasamba zomwe anadzala ngati njira yopezera ndalama. Ana a sukulu anaonetsa momwe akuphunzirira maluso kuchokera kwa makolo a m'deralo. Malusowa ndi zophikaphika, utelala, kusoka zovala pamanja, zomanga nyumba ndi kucheka macheke. Mulangizi wa zamaphunziro mu zonyi Bambo Mataya anati iwo ndi okondwa chifukwa anthu anamvetsetsa maphunziro a MESA, zomwe zikuonetsa kuti pulojekitiyi yakhazikika. Nafe MESA tikuyamikira anthu onse omwe akugwira ntchito zabwinozi



Abambo ndi Amayi Sakusiyana ku Mzimba

Anthu a mu zoni ya Kaphuta ku Mzimba akuthokoza MESA kuti amuna ndi akazi akugwirira ntchito limodzi. Pakutha pa maphunziro a MESA amuna ndi akazi anaona kuti vuto lawo lalikulu linali kusowa kwa nyumba ya mphunzitsi wamkulu ndipo anaumbira limodzi ndi kuotcha njerwa zomwe anamangira nyumbayo. Mphunzitsi wamkuluyo Bambo Vanani Nyirenda anati tsopano iwo akuthana ndi zinthu zambiri mosavuta chifukwa chakuti akukhalira pa sukulu pomwepo. Iwo anati amokonda kukhala pakhonde pa nyumbayo akamakonzani ntchito yawo yophunzitsa posonyeza kunyadira.



Zinthu Zasintha pa Chamaji

wolemba Faiton Komani Gondwe, Mphunzitsi wamkulu, Kalasita ya Chamaji, Zoni ya Katete, Mzimba

Pa sukulu ya Chamaji aphunzitsi akugwira bwino ntchito zomwe zikuchititsa ana kuphunzira bwino. Izi zachitika chifukwa cha MESA

MESA inaphunzitsa aphunzitsi maluso osiyanasiyana pa ntchito ya uphunzitsi zomwe zasintha kaphunzitsidwe kawo. Iwo akuphunzitsa pogwiritsa ntchito zipangizo zopezeka mosavuta m'dera lawo. M'makalasi awo anaika zoonetsa zothandizira kuphunzitsa phunziro la sayansi kuti ana azitha kuona zomwe akuphunzira. Mu zipupa za makalasi anapachikamonso zinthu zothandizira kuphunzitsa maphunziro onse. Aphunzitsi akumawayesa ana kupyolera mu njira yotchedwa kontinyuwansi asesimenti (*continuous assessment*). Njirayi imathandiza phunzitsi kudziwa ana omwe akuchita bwino ndi omwe zikuwavuta kuti apeze njira zowathandizira ana omwe

zikuwavuta mwapaderadera. Iye amadziwa ana oti apite mu kalasi ina pakutha pa chaka m'malo mongodalira mayeso omwe amalembedwa kumapeto kwa chaka.

MESA ikulimbikitsanso khalidwe lokonda kuwerenga pakati pa ana. Inaphunzitsa makolo momwe angamalembera zinthu zoti anawo aziwerenga. Ana ambiri akutha kuwerenga kusiyana ndi kale pomwe ambiri a iwo ankalephera. Nawo aphunzitsi akugwiritsa ntchito luso la kapemphedwe ka zinthu zomwe akufuna lomwe anaphunzira ku MESA. Iwo akhala akupempha ndalama zomwe akumagulira zinthu monga mipira ndi zovala zosewerera mipira za anyamata ndi atsikana.

MESA imalimbikitsa umwini pakati pa makolo ndi aphunzitsi pa nkhani ya maphunziro. Posonyeza umwiniwo Bambo H.M. Mlinda ndi Bambo W.A. Banda anadziperereka kuphunzitsa mongodzipereka pa sukulu ya Chamaji. Iwo amathandizanso ana pa zomwe zikuwavuta m'kalasi.

Akulu awiriwa anadziperereka pofuna kuonetsa chitsanzo chabwino pa ntchito yotukula maphunziro ndipo anthu akuwathokoza pa zomwe achitazo.

Kuonjezera apo Bambo Mlinda amaphunzitsa aphunzitsi ndi ana a sukulu za matenda a Edzi. Zimenezi zachititsa kuti pa sukulu ya Chamaji akhazikitse gulu lolimbana ndi matenda a Edzi.

MTTA Ipereka Mabuku ku ma TDC

Yachokera pa tsamba 1

maboma ena komwe thandizoli silinafike.

Njinga zoperekedwazo ndi zoti azigwiritsa ntchito aphunzitsi omwe akuwongolera ntchito za MTTA mu zoni.

Nthumwi yochokera ku bungwe la ku Amerika loona zachitukuko la USAID Bambo Humphreys Shumba anati anthu a ku Amerika ndi a chidwi chothandiza



A Dr Simeon Hau kulandira mabuku kuchokera kwa Bambo Humphreys Shumba a ku USAID

pa ntchito za chitukuko m'dziko muno. Iwo anati bungwe la USAID limazindikira kuti ma TDC ndi ofunika kwa aphunzitsi. Bambo Shumba anayamikiranso bungwe lothandizira chitukuko la ku Ingalande la DFID chifukwa chomanga ma TDC m'mazoni onse m'dziko muno.

Mlembe wamkulu mu Unduna wa Zamaphunziro a Dr Simeon Hau anathokoza anthu a ku Amerika chifukwa cha thandizo la mabukuwo. Iwo anati unduna wawo

umathokoza chifukwa cha thandizo lomwe boma la Amerika limapereka. Iwo anati dziko lino liri ndi mapulojekiti a MESA ndi MTTA chifukwa cha thandizo lochokera ku Amerika. A Dr Hau anafotokoza kuti unduna wawo ndi osangalala kwambiri ndi pulojekitizo chifukwa zikulimbikitsa luso la aphunzitsi. Iwo anati maphunziro apamwamba sangatheke ngati aphunzitsi sakugwira ntchito yawo bwino. Iwo anati unduna wawo ukuyesetsa kuti aphunzitsi azikhala moyo osangalala. "Kuonjezera apo ndine okondwa kwambiri poona kuti pulojekiti ziwirizi zikupereka mabukhu othandizira kukweza maphunziro," anatero a Dr Hau.



A Dr Hau akusirira zipatso za luso lomwe ana a sukulu ya Mombe akumaphunzitsidwa ndi makolo a m'deralo

MAU A NZERU

Zolinga zizikhala ndi nthawi yoti zidzakwaniritsidwe

Njinga za MESA Zipindula

wolemba *George Jobe*

MESA inapereka njinga zokwana 533 kwa aphunzitsi ndi atsogoleri ena omwe anasankhidwa kuti adziyenda mosavuta poongolera ntchito za MESA m'maboma a Phalombe, Machinga, Kasungu ndi kummwera kwa Mzimba.

Cholinga cha njingazo ndi kuthandiza atsogoleri osankhidwawo akamagwira ntchito zawo monga kuyendera ndi kuthandiza sukulu ndi anthu a m'dera lomwe akuyang'anira.



Bambo William Mvalo a ku USAID akupereka njinga kwa a mfumu a Chithamthumba

Bambo William Mvalo omwe ndi mkulu woona za maphunziro ku bungwe la USAID ndiwo anaimirira bungwelo popereka njingazo. Bambo Mvalo anati bungwe la USAID ndi losangalala kuti likuthandiza nawo pa ntchito yokweza maphunziro m'dziko la Malawi. Iwo anati ali ndi chikhulupiriro kuti njingazo zithandiza kukwaniritsa cholinga cha MESA choti ana adziphunzira bwino komanso pa malo abwino.

Bambo Simeon Mawindo omwe ndi mkulu woyendetsa pulojekiti ya MESA anafotokozera anthuwo kuti azitenge njingazo ngati zawozawo. A Mawindo anatsindika kuti udindo osamala ndi kukonza njingazo ndi wa munthu aliyense m'madera ozungulira sukuluzo.

Anthuwo pofuna kuonetsa kuti amvetsa anachita perekaniperekani wa ndalama ndi zokolola zawo zokhazikitsira thumba lokonzetsera njingazo. Anasonkha ndalama zoposa K5,000.

Njingazo zikuthandiza aphunzitsi ndi atsogoleri owongolera ntchito za MESA. Iwo akumayendera sukulu zawo mowirikiza kusiyana ndi kale. Iwo awirikizanso misankhano, misonkhano yokambirana m'magulu.

Akumathanso kukambirana ndi anthu omwe akufunika pamaso ndi pamaso.

Patatha miyezo ingapo chilandirireni njinga yawo a mfumu aakulu (gulupu) a Chithamthumba omwe amayang'anira sukulu za m'dera la Chamaji anafotokoza momwe njinga ikuwathandizira. "Njingayi ikundithandiza kuyendera magulu oisiyanasiyana ndi kupempha thandizo lawo," ananyadira motero amfumuyo. Iwo anati anakwanitsa kuyenda mtunda wautali ndi kupempha gulu loona za matenda a Edzi la Katete

lomwe linafika m'dera lawo ndi kuyeza magazi a anthu 50. Anthu anadzipereka okha kuyezetsa kuti adziwe ngati ali ndi zilombo zoyambitsa Edzi.

Kuyenderana pafupipafupi kwabweretsa zitukuko m'sukulu. Mwachitsanzo, anthu ozungulira sukulu ya Mdeka anagwetsa msasa wa udzu osoneka bwino omwe ana awo ankaphunziriramo. M'malo mwake amanga buloko ya makalasa ooneka bwino. Anthu a ku sukulu za Chamaji ndi Z'Mndewe anatsekula minda ya mbatata, chimanga cha m'dimba, nyemba ndi kachewere zomwe



Nthawi ya perekaniperekani wokonzera njinga

amagulitsa ndi kupeza ndalama zothandizira pa sukulu.

Napo pa sukulu ya Chimkwezule m'boma la Machinga anthu anayamba Yapitirira pa tsamba 12

Madziabango Isangalatsa USAID

Yachokera pa tsamba 1

Anatero Lonny. Nthawiyo nkuti ali mu kalasi 8 pa sukulu ya Nathendo. Msungwanayu amalangiza atsikana amzake kuti adzipewa chiwerewere ndi kumalimbikira sukulu.

A Moten anati anasangalala kwambari kuona kuti anthu a ku Madziabango akulimbikitsa atsikana kuti abwererenso ku sukulu mpaka adzamalize sukulu yawo.



Lonny ndi mwana wake

Ndakatululo

Kulimbikitsa Maphunziro

wolemba *Linda Chigwiya, sukulu ya Mwalasi, Machinga*

Kodi dziko likhaliranji? Ngati sikulimbikitsa maphunziro A mibadwo mibadwo.

Kodi boma likhaliranji? Nanga makolo ndi aphunzitsi? Ngati si tsogolo la ana.

Kodi mwanane ndikhaliranji? Ngati sikulimbikitsa maphunziro Pomba tsogolo langa lowala.

Ngati inu sizikukukhudzani, Ngati ine sizikundikhudza, Polimbikitsa maphunziro, Adzagwire mndani ntchitoyi?

MAU A NZERU

Ukamayang'ana zabwino pa amzako umazindikira kuti nawenso ndiwe opambana

MTTA Iphunzitsa Ophunzitsa Aphunzitsi za EDZI

wolemba Kara Janigan

Pulojekiti ya MTTA inagwirizana ndi bungwe la MIE ndikuphunzitsa akatswiri 101 omwe amasula aphunzitsi a ku pulaimale. Akatswiriwo anali ochokera ku makoleji a aphunzitsi a Karonga, Kasungu, Lilongwe, Blantyre ndi Montfort ku Nguludi. Maphunzirowo anali ounika njira zabwino zogwiritsira ntchito mabukhu omwe a MIE anasindikiza pa phunziro lothandiza

ana kapewedwe ka matenda a Edzi ndi m'mene angathere kuganiza bwino modziteteza. Cholinga china chinali choti ophunzitsa aphunzitsiwo adzimasuka pokamba za matenda a Edzi komanso nkhanizokhudza kugonana. Anakambirananso momwe thupi lamunthulimasinthira akamakula.

Panali zochitika zosiyanasiyana zothandizanthumwizokumvetsabwinobwinomomwe zingaphunzitsire ophunzira awo. Zinalimbikitsidwa

kuti maphunziro azikhala okambirana pakati pa ophunzira ndi ophunzitsa. Pomaliza pake zinapatsidwa mabukhu onse ofunikira mu phunzirolo. Koleji iliyonse inapatsidwa mabukhu 5. Koleji imodzi ya St. Joseph siinachite nawo maphunzirowo ndipo maphunziro ake adzachitikabe.

Maphunziro a gawo lachiwiri adzachitikanso mtsogolo muno.

Akatswiri osula aphunzitsi kuphunzira momwe angaphunzitsire za matenda Edzi



Maphunziro a ku Montfort



Njinga za MESA Zipindula

Yachokera pa tsamba 11

ulimi wa nkuku za mazira. Anthu anakonza mjigo omwe unaonongeka pa sukulu ya Gawanani ku Machinga komweko.

Mayi Miriam Munlo ndi mtsogoleri woyang'anira dera lomwe muli sukulu ya Chinkwezule. Iwo anayamikira phindu la njinga pa ntchito yawo. "Kale ndinkavuta ndi mayendedwe. Nthawi zina ndinkabwerekha njinga. Ndinkachedwa ku misonkhano



Mayi Munlo ndi njinga yawo ya MESA

kapena kulepheretsa misonkhano kumene. Koma pano ndikumatha kuyendera anthu ena ndikugawana nawo nzeru," Mayiwo anatero. Anthu tsopano akungowatchula "mtsogoleri wathu wachimayi" chifukwa chakuyendera anthu pafupipafupi.

Mayi Miriam Munlo anafotokoza kuti tsiku lina utangotha msonkhano omwe anachititsa pa sukulu ya Chimwankhwazi aliyense anasweka mtima moti mphunzitsi wamkulu anapereka nkukundembo nthawi yomweyo. Kholo lina linaperekanso nkukundembo ina. Pakali pano nkukundembozo zaswana ndipo zakwana khumi pa sukulupo.

Tumizani kalata zanu ndi zolemba zanu zonse ku keyala iyi:

**Gawo Lofalitsa Nkhani, MESA/MTA,
P.O. Box 222, Zomba, Malawi.**

**Telefoni: (265) 1 526 025/012
E-mail: mesa@malawi.net**

**Fax: (265) 1 525 206
Web site: www.equip123.mw**

a Dizainala, oyala ndi wothanzuzira kuchokera ku chingerzi: George Jobe

a Wotayipa: Esther Chirombo ndi George Jobe

a Zithunzi: Kara Janigan, George Jobe, Douglas Mbingwa, B.Q. Ndhlovu, Vanani Nyirenda ndi Francis Mabeti

a Akonzi: Hastings Nkomba, George Jobe ndi Dr Hartford Mchazime

MESA ndi MTTA ndi pulojekiti za boma la Malawi zomwe zikuyendetsedwa ndi thandizo la ndalama lochokera ku bungwe la ku Amerika la USAID. Pulojeikitizi zikugwiridwa ndi bungwe la AIR (American Institutes for Research) mogwirizana ndi mabungwe a Save the Children US, CRECCOM (Creative Centre for Community Mobilisation), MIE (Malawi Institute of Education) ndi Miske Witt & Associates



USAID
FROM THE AMERICAN PEOPLE



Frequencies

Statistics

		Literacy	Knowledge of the Existence of the Paper	Distributive Access-Seen the Paper: Sem-Lit	Usability Access-Flip Through: Sem-Lit	Reasons for not Flipping Through the Paper: Sem-Lit	Usability Access-Read Through: Sem-Lit
N	Valid	19	19	19	19	19	19
	Missing	0	0	0	0	0	0

Statistics

		Reasons for not Reading the Paper: Sem-Lit	Understanding of Messages through a Details Test: Sem-Lit	Usability Challenges: Sem-Lit	Appropriateness: Sem-Lit	Acknowledgement of Impact: Sem-Lit	Perception of Possible Impact: Sem-Lit
N	Valid	19	19	19	19	19	19
	Missing	0	0	0	0	0	0

Frequency Table

Literacy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	semi-literate	19	100.0	100.0	100.0

Knowledge of the Existence of the Paper

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Knew it Existed	5	26.3	26.3	26.3
	Did not Know it Existed	14	73.7	73.7	100.0
	Total	19	100.0	100.0	

Distributive Access-Seen the Paper: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Saw the Paper	3	15.8	15.8	15.8
	Never Saw the Paper	16	84.2	84.2	100.0
	Total	19	100.0	100.0	

Usability Access-Flip Through: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Flipped Through	3	15.8	15.8	15.8
	Never Flipped Through	16	84.2	84.2	100.0
	Total	19	100.0	100.0	

Reasons for not Flipping Through the Paper:Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not Accessible	16	84.2	84.2	84.2
	No Reason/Used the Paper	3	15.8	15.8	100.0
	Total	19	100.0	100.0	

Usability Access-Read Through: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Read the Paper	1	5.3	5.3	5.3
	Never Read the Paper	18	94.7	94.7	100.0
	Total	19	100.0	100.0	

Reasons for not Reading the Paper:Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not Accessible	16	84.2	84.2	84.2
	Not Attractive	2	10.5	10.5	94.7
	No Reason/Used the Paper	1	5.3	5.3	100.0
	Total	19	100.0	100.0	

Understanding of Messages through a Details Test: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	100% Comprehension	4	21.1	21.1	21.1
	Over 50% Comprehension	6	31.6	31.6	52.6
	Less than 50% Comprehension	9	47.4	47.4	100.0
	Total	19	100.0	100.0	

Usability Challenges: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Difficult to Read/Scrutinise	17	89.5	89.5	89.5
	No Challenge	2	10.5	10.5	100.0
	Total	19	100.0	100.0	

Appropriateness: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Found appropriate	6	31.6	31.6	31.6
	Found Inappropriate	13	68.4	68.4	100.0
	Total	19	100.0	100.0	

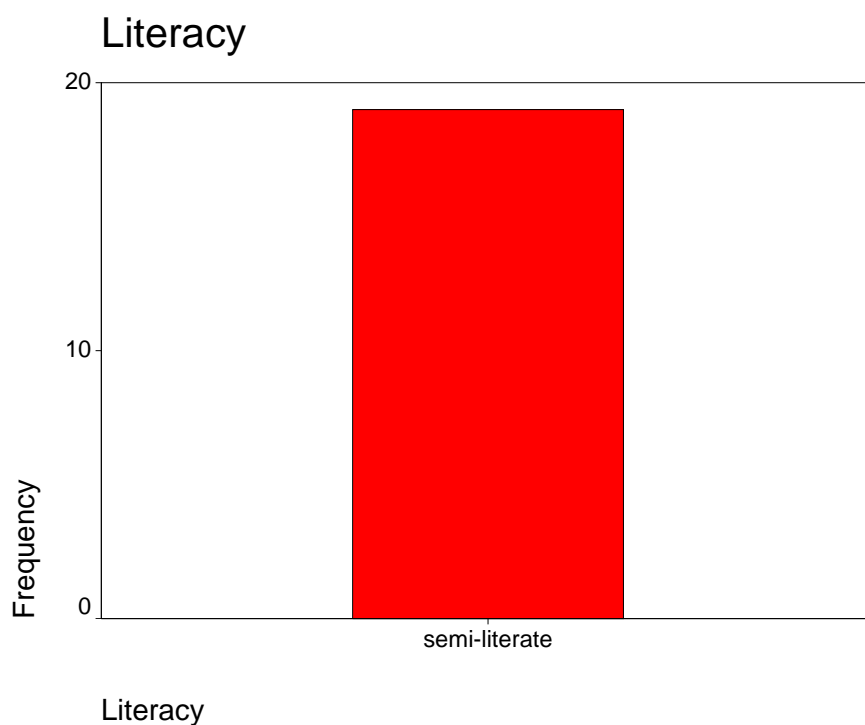
Acknowledgement of Impact: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Declined	11	57.9	57.9	57.9
	Did not Know	8	42.1	42.1	100.0
	Total	19	100.0	100.0	

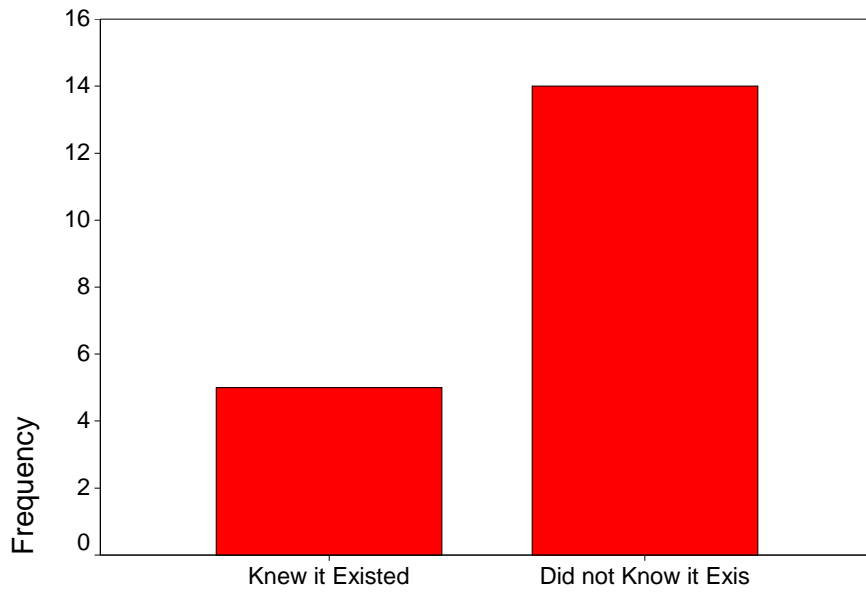
Peception of Possible Impact: Sem-Lit

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Thought Paper is Capable of Impact	4	21.1	21.1	21.1
	Thought Paper in not Capable of Impact	13	68.4	68.4	89.5
	Not Sure	2	10.5	10.5	100.0
	Total	19	100.0	100.0	

Bar Chart

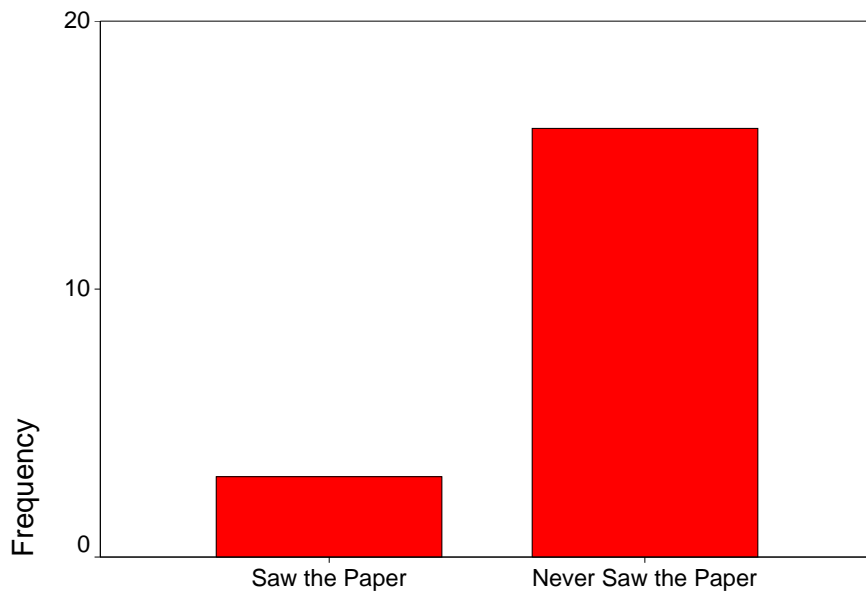


Knowledge of the Existence of the Paper



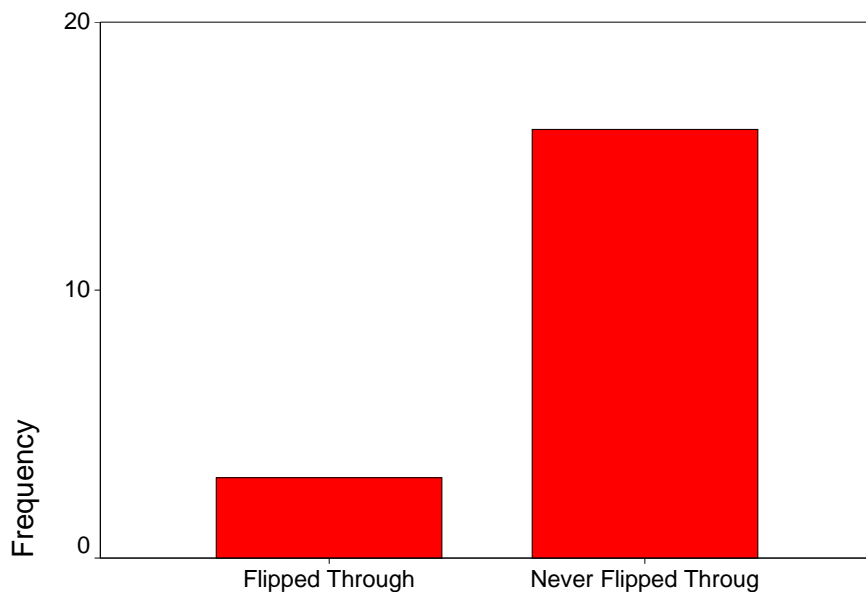
Knowledge of the Existence of the Paper

Distributive Access-Seen the Paper: Sem-Li



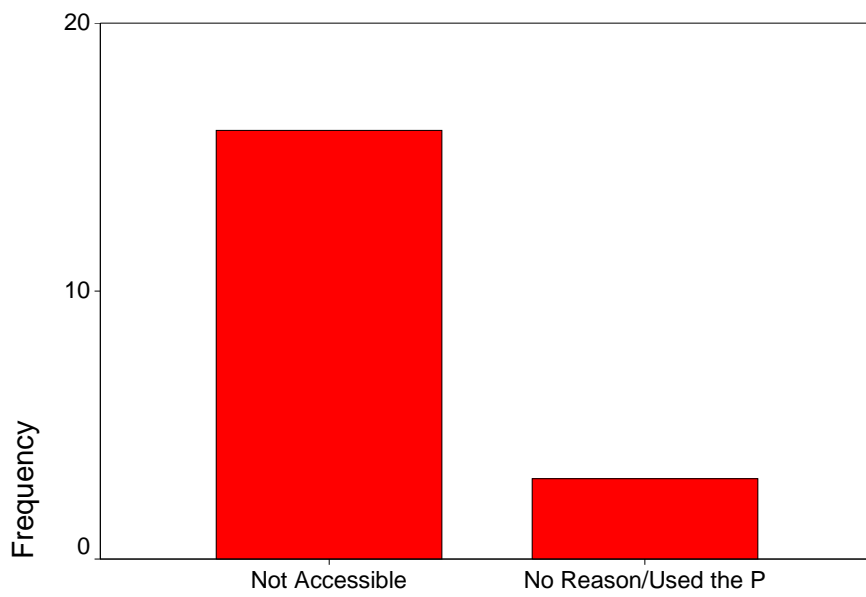
Distributive Access-Seen the Paper: Sem-Lit

Usability Access-Flip Through:Sem-Lit



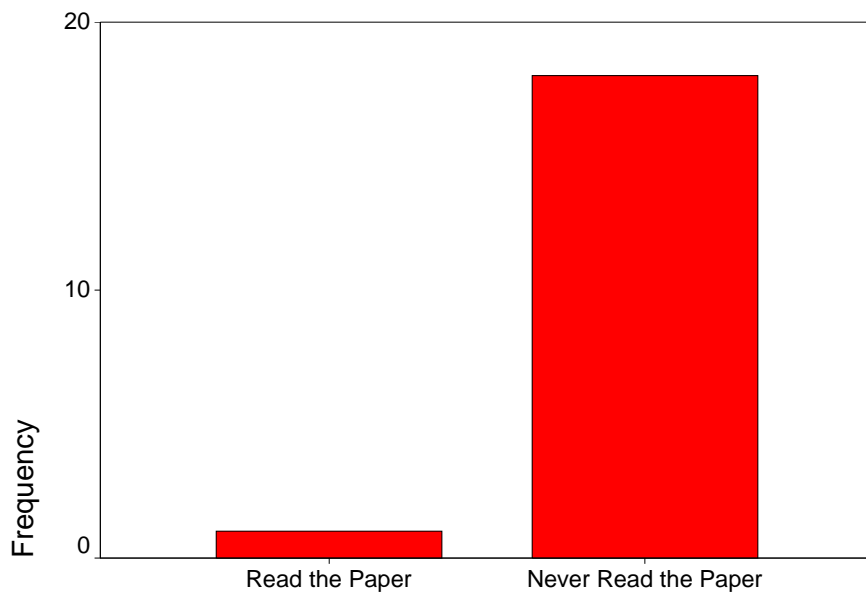
Usability Access-Flip Through:Sem-Lit

Reasons for not Flipping Through the Paper



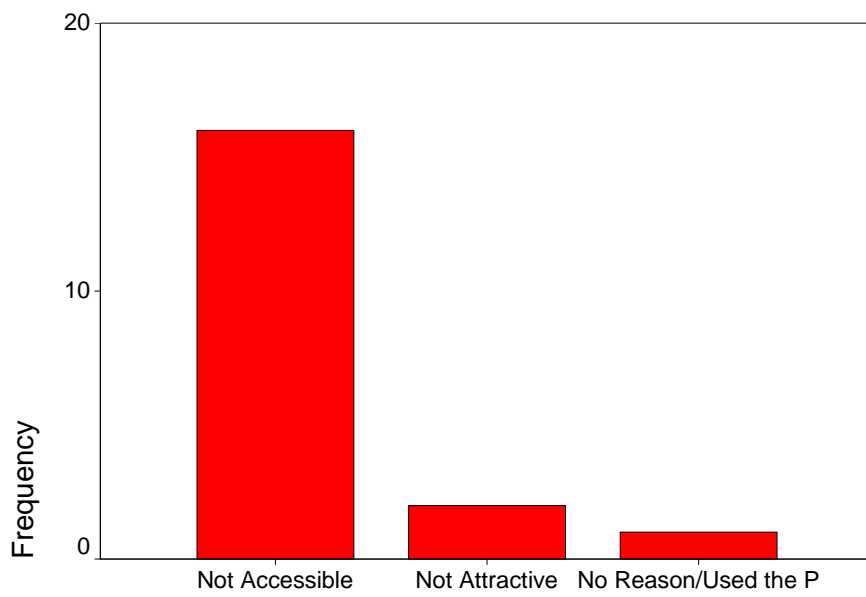
Reasons for not Flipping Through the Paper:Sem-Lit

Usability Access-Read Through: Sem-Lit



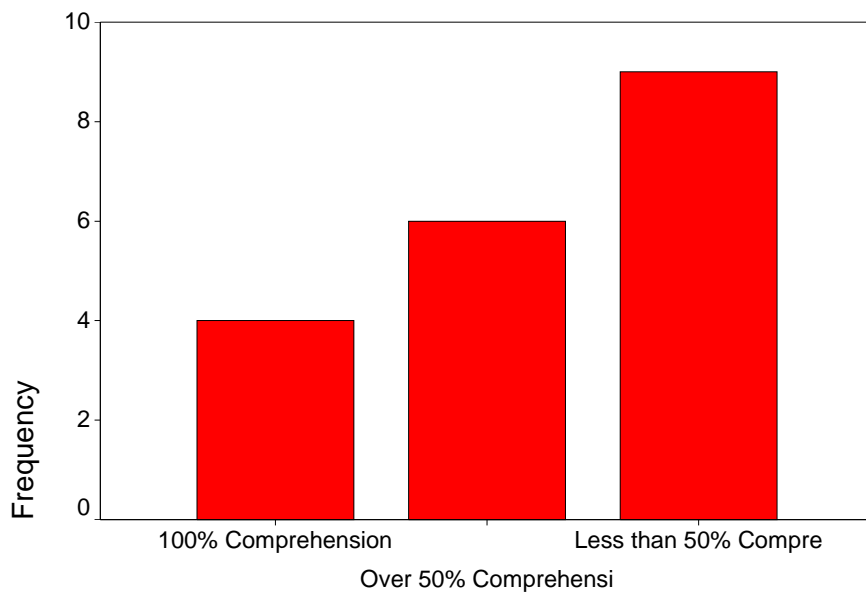
Usability Access-Read Through: Sem-Lit

Reasons for not Reading the Paper:Sem-Lit



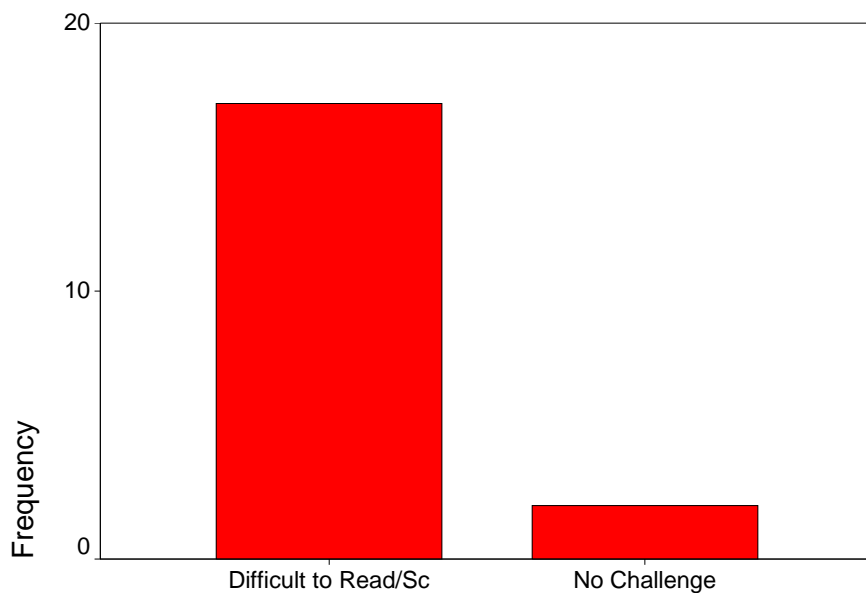
Reasons for not Reading the Paper:Sem-Lit

Understanding of Messages through a Details Test



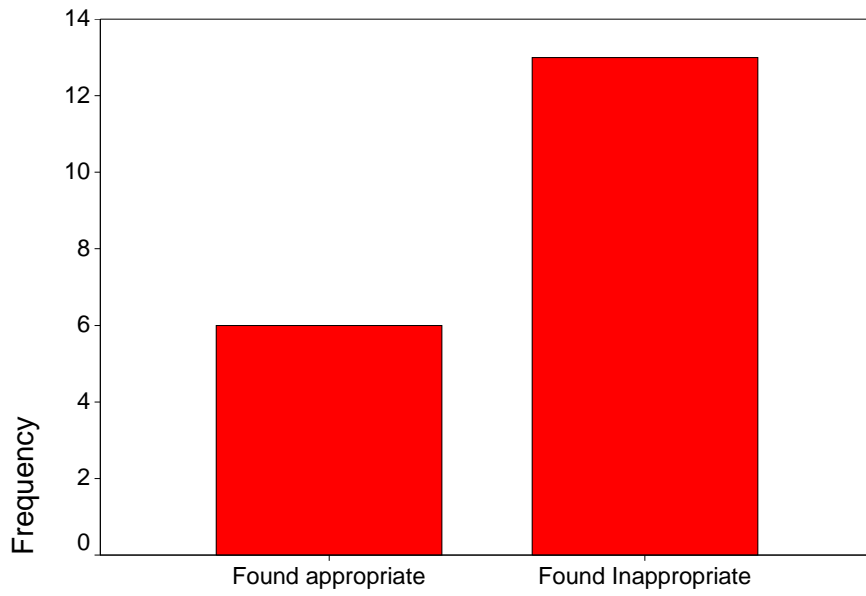
Understanding of Messages through a Details Test: Sem-Lit

Usability Challenges: Sem-Lit



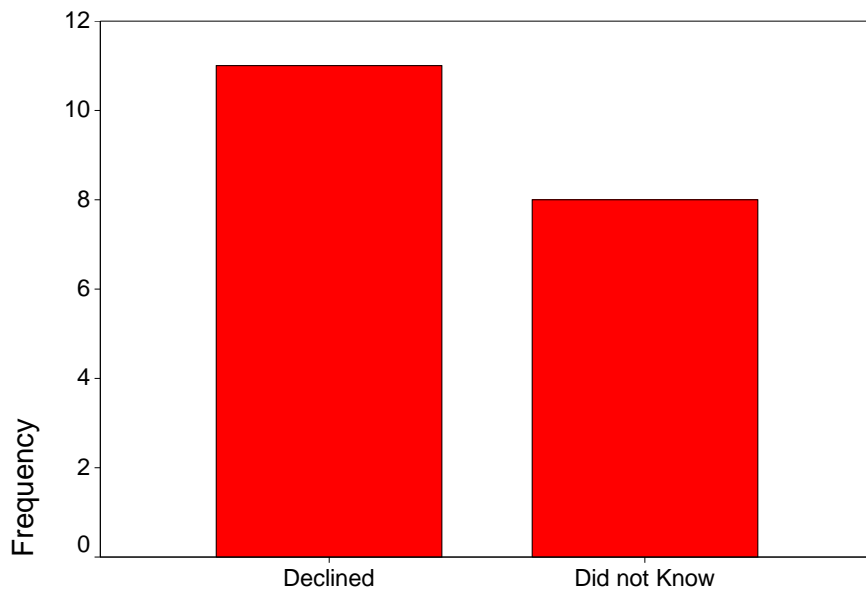
Usability Challenges: Sem-Lit

Appropriateness: Sem-Lit



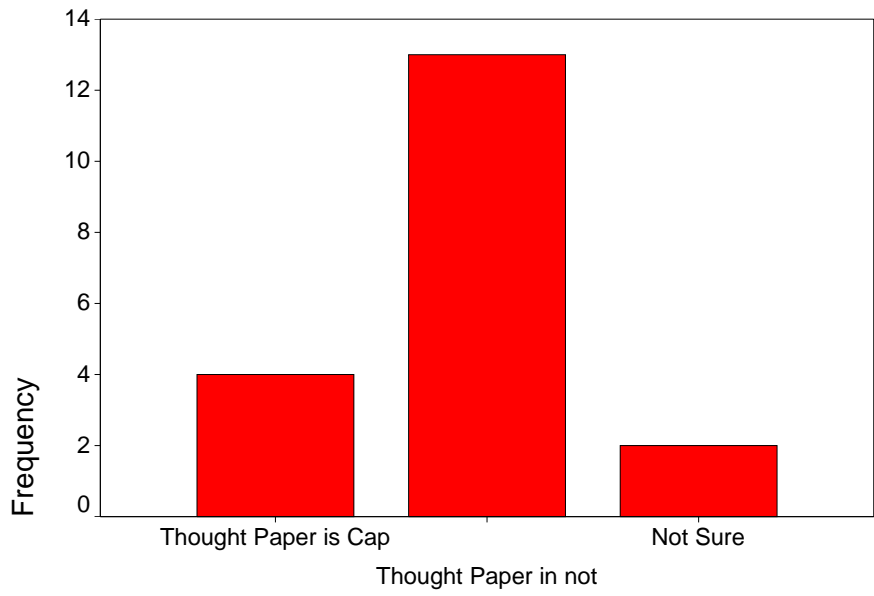
Appropriateness: Sem-Lit

Acknowledgement of Impact: Sem-Lit



Acknowledgement of Impact: Sem-Lit

Peception of Possible Impact: Sem-Lit



Peception of Possible Impact: Sem-Lit