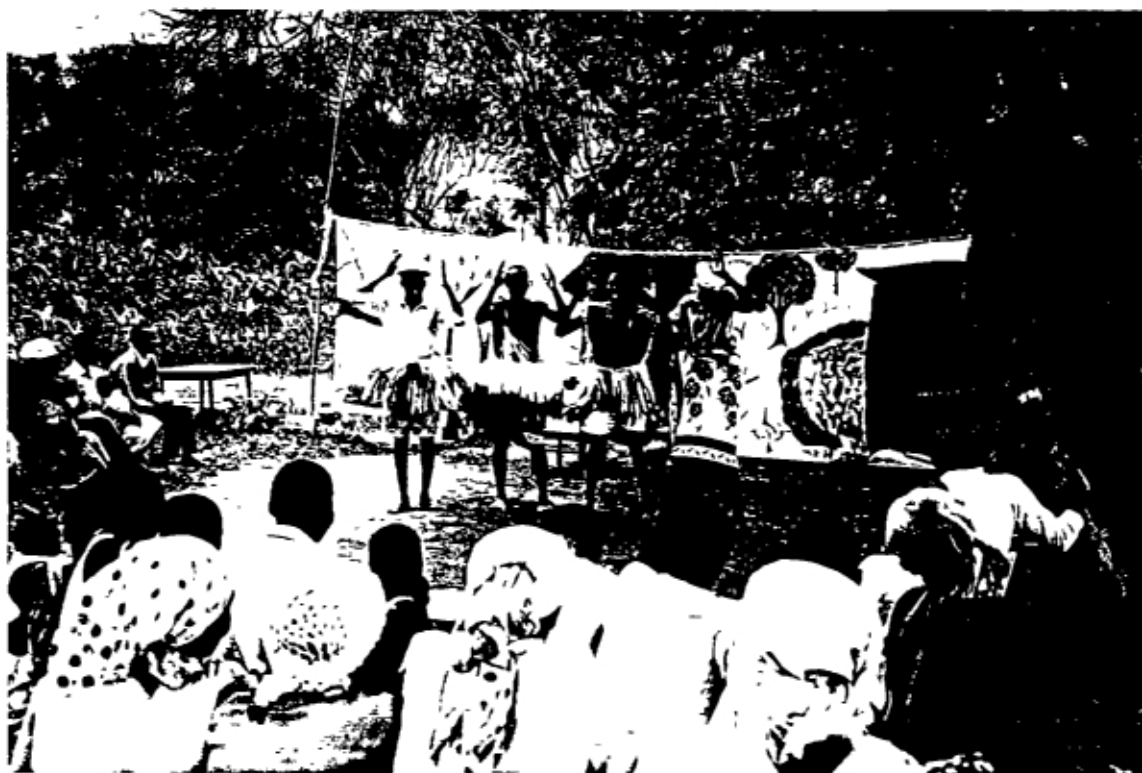


RURAL DOMESTIC WATER SUPPLY & SANITATION  
PROGRAMME II (RDWSSP II)



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**Theatre Pilot Report**  
**May 1994**

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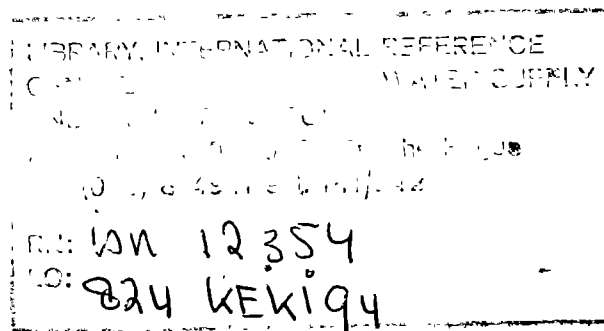
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## 1. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

### Summary

In April/May 1994 the Rural Domestic Water Supply and Sanitation Programme (RDWSSP II), started a pilot project to assess whether Theater For Development would be a realistic, cost efficient, means to boost the hygiene training portion of the programme. The general focus of the pilot project was on the ten water and sanitation messages that the hygiene training is centered around and on personal responsibility towards community's own development. From the start onwards it was obvious that in the current set-up of the programme (target: 250 communities a year, scattered over 6 districts) the financial and logistic consequences would make it almost impossible to visit every community. The pilot project aimed to see whether the concept of using theatre for development would be feasible and whether there were alternatives for visiting every community with an elaborated theatre programme. This report is about the findings of the pilot project study

Two theatre groups (the Misango Arts Ensemble and the Kisumu Professional Players) were invited to prepare a theater proposal. Both the groups were asked to perform on the basis of their proposal in three RDWSSP Programme villages in two districts (Siaya and Kisumu). The villages were selected on the basis that at least 30 % of the latrines had been completed.

Evaluations was done by:

- a) **media-group itself**; which issued a report with its conclusion on the performances
- b) **two outside researchers**; two outside researchers who were asked to carry out and conduct baseline household interviews, to evaluate the performance of the drama groups, and to have a second household interview after the performance of the drama group. Tools used for this were. observation sheets, household questionnaires, and focus group interviews.

### Conclusions

#### General

The evaluation done by the theatre groups themselves and by the outside researchers proved to be a useful exercise. It gave insight into audience reactions, observations on which parts of the performance were appreciated, and suggestions for future performances. Both theatre groups made useful remarks about hygiene education in general and the programme in detail.

The results of the household interviews and focus group discussions gave insight into answers on the pilot project-questions and they could further be of use for general ideas about the programmes hygiene education. For examples: when asked about who is responsible for schools, the majority of the respondents named the community/parents. However, the government is regarded as the one who is responsible for health,

-the answers on willingness to change behaviour if practice is not according to the messages reveal some additional information which could be of interest to the programme

Concerning the questions the pilot project was based on, the following conclusions can be given

**Which media (drama, songs, mime, poems, live music) seem to be the most effective and efficient in provoking interest and participation in hygiene training, willingness to change behaviour? Which of them would be more effective in generating more responsibility towards own development in health in particular and development in general?**

Based on the reactions of the audience, and the answers and remarks given during the focus group discussion, there is a tendency to consider plays/drama as the best medium to provoke interest. Messages remembered, were as well mostly based on plays. However, in general the combination of different types of performances seems to be appreciated the most. It doesn't appear to be an option to focus on one type of performance to reduce the cost of performers.

**What is the impact of different folk media on different target groups?**

At the main performance, children up to the age of 18 comprised the majority of the audience. This is probably due to the school holidays. Children and women appeared to be the most interested groups during performances. There are some indications that children were more interested in songs and drums than adults.

**What is the impact of involving different groups within the community at different places (school, waterpoint, homesteads, meeting place, women group, community place)**

The Misango Arts group, actively involved people on their way through the village. They performed at a mobile clinic, schools and public places. In this way they were able to attract a lot of people to their "main" performance. During the performance the audience (children and women) was sometimes asked to participate in the play. Through the play and after demonstrations, members of the audience were asked for their opinion and remarks. This created a lot of audience involvement and was much appreciated.

The Kisumu Players performed in a school and during the performances, after for example a mime, they asked members of the audience to explain what they saw.

The mobile clinic, where there is a 'captative audience of waiting patients, has proven to be a good place to perform during the morning hours. However, mobile clinics are not held in every community and it could be difficult to trace them down.

Schools give the opportunity to reach an interested audience which are still likely to change their behaviour. The results of this pilot project should be compared with the ongoing pilot project of the RDWSSP II to involve schools in hygiene training.

At public places especially at water points, short theatre group performances resulted in lively discussions. The number of people reached isn't very high but the impact could be considerable.

**Is there a possibility of "raising the authority" of Village Resource Persons within the community by folk media?**

The household interviews show that most of the community members know their Village Resource Person and members of the WSSC. They were aware of the fact that the VRPs and the WSSC helped to organize the theatre performance. Whether this raised their authority isn't clear. Observations by theatre groups and outside researchers are in line with the programme's concerns about the convincability of the Village Resource Persons.

**Which of the 2 Folk media groups meets the objectives of RDWSSP II for a creative and cost effective approach using folk media as mentioned above the most?**

The Misango Arts Ensemble and the Kisumu Professional Players more or less achieved the objectives stated in their proposal, in a professional way. Although the figures aren't completely reliable, it looks like the Misango Arts Ensemble reached about 60% of the community members. Kisumu Professional Players were too optimistic with their target of reaching 80% of the audience (in fact 40% was covered). However, the messages seem understood by the audience and could be repeated during focus group discussions. The audience stated that they would appreciate to see the performance again.

However, based on audience numbers, reactions and focus group discussions the Misango Arts Ensemble succeeded somewhat better in meeting the RDWSSP-objectives than the Kisumu Professional Players. Misango Arts Ensemble worked in a more participatory way than Kisumu Professional Players, but even with them, audience-interaction was limited. According to literature audience participation is one of the basics of Theatre For Development and this is still an area where more could be achieved.

The Kisumu Professional Payers have to be congratulated for their very attractive and efficient staging, which added a lot to the messages. However they also the group which provoked negative remarks about their language and their portrayal of women.

**Is there a realistic and cost effective possibility to use folk media to booster hygiene community responsibility within RDWSSP II?**

There is no doubt Theatre For Development has the potential to trigger other/new thoughts about certain subjects. The pilot project indicated that community members have different reasons for change of behaviour after seeing the performance. These other reasons were mostly related to social interaction with other community members. Whether this will lead to permanent behaviour change is a question which cannot be answered in the scope of this pilot project.

Furthermore it is obvious people enjoyed the performance very much and this type of medium is perceived as reflecting the lifestyle of the audience, so it will be easily accepted.

However the major problem will be the cost and how to organize on a large scale.

Limitations (beside financial) are:

**Number of communities**

The aim of the project is to assist 250 communities a year. It is doubtful whether this target is feasible but even a target of 50 to 100 communities will implicate a lot of organisational difficulties.

As suggested by one of the theatre groups, performances should be held during the dry season when there isn't a lot of fieldwork to be done and market days, festina and special holidays should be avoided. This limits the time available and a simple calculation shows the project will probably need more than one theatre group if the aim is to visit all the RDWSSP communities.

If the theatre would be used as a kind of incentive to communities which have completed a certain amount of work (number of latrines) the number of performances will be reduced. The disadvantage will be that it will limit the possible objectives (hygiene information, sanitation messages, raising awareness).

**Use of different languages**

The three major languages in the programme area are:

Dholuo

Abugussi

Luhya

The pilot project focused on the Luo-language in Luo areas of habitation but even so there appeared some difficulties where not everybody was a native Dholuo-speaker.

So either:

- the actors should speak all three languages,
- different actors for every language should be employed
- the group should perform in Kiswahili (which would reduce the advantages of performing in the local language.
- only mime performances should be staged

**Cost/transport**

From the pilot project the cost per performance of the pilot project was approximately 42 Ksh a person, a cost that is considerably high. People probably would not pay such an amount to see the performance. The RDWSSP focuses on communities which are scattered all over the district, so there is little possibility in combining performances.

According the pilot project a lot of the advantages of using Theatre For Development will be lost if the performance would be shortened in order to visit two communities a day.

**To reduce the cost per capita there are a few options**

- involve neighbouring communities which are not in the project
- combine performances with other NGO's in the same district and share costs
- train special target groups within communities (women groups, teachers, local theatre groups, other institutions) at district level and encourage follow-up by organizing contests



## Recommendations

Based on the current RDWSSP possibilities and limitations, it seems to be a sound option to combine Theatre For Development with other ongoing pilot projects which involve schools and other institutions. In one of the communities the local women group staged their own water and sanitation performance. This was highly appreciated by the audience.

It is recommended to conduct a pilot project with training of teachers/women groups/youth groups or members of other village institutions. The Masango Arts Ensemble suggested a similar approach in their assessment.

The water and sanitation messages performances which proved to be effective, could serve as a basis for the training.

The Programme could think of an incentive for schools/institutions which adapt this approach in a creative manner. Another possibility would be to organize one or two professional musicians to assist institutions during these community's performances. These musicians could be recruited from the area to avoid high travel expenses.

It could be looked into whether this approach fits into the RDWSSP-Sanitation Information Package (Sanitation Explanation Package) which the programme is soon to develop.

Some Project Team Members have asked to be involved in future theatre training. During the next refresher course this should be discussed with all project teams as should the results of the theatre pilot projects.

The programme should look into the possibilities to recruit VRPs which are better equipped in their jobs and have more authority within the community than they seem to have at the moment. (e.g. traditional birth attendances, incentives for VRPs).

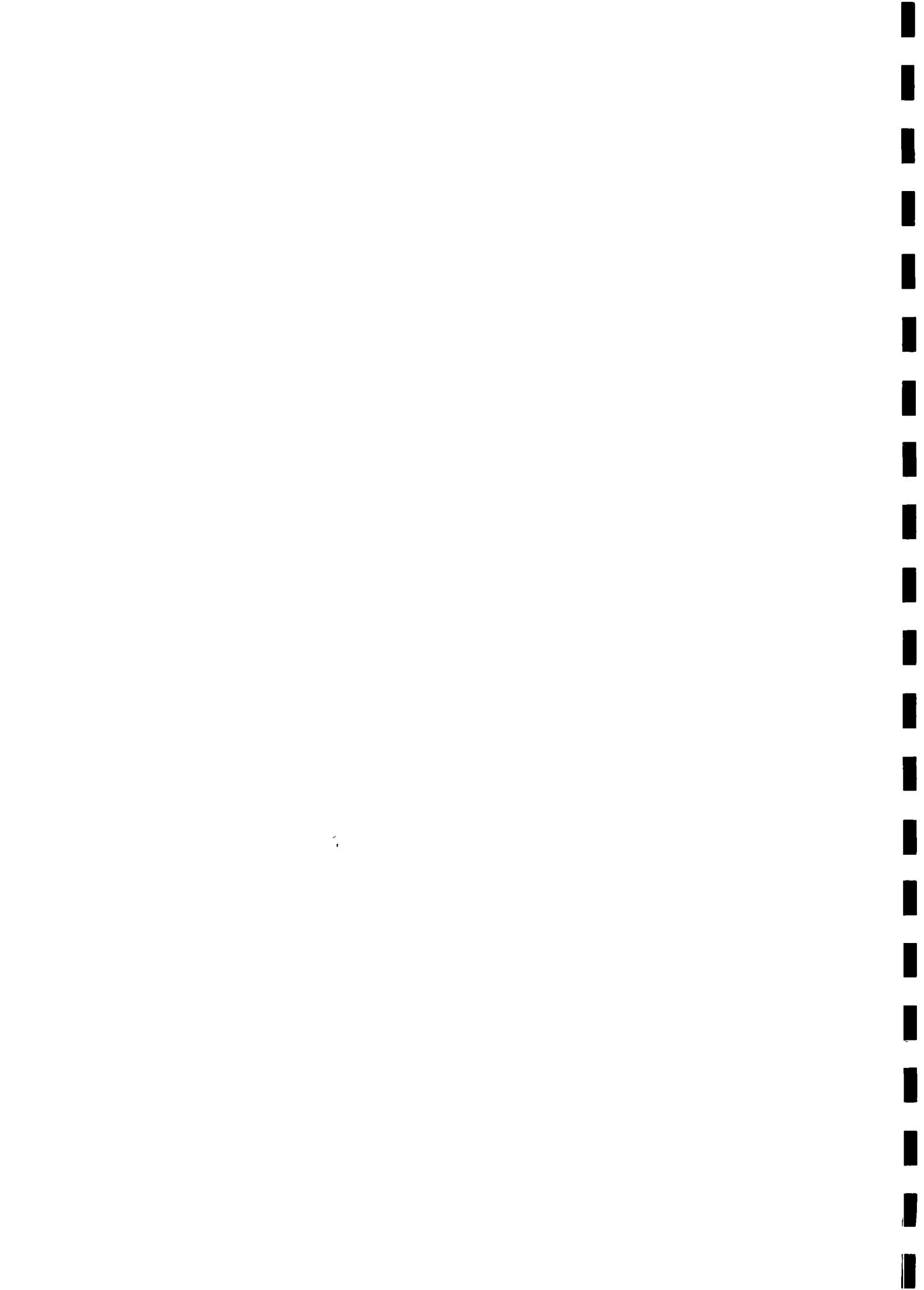
The RDWSSP social marketing features (hygiene education) could be updated using the results of household interviews and focus group discussions

Furthermore it should be looked into whether a water and sanitation song with most of the messages in it, could be composed, tested and if successful, recorded

As suggested by the Misango Arts Ensemble, radio could be involved in hygiene education as well. Successful performances could be offered to a radio station.

Based on the results of this pilot project a few other general recommendations can be given

- PRA data (activity schedule, seasonal calendar) should be used to plan the best time of the year and time of the day for a performance
- Cassette recorder was the cause of some irritation, this should be avoided
- More care on use of language
- More care in how to behave towards women (bad mannered man should be corrected)



## 2. INTRODUCTION

RDWSSP II under the umbrella of LBDA is targeted to implement 1000 community water facilities and 20000 homestead sanitation facilities in Nyanza Province. Assistance and advice is provided by the Programme Advisory Team (PAT) in Kisumu. For the sanitation component the RDWSSP II introduced in 1992 the homestead concept, with the construction of latrine and training of proper hygiene at homestead level. This was a follow-up to the demonstration latrine programme which was implemented during 1985 and 1991 and had mainly focused on latrine construction in public places. The household approach draws on the experience and awareness created during that period.

In the homestead approach the driving force at the community level are the Village Resource Persons (VRP). These selected people are trained by the programme staff and are accountable to the members of the Water and Sanitation Committee. They are responsible for the implementation of the latrine construction and the training of the individual homestead members.

A review in 1993 concluded that the task of VRPs is possible but is not a simple one. The main reasons are: people want a latrine but do not want to be trained because they think they know how to use and handle it in a hygienic way, and the VRP has not sufficient authority to address this. Therefore PAT is now identifying ways how to booster the interest of the users and to upgrade the authority of the VRP and the WSSC in their supervisory capacity. In addition the users need to be made clear that the latrine and the short- and long term benefits are entirely in their own hands and not in those of the outsiders/programme staff.

One identified way to achieve the above (boost the existing VRP homestead programme), is the involvement of Folk Media/Theatre For Development. Similar Water and Sanitation Programmes around Lake Victoria consider this as one of the most effective communication tools (recommended by Ruwasa and Hesawa during the sanitation consultative meeting, February 1994).

In April/May 1994 the RDWSSP started a pilot to assess whether Theatre For Development would be a realistic, cost efficient, means of boosting of hygiene training and this report is about the findings of the pilot study.

From the start onwards it was obvious that in the current setup of the programme (target 250 communities a year, scattered over 6 districts) the financial and logistic consequences would make it almost impossible to visit every community. The pilot served to see whether the concept of using theatre for development would be feasible and to find alternatives for visiting every community with an elaborated theatre programme.

### 3. OBJECTIVE AND METHODOLOGY PILOT FOLK MEDIA

The objective of the pilot study has been to provide answers to the following questions

- 1 Which media (drama, songs, mime, poems, live music) seem to be the most effective and efficient to provoke **interest and participation in hygiene training** and willingness to change behaviour
- 2 Which media (drama, songs, mime, poems, live music) seem to be the most effective and efficient to achieve **willingness to feel a responsibility towards own development** in health in particular and development in general?
- 3 What is the impact of different folk media on different target groups?
- 4 What is the impact of involving different groups within the community in different places (school, waterpoint, homesteads, meeting place of women group, general community place) ?
- 5 Is there a possibility of "raising the authority" of VRPs within the community by folk media?
- 6 Is there a realistic and cost effective possibility to use folk media to booster hygiene community responsibility within RDWSSP II?
- 7 Which of the 2 Folk media groups meets the objectives of RDWSSP II for a creative and cost effective approach using folk media as mentioned above the most?

#### **Pilot methodology**

Two theatre groups (the Misango Arts Ensemble and the Kisumu Professional Players) were invited to prepare a proposal for a theatre pilot, based on the following expectations.

- Proposal based on (i) one visit per community or (ii) two visits (one for water messages and one for hygiene messages) but then two villages per day
- Three communities to be covered
- Coverage of all hygiene messages combined with the message that community members themselves are responsible for their own health development
- Performance during the day at different places (e.g school, water point etc leading to final performance at a central community place)
- Involvement of "special" community members who could reinforce message at a later stage by means of local folk media (schools, local musicians, performers, storytellers)
- The script should be presented and discussed with PAT Details and objectives of community involvement during and after performance, should be given in advance
- The folk media groups should use a minimum of required actors/performers to meet target on basis of cost efficiency

Both the groups were asked to perform on basis of their proposal in three RDWSSP Programme villages in two districts (Siaya and Kisumu)

The villages were selected on the basis that 30 % of the latrines had been completed.

## Evaluation methodology

Evaluations were done:

### a) by media-group itself:

They issued a report with their conclusion on the performances

### b) By outside researcher

Two outside researchers were asked to conduct baseline household interviews; to evaluate the performance of the drama groups, and to have a second household interview after the performance of the drama group. Tools used for this were: observation sheets, household questionnaires, and focus group interviews.

Baseline-household interviews (seen Appendix 6) were carried out one week before the drama group's performance. A total of ten homesteads were, on basis of the community-members-list of the Water and Sanitation Committees, randomly selected in each of the six villages. In five of the selected villages a female was interviewed, in the other five a male.

During the performance, observation sheets were used to capture the reaction of the audience. The number of people watching the performance at the beginning and the end was also noted (see Appendix 8).

The day after the performance focus group discussions were held with different groups: men/women/young/old/VRPs/WSSC-members (see appendix 7).

A second homestead interview was conducted in the same homestead which was visited the week before the performance.

The aim of this methodology were to test

- percentage of community members reached, specified per age group and sex
- whether community members were interested (would like to see the group again)
- whether community members understood all messages
- whether community members understood 3/4 of the message
- whether community members are willing to change their behaviour in relation to the hygiene messages
- reasons for this willingness to change of behaviour related to own responsibility

#### 4. THEATRE GROUPS

##### General <sup>1</sup>

Theatre/folk media is a popular medium for a lot of development workers because of its ability to build on skills the people already have. In the 1970s a new form of popular theatre evolved in Africa. It was referred to as "Theatre For Development". Its aim is "to assist village communities in developing a better awareness of their environment".

The process for Theatre for Development can be summarized as follows:

- gathering of information from the villagers regarding their situation, problems and expectations
- analysis of the data to better understand the major underlying problems of the community
- selection of the theme for the performance
- writing a scenario that illustrates a controversial issue in the community
- rehearsals
- after the performance, the actors are to lead the audience to discuss the play and its content. It is hoped that the audience will jointly discuss the causes and possible solutions to the controversy, and will be used to make a plan of action to tackle the problems.

##### Bottlenecks

Bottlenecks in the use of theatre are:

- time consuming and expensive;
- in most countries it is not an indigenous way of presenting and discussing problems. It remains an outside intervention;
- it needs to be carefully orchestrated in order to make full use of it otherwise Theatre for Development could raise false hope.

##### RDWSSP framework

The intention of the RDWSSP is to use Theatre for Development in combination with the findings of the PRA. Gathering of data and identification of problems is done in an earlier stage. Therefore the theatre groups were asked to focus on hygiene and water as these subjects are ranked as first and second important priorities. So the first aim of Theatre for development "identification of community problems" was skipped.

Based on this the two theatre groups had to produce a proposal on which a later evaluation could be based as well.

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<sup>1</sup> Information based on: "Ad Boeren In other words .. the cultural dimension of communication for developments. CESO Paperback no 19, Den Haag 1994"

### **Theatre group proposals (see appendix 1 and 2)**

**The Misango Ensemble** , according their proposal, aimed to achieve the following "Pilot expectations

- Percentage of the community members to be reached by the folk media is 45%
- The percentage of the members of the community who could be interested in the Misango Arts Ensemble - 50%
- Percentage of community members who understood all the messages 30%
- Percentage of community members who understood 3/4 of the messages 40%
- Percentage for the community members willing to change their behaviour in relation to the hygiene messages 25%
- Reasons for this willingness to change of behaviour related to own responsibility - impact of the performances
- To train ' special members' to act and present ten messages through the folk media."

**The Kisumu Professional Players** seem to be more optimistic. Their target according to their proposal was the following.

"The performance will target 80% of the community population. The performances will involve different groups within the community and the aim will be to reach -

- a) 80% of the community with 50% of this being women, 30% will be the younger members of the community of school going age) while the next will be the men folk performance will be done at water points for the women, at schools with emphasis on women, homesteads for the general family and on each occasion, a performance in the common community meeting place for the entire community members
- b) 51% of the community will want to see another performance and this will be the base of the 2nd visit to each community
- c) 12% of the community is expected to have understood all the 10 messages as portrayed in the performances
- d) 64% of the community will be expected to remember at least 3/4 of the messages
- e) 2.7% of the community members will be willing to change their behaviour in relation to hygiene message

At the end of the performance, the above will be willing to change their behaviour in relation to hygiene messages "

## 5. PERFORMANCES

The Programme Advisory Team, through the district offices, informed the chief of the villages in advance in writing and asked to "spread the word" of the theatre group performance. The Village Resource Persons and the Water Supply and Sanitation Committee members were enlisted as well.

### **Misango Arts Ensemble**

In the morning hours this group visited homesteads, schools, public places and in one case a mobile clinic which was held in a church building. They asked questions about water and sanitation and tried to familiarize themselves with the local situation. They invited people to attend the performance and tried to attract an audience by beating the drum. In one village the drummer succeeded in having a group of 80 school children following him. In the morning they also performed some poems, danced and played the drum.

After lunch break the group started to play the drums and dance until about three o'clock when they started to perform their songs, plays, poems and mimes.

In two of the communities there was a discussion of about half an hour with the audience about the performance.

### **Kisumu Professional Theatre**

In the morning hours the group tried to attract the people by playing Luo music with a cassette recorder. In one village they visited a school and performed two poems. They tried to create some attention by announcing "that they were there" and walking around with their cassette recorder.

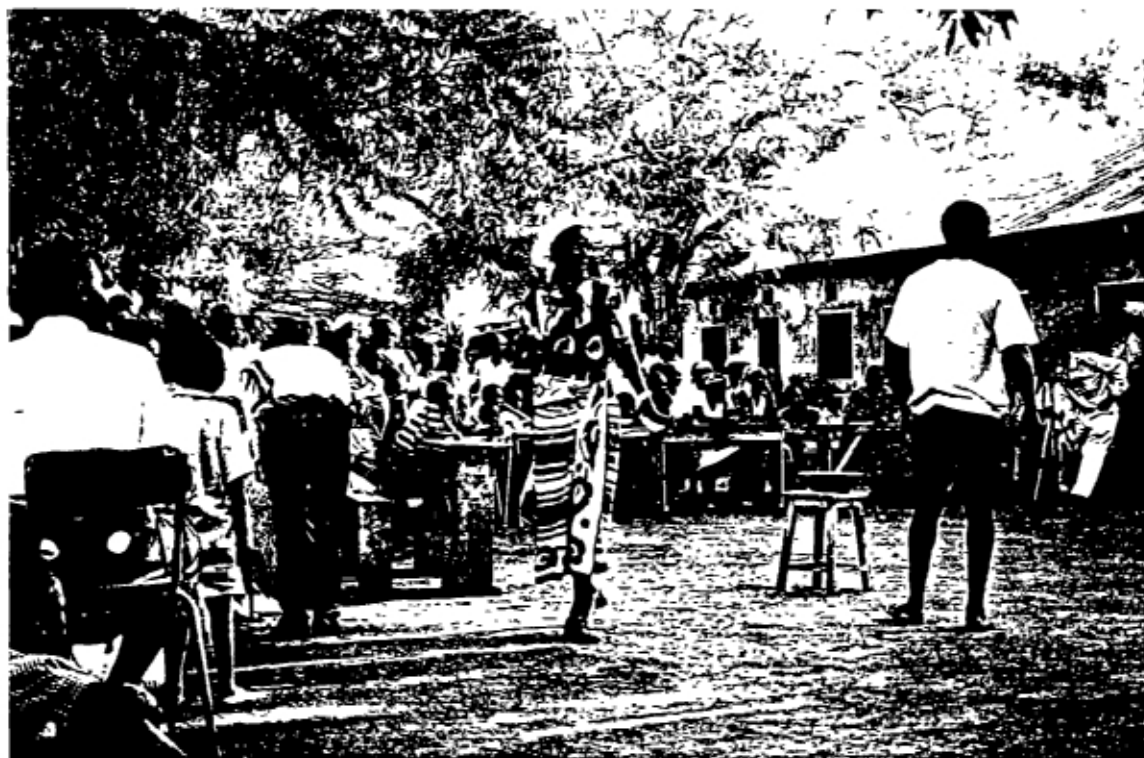
After lunch they started to put up the stage and to play music again. In one village the theatre group was introduced by a women's group who performed a play and a song as well.

After the actual performance there was no discussion.

Details of the different performances are given in Appendix 9.



### Misango Arts Ensemble





### Kisumu Professional Players





## 6. EVALUATION RESULTS

### Theatre group self-evaluation (see appendix 3/4)

#### *MISANGO ARTS ENSEMBLE*

##### *"EVALUATION*

*As artists, we made numerous observations. Through our folk media forum we could be able to assist in behavioral change - we can satirize bad habits so that it becomes very negative in the community.*

*Kokinda came out as the most difficult community - it is a predominately Luhya zone and they were not willing to see a performance in Dholuo being staged.*

*Sirembe and Hono are keen communities and with proper guidance they could change their negative attitudes easily.*

*All our performances were hailed and shall also be memorable for a long time in those communities. We had also involved many community members in all our performances. We have observed where ever we have gone, demand for our performances usually rises. The community theatre for development became instantly popular at the three sites.*

*We also realized how thirsty the communities were for development entertainment. Most of the community members have invited us to their respective villagers again. We are willing to make a follow-up. (This would be at their own expense, and shows that they have realized the importance of the community theatre for development).*

*We noticed various reactions to different items (Kokinda community liked "songs, dances and plays, while Hono and Sirembe liked drama and poetry and story telling).*

*Drama was widely received as the most effective tool for the dissemination of the information, for it satirizes their poor sanitation conditions so effective that they were not seeing drama but their real life situation.*

##### *FOLLOW UP STRATEGIES*

*The Misango Arts Ensemble is willing and is ready to conduct similar and more powerful community theatre for development in Nyanza province.*

*The PAT/BKH should come up with incentives to promote community theatre for development at the grassroot level - This would generate a lot of interest from the communities ( a token of appreciation). The community theatre for development is quite taxing and we would therefore suggest that the number of the performing artistes should be increased from 5 people to 9 people so that all the categories (dance, music, poetry, story telling) could be effectively represented.*

*We are dynamic and therefore able to write new plays, poems, stories etc. depending on the community and the situation - All these items were developed without prior knowledge of the three communities. Now we know what would be the most effective tool within the three communities. Radio production in Dholuo could also supplement the hygiene training. (we could also assist in this direction)."*

*KISUMU PROFESSIONAL PLAYERS (KPP/FLEP) ASSESSMENT OF THE PILOT FOLK MEDIA*

**"ASSESSMENT**

*All the different media forms were used throughout the pilot period and certain mediums were found to be more effective and efficient than others. For example:-*

*Drama*

*This was especially effective in the promotion of the five messages of latrine use and hygiene. It was highly flexible in all the three locations (sites) and spectators could easily relate to a similar situation. It was also an effective media because the VRP was depicted as an advisor/teacher in the proper use of latrine. The performance of VRPs varied in each location and varied from articulate, to fairly articulate because of the difficulties in the adaptation of messages 2,3,4 and 5 in latrine use, the play had much strength and conviction on these. The drama was also efficient in the water and use messages although at a much lower level than in the latrine use and hygiene.*

*Songs*

*Due to unavoidable circumstances, singing was not done on the first site but when it was carried out on the remaining sites, it proved to be the most effective and efficient medium especially as it was used specifically for the water use and sanitation messages (6,7,7,9 &10). Due to the high flexibility of the song, it was easily adopted to each community because the community members easily identified with the song due to its relevance to each specific location. It was especially used to set the mood for the drama on water use and hygiene.*

*Poems*

*These were used mainly as in-fills before each drama but after the first site(Kanyajwang'a), it was found out that the poem especially the one on the latrine use and hygiene proved to be most popular. This poem was constructed purely to reinforce the messages 2,3,4, & 5 because they were the most difficult to adopt. It was very specific on its target groups because each stanza referred its specific target group and was followed by a popular chorus.*

*Mimes*

*These when done proved to be very important because it depicted a lot about the inter-presentations, views and feeling toward the whole teaching of the water and latrine messages. It can be adopted as an evaluation tool because it showed a lot about the communities understanding of the entire concept of hygiene training*

*The effectiveness of these media was in that order with drama being the most effective and efficient and the rest following in that order.*

## **"CONCLUSION**

*The use of folk media is a very efficient and effective media and should have been listed at another period during the year this is because:-*

- *The period in which this pilot was being carried out was not ideal. According to the PRA, the 'SEASONAL CALENDER' should have been used to choose a more appropriate time. The seasonal calender will enable us 'plan project activities to coincide with time when farmers are not very busy carrying out their farming activities.' At another time the turn out would have been much higher.*
- *Due to the closure of schools, the target group (school going age 5-12) were not reached effectively. A future pilot should have this in mind.*
- *Some of the VRPs are not very comfortable and seem to struggle with of these messages of hygiene training. Selection of more capable persons will help to enhance the image of VRPs*
- *It seems that only those community members who have direct responsibility in the implementation of the project feel a kind of responsibility towards training.*

*In conclusion the whole pilot period was a great experience for the entire group and certain aspects of folk media which were taken for granted proved to be the strength of our performances. Performances improved a lot with time and in future members of the drama group should have a fair grasp of the hygiene training so that they can contribute indirectly during periods when not performing."*

## Evaluation by outside researcher

The outside researchers together with the communication advisor of PAT analysed the data

It was noted that the second household interviews didn't work out in the way it was expected. In at least four of the villages the previous interviewee had either seen the drama group's performance but was not available for the day 2 interview, or he/she was available but had not seen the folk media group

The focus group discussions were the most effective in getting a cross section of responses.

Observation sheets turned out to be useful tools to "measure" the audience reactions.

## Household interview

Thirty men and thirty women of different age were interviewed

Men	15-30	3
	30-50	14
	>50	13
Women	15-30	5
	30-50	15
	>50	10

## Educational background

Their educational back ground was:

Village	Literate	Education:	Nil	Primary	Secondary
Sirembe Men	5			4	1
Sirembe Women	4		3	2	
Kokinda Men	4		1	2	2
Kokinda Women	3		4	1	
Hono Men	5		1	3	1
Hono Women	2		3	2	
Kanyajwanga Men	5			4	1
Kanyajwanga Women	4		1	3	1
Kasangoro Men	5			4	1
Kasangoro Women	4		4	1	
Otith Men	5			1	4
Otith Women	1		4	1	

## Village Resource Persons/Water and Sanitation Committee Members Known?

The Village Resource Persons (VRP) and members of the Water and Sanitation Committee (WSC) of the RDWSSP II, were well known within the communities

Only three of the sixty respondents didn't know their Village Resource Person and as well three persons didn't know any of the Water and Sanitation Committee Members (two of them were different from the ones mentioning that they didn't know the VRP). Forty five of the respondents could name more then 3 WSC-members.

## Who are Responsible for the posho mill:

Individuals or individual owners was mention by 58 of the 60

Only once users was mentioned, and once, a group



**Health** (often more than one answer given)

Government	45
Mobil clinic	4
Community	9
Individuals	2
Womens group	2
hosp staff	2
Parents	1
Missionary	1

**Education** (often more than one answer given)

Community	38
Parents	35
Government	13
School	17
Church	1
students	1

**Latrines** (often more than one answer given)

Homestead members	60
head	14
users	43
women	2
children	1
Homestead + LBDA	10
Homestead + WSC	1

**Waterpoint** (often more than one answer given)

Elected villagers	
Pump Attend/WSC/Caretaker/VRP	31
Community	8
(Communit + elected)	28
Homestead (owners)	7
LBDA + community	3
Individual users	3
Community takes turns	3
Water project	2
One village	1
Married Youth	1

The chart on the next page shows the overall "**responsibility**" figures. Striking is the difference of responsible for school, responsible for health (dispensary). Schools are clearly felt as a community responsibility while health (dispensary) is considered the governments concern. This seems to be in line with result of cost sharing in health which indicate a refusal of cost sharing. It seems to be "the governments responsibility"

## Reactions on Programme's Water and Sanitation Messages

### Water messages

97 % of the respondents agrees with the five water messages

86 % of the men claim their practice is according the messages, and 53% of the women put the messages in practice

say to practice according to messages	% men	% women
message 1 Draw water from a protected source	70	43
message 2 Transport water in a covered container	77	40
message 3 Store water safely	97	90
message 4 Draw water safely	97	37
message 5 Use water from a protected source	86	53

Only two men (of which one did not agree with the message), are not willing to change their behaviour Five of the women said that they did not want to change their behaviour in carrying water in a container and another 5 were not willing/able to change their behaviour in. to always draw water from a protected source. One woman was not willing to practice message 3.

### Sanitation messages

94 % of the men agreed with all the messages and 100% of the women

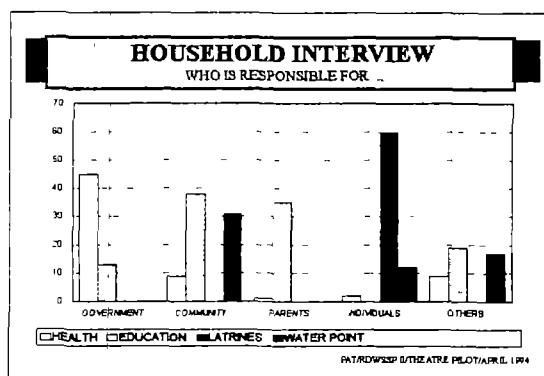
76 % of the men and 46 % of the women claim to put these messages in practice

say to practice according to messages*	% men	% women
message 1 All should use a latrine	87	87
message 2 Wash hands after using the latrine	80	27
message 3 Clean regularly the latrine	87	37
message 4 dispose faeces of children in latrine	87	53
message 5 Train children 2 years to use a latrine	40	27

\* no statistical analysis done

The men who did not agree with the messages were also not willing to change their behaviour accordingly Three women were not willing to change their behaviour in toilet training small children and one woman did not want to clean the latrine

An overview of reasons for willing to change or not willing to change is given in appendix 10



## Household interviews on the day after theatre performance

To get some indications whether the theatre group performance made people look at water and sanitation and their own responsibilities in a different way, homestead visits were made to the same persons interviewed before the performance. This proved more difficult than expected. Although the researcher made appointments with their responders quite often they were not available for the second interview (gone to market, working on the shamba far away). Only 12 of the 30 women were available for a second interview and the men did much worse because only 3 of them could be traced. But although the number of responders was much too low, the answers which were given about reasons to "change behaviour if practice was not according the water and sanitation messages" indicated effects of the performance. Whether this will lead to actual change of behaviour and retaining of change of behaviour is not within the scope of this pilot.

**"New" reasons for change of behaviour** The reasons marked with an \* are undoubtedly related to the performance. The others are likely to be related and they were not mentioned by the respondent before the performance.

01. **Draw water from a protected source**
  - "Kisima" makes me want to use water from protected sources only although it is not available throughout \*
  - "Kisima" water is clean, safe, accessible though not always available\*
02. **Transport water in covered containers**
  - performance encouraged use of covered container\*
  - learnt from play that water from PWS can contaminate if we transport it in open containers\*
  - plays encouraged use of water from PWS\*
  - water does not spill when it is transported in a covered container\*
  - prevents one from dipping hands into bucket as shown in performance\*
  - covered container helps to avoid use of leaves - "oboke"
  - encouraged to use it after the performance\*
  - performance encouraged use of covered containers\*
  - learnt from play that water can be contaminated\*
  - play encouraged use of covered containers\*
  - to avoid use of leaves "oboke" that may have germs\*
03. **Store water safely**
  - frogs, insects, rats have no access to water stored safely
  - frogs, snakes can not have access to the water
  - dust and dirt do not have access to the water
04. **Draw water safely**
  - encouraged by LBDA to practice the above
  - with a lot of emphasis that was in plays, teachings, community is likely to change attitude for the better
  - prevents diseases as shown in the play\*
  - with a lot of emphasis that was in plays, teachings, community is likely to change attitude for the better. \*
  - emphasis by play should help change practice\*

- 05. Use water from a protected source**  
 -I am now more aware of the risks of not practising this-plays\*  
 -More aware of risks\*  
 -play encouraged the above
- 06. All should use a latrine**  
 -latrine is important for visitors use  
 -keeps compound and environment free from faeces  
 -performance encouraged the use and good maintenance of latrines\*  
 -embarrassing to step on faeces in ones compound as shown in the play\*  
 -performance encouraged the use and good maintenance of latrines\*  
 -play encourage the use  
 -for night usage
- 07. Wash hands after using the latrine**  
 -it was encouraged by the performances\*  
 -if not practised, one might end up losing customers as shown in "Mandazi"\*  
 -performances "Mandazi" emphasised on washing hands after visiting the latrine  
 -Mandazi play encouraged and showed the importance of washing hands after using the latrines\*  
 -did not know the degree of risks involved, performance emphasised it\*  
 -it was encouraged by the performance\*  
 -performance made her aware of the risks of not washing hands\*
- 08. Clean latrine regularly**  
 -dirty latrine bad show to visitors  
 -dirty latrine is embarrassing  
 -performance encourage clean latrines\*  
 -dirty latrines bad show to visitors
- 09. Dispose faeces of children**  
 -hates the idea of visitors stepping on faeces in ones compound as shown in the performance\*  
 -embarrassing for visitors to keep stepping on faeces in ones compound as was shown in the play "losruok"\*  
 -visitors/ should not come into contact with faeces as shown in the play\*  
 -play encourages it\*
- 010. Train children of 2 years to use a latrine**  
 -this is advantageous to the caretakers and homestead members as a whole  
 -discouraged in performance eg when children step on faeces\*

**Observation during performances**

**Audience numbers**

In total 1425 community members watched the six afternoon performances. Group 1 had an average of 291 per community and group 2, 184.

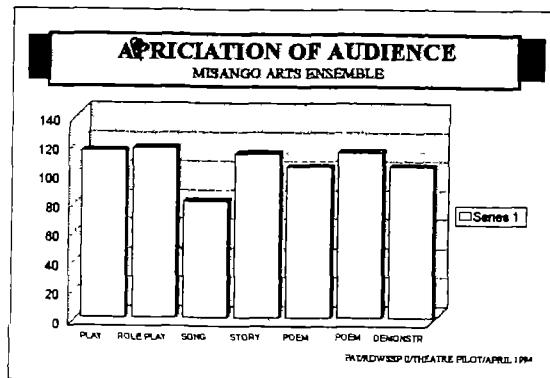
At the start of the performance - with the exception of one community- the turn up was about the same for both groups

In every village children up till 18 were the major audience. This could be due to the fact that there was a school holiday.

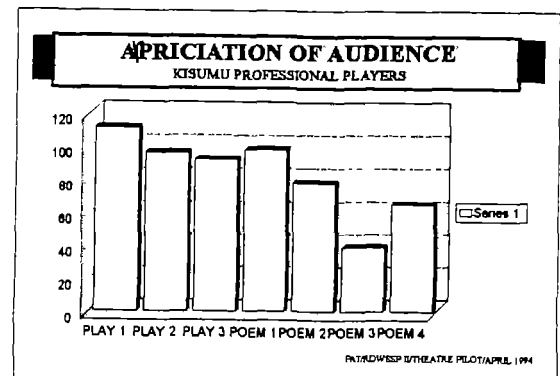
AUDIENCE DURING PERFORMANCE THEATRE PILOT		
AUDIENCE	NUMBER GROUP 1	NUMBER GROUP 2
CHILDREN <12	211	165
YOUTH 12-18	337	161
WOMEN 18 - 30	55	59
WOMEN 30-50	47	36
WOMEN >50	49	24
MEN 18-30	31	29
MEN 30-50	51	32
MEN >50	51	19
VRPs, WSSC, LOCAL LEADER	40	27
TOTAL	872	553

PAT/RDWSSP II/THEATRE PILOT/APRIL 1994

chart: audience numbers



charts. appreciation of different performances

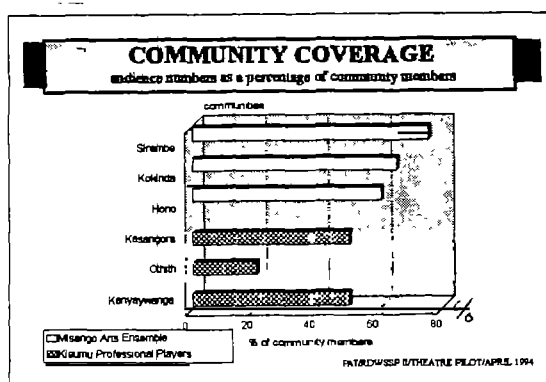


Whether the members in the audience were only members of the selected communities was difficult to tell. But the majority seem to belong to that community. To get an impression of the percentage of community members reached, we multiplied the number of homesteads with the average number of homestead members, which is ten (PRA database)

According to baseline surveys and PRA's the communities had the following number of homesteads

Sirembe	43 times 10* = 430	audience number 322 = 75%
Kokinda	35 times 10* = 350	229 = 65%
Hono	41 times 10* = 410	251 = 60%
Kasangora	49 times 10* = 490	225 = 50%
Othith	87 times 10* = 870	160 = 20%
Kanyaywanga	35 times 10* = 350	168 = 50%

\*average number of homestead members



## Community Coverage

### Group 1

According to the observation sheets (see for a summary Appendix 5) in the first three villages, both children and women were actively involved and enthusiastic during the performances. Men were less outspoken, but they were very observant. The plays and some poems gave the most enthusiastic reactions. The song "Ber choo" was the one who was somewhat less appreciated by women, men and children.

Remarks on the observation sheets showed children to be actively involved especially when members of the community participated. Some children were in the beginning a bit afraid of the masks but after a while they thought them funny. The children and youth seem to understand every thing correctly and they seem to be very much interested in the mime.

Women of the age groups 30-50 were observed to be a very active audience in terms of participation, discussion and dance. They were excited when members of the community took part in the performance.

The younger women were in Sirembe and Hono still a bit shy although some participated in the performance.

Men were a rather passive audience although very observant. If called upon to answer

questions they were able to give the correct answers. They didn't volunteer to dance, but joined if asked.

In Hono and Sirembe the VRPs and the WS Committee members were very active in participation, organisation and discussion. In Kokinda they were not very active, apart from two women who seem to be VRPs.

### **Group 2**

The overall impression of the observation sheet of Kisumu district showed the audience to be somewhat less enthusiastic than in Siaya (where group 1 performed). The plays and one of the poems (performance 4) were the best appreciated. The other poems scored considerably less.

Remarks on the observation sheet showed the children to be rather passive although demonstrations were much appreciated as well as when the players touched an aspect of the community lifestyle. They understood the mimes and what performances were all about.

Women in these communities were not actively participating but weren't asked to do so. Plays that touched on aspects of lifestyle were received with enthusiasm.

The men were not active but observant.

Older men (and women too) were sometimes embarrassed by some parts of the performance. In particular the older men didn't like the music of the cassette recorder and the content of some of the songs played from the cassette (some people walked away). The VRPs and WS Committee members were hardly involved in the play and did not play an active role in the organisation.

Note: during the performance of the women's group in Kanyaywanga, the audience was very enthusiastic and not passive at all.





## Focus group discussion

In all six villages group discussions were held with the focus on different groups (men, women, youth, local leaders, teachers). Focus group discussions with men gave the most problems. At two villages, men were not interested in the discussion; in three other villages men were not willing to participate in a group discussion. In general on the focus group discussions in all six villages the following observations can be summarized

1. **Is such a performance special to the community?**

At least 90% said No. It is not special because they have seen folk media performances before. The only exception is that the drama they saw before was not educative on hygiene and water messages

2. **It is associated with?**

**The following are the most frequently mentioned**

- harambee
- funerals
- traditional ceremonies - circumcision, weddings, naming a child
- school drama/music festivals/parents day
- church
- when visitors come; ie the District Officer

**The following are mentioned a few times**

- local beer parties
- public holidays
- world mental day
- community health workers - kibigori
- UNICEF
- youth for health care
- women groups
- family planning association
- youth rallies - church
- women groups
- red cross
- CARE

3. **Who saw the performances? At least 70% of those in the focus group discussion.**

**The most frequently mentioned reasons why they came were:**

- to learn more about water and sanitation, health and hygiene
- came as VRP
- came as WSSC member

**The following reasons appear but not frequently**

- came as community health worker (Catholic organisation) We wanted to know more about the organisation so that we can also get access to water and sanitation facilities. We also wanted to find out if we can work jointly with LBDA.
- the performances came my way during mobile clinic
- to improve knowledge on health and pass it on

- I came for the performance to get some knowledge and share it with my parents who were not able to come
- I heard drums of the performers
- I saw a gathering and went to see what it was all about
- I came because I have never seen drama before
- My parents sent me to come
- The school teachers/headmaster released us to come
- Since the folk media were visitors to our village, I came to welcome them and to see what they had brought for us
- I came for the entertainment
- We came on invitation of the host women group, and we were sent to represent the various women groups so that we can go back and share with them. We also came in order to get in touch with LBDA and present the water and sanitation problems we also experience in our groups and in areas where we come from
- As teachers we went because of the educative nature of the drama
- saw fellow children and came to find out what the drums were all about
- I heard drama was being brought to teach us on hygiene and water, so I got interested
- came to see the latest teachings on water and sanitation

4. **Were members of the drama group already known in the community?**  
NO, for 5/6 villages. In one of the villages (Sirembe), the drummer was known

5. **Who informed them about the performance?**

**The most frequently mentioned were:**

-WSSC

-saw the performers as they went round promoting

-heard drums of the performers

-the drama groups - both in homesteads and in schools

**The least frequently mentioned were:**

-Project team of sanitation/health

-women group members who received the letter from LBDA

-Assistant chief/acting chief in the baraza

-District coordinator

-parents

-outside researcher during pretest

-headmaster/teachers of the school

-heard people talking about it

6. **Where did they see the performance? Did they like the place?**

In two of the villages (Othith and Kanyajwanga ) the performances were conducted next to the waterpoint. The communities concerned said they liked the place because it was their usual meeting place for any activity on water and sanitation. It is also the same place where the slabs and blocks for latrine construction are made. Since the folk media brought messages on these it was very appropriate.

In another two villages, the performances were in compounds of one of the WSSC members. In Sirembe it was in the organising secretary's compound, which is not far from the waterpoint and is also the same place where the slabs

were made for the latrines. The majority liked the place because it is their usual meeting place for matters on water and sanitation. It is also spacious and has a lot of shade for the scorching sun. Prior arrangement had also been made for the meeting to take place here. However, a few people especially the teachers and some students said the school would have been a better place because all the students would have been reached. The teachers said in case somebody has personal differences with the owner of the compound, they might not turn up for the performances, hence a more neutral ground should be chosen for the performances.

In Kasangoro the folk media was performed in the chairlady's compound (also next to the waterpoint). They liked the place because it was spacious and also their usual meeting place for water and sanitation matters. The Community Health Workers did not like the place. They would have preferred it to be at the church compound after a service so as to reach more people.

In the last two villages, the performances were in open places. In Kokinda, it was in an open space next to the church compound. The audience liked the place because it was accessible and the majority of the people could be reached. In Hono, it was in an open space next to the trading centre. The majority liked it because it was accessible and had trees for shade. However, a few of the students did not like it because the trees had caterpillars.

There was also a performance at a mobile clinic. This was only in one village (Sirembe). They liked the place because it reached them where they were going to attend clinic. About 150 mothers waiting to attend clinic were reached. There were three performances - 2 plays and 1 poem. However, the clinical officer suggested that there should also be performances at the market place where traders do not keep the latrines clean and handle edibles without washing their hands after visiting the latrine.

#### **7. General impression of the performances:**

##### **The most frequent remarks given were as follows:**

- very educative, enjoyable, entertaining, interesting, funny
- taught a whole cross section of the community, Good

##### **Other remarks given were as follows:**

- relieved community of monotonous household chores
- would have preferred the performances in Swahili (Kokinda only)
- the demonstrations made the messages clearer
- involvement of community members right from promotion time to performance time was a good idea
- simple/local language used understood by all (5 villages)
- would like to be taught drama so as to train communities
- reached people in their home areas
- starting time was late, women were not able to make arrangements for the evening meals
- they would prefer the performances on weekends and non-market days
- the performances should be held after every 3 months to act as a reminder and emphasise on practices.
- touched on a variety of things

#### **8. Like to see it again?**

YES, all the focus group discussion members would like to see it again

9. Which part did you like to see most?

The overall ranking from the focus group discussion is as follows.

	men1❖	men2	women1	women2	youth1	youth2	vrp1	vrp2
plays	1		2, 1	2, 1	1*, 1	3*, 1	1, 1	1, 1
poems	3		1, 2	1, 2	4*, 2	4	2, 3	2
songs	2		3,		2*, 3	2*, 2		
drums					3*	1*, 3	4, 4	
story	5		4, 4		4*		3, 2	
demonstr	4			3, 3				

❖ number of theatre group

\* children 3-8 years old

different numbers in a cell, relate to performances in different communities

1. Plays/demonstrations
2. Poems
3. Songs
4. Drums/Dances
5. Story telling
6. Mime

10. What was it all about?

At least 70% of the ten messages that had been related in the plays, could be mentioned.

11. Which song/sketch could be remembered and repeated by members of the Focus Group?

At least 70% of the various performances

12. Did the performance reflect the lifestyle in the community?

At least 90% of the audience felt that the performances reflected real community lifestyle

- Leaves used to prevent water from spilling
- Children messing compound and visitors stepping on faeces
- Sim seller like mandazi seller is inhygienic e.g spitting in hands while shaping shim shim
- Dirty latrines a common occurrence
- latrines in homesteads, but latrines not made use of by homestead members
- Stomachache a common disease
- Use of water from unprotected water sources common ie river, running water (floods), swamp water, rain water
- Not washing hands after using latrines
- Storing of water, under bed, behind doors etc because of small size of house
- Drawing water unsafely eg using same cup for drawing and drinking
- mothers quarrelling over faeces disposed of on their doorsteps

**13. Are there group members who disliked the performances?**

The majority liked the performances. However, a few things that they did not like were pointed out. These were:

- the plays portrayed women as dirty, inhygienic, and for having poor sanitation and water practices (VRPs, WSSC, Women groups about group 2) The women felt that it was unfair to blame them for all these practices since responsibilities should be shared (group 2)
- the plays indicated that women should be shouted at and ordered around and should not be given a chance to explain (VRPs, WSSC about group 2) They think it is not fair to include such aspects
- repetition of actors to take up different roles in the same play tended to confuse the audience (youth 12-18 about group 2)
- use of impolite language during the performances (VRPs, WSSC about group2)
- dancing with an imaginary lady and caressing her caused a lot of embarrassment to the audience (VRP, WSSC about group 2 )
- performances should have included songs, dance and drumming. It is a very important aspect of drama. (VRP, WSSC about group 2)
- the language was not understood by all (Kokinda village, group 1)
- the starting time of the performances late. Some people would also prefer the performances Sundays to reach people coming from the church. (VRPs, WSSC about group 1)
- people did not like the mask with a sad face but liked the one with a happy face (group 1)
- one of the audience was a Christian saved and did not like the traditional drums.
- the students did not like an actor due to his long beard (children, group 1)
- the plays portray that we should not use open containers to transport water, but if that is what you have and you can not afford others, then what is the option - at least a temporary measure (group1 )
- some members of the audience said they do not use covered containers to transport because they are heavy and difficult to wash (group1)
- the two ladies who were fighting in one of the plays (youth 3-12 about group 1)
- the evils of the society portrayed in the story telling where a young lady who went to fetch water from a far away place is abducted (youth 3-12 , group 1)

**14. Who organised the performances?**

The majority said LBDA.

**However, other organisations were also mentioned:**

- Ministry of health (in 5 communities mentioned)
- Leader of the drama group (in 3 communities mentioned)
- UNICEF (in 3 communities mentioned)
- WHO, Youth health care, Headmaster/teachers, Assistant chief, WSSC organising secretary, chairman, Health extension workers Community extensionist, CARE, School , Local administration, WSSC, Church

**15. Were VRPs and WSSC involved? YES.**

- informed us about performance
- took the performers round
- organised for the performers to come to the village
- took up some roles in the performances when called upon by the folk media group

The VRPs were involved in all the villages. However, it is important to note that there were differences in the numbers involved with Sirembe having the biggest number and Kasangoro the least.

## 7. FINANCIAL IMPLICATIONS

To gain some insight in the total costs of this type of performance, the cost of the theatre groups were compiled and from this figures the cost per "audience-capita" was calculated. Honorarium, lunch, rent of rehearsal hall and performance material came to a total of Ksh 39.623. The Programme provided transport but according to the proposals the daily rent of a car would be Ksh 3.500/3.000 a day which adds to the above some Ksh 20 000. Divided by the total number of "viewers" this will lead to a figure of 42 ksh. Looking at the cost per capita for the two theatre groups it is shown that although the total costs of group 2 were lower, the cost per capita turned out to be higher. This was due to a lower number of "watchers". Without transport cost this would come to:

Group I, ksh 25 and Group 2, ksh 32.

According to the self-evaluation of the theatre groups they would like to include more performers in the play so this would lead to extra costs as will more performances in one community.

VILLAGE NAME: \_\_\_\_\_





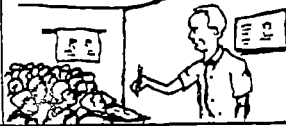
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# HOUSEHOLD INTERVIEW

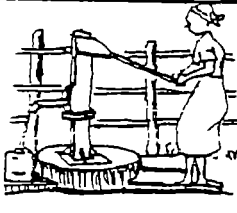




## DAY 1 (BEFORE PERFORMANCE)

	name head of homestead:										
	number of homestead members	male/age					female/age				
		0-12	13-18	19-30	30-50	>50	0-12	13-18	19-30	30-50	>50
		no									


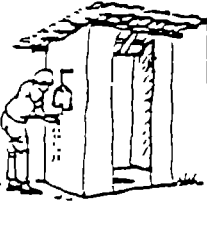
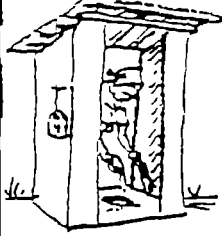


### INTERVIEWEE NAME:

male	female	age	literacy	education
				

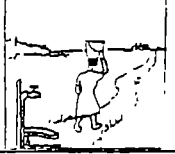

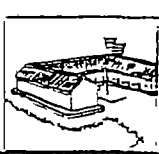


### WATER MESSAGES

draw water from protected source	transport in covered container	store safely	draw water safely	use water from a protected source
				
agree (yes/no/don't know)				
practice now				
willing to change				
reasons of change/no change				

## HYGIENE MESSAGES

All should use a latrine	wash hands after using the latrine	clean regularly the latrine	dispose faeces of children	train children 2 years to use a latrine
				
agree (yes/no/don't know)				
practice now				
willing to change				
reasons of change/no change				

## WHO IS RESPONSIBLE FOR .....?

water point	posho mill	education	health	latrines
				

## VILLAGE RESOURCE PERSONS

Do you know your Village Resource Persons

- Yes  
 No

## WATER SUPPLY AND SANITATION COMMITTEE






Do you know members of Water Supply and Sanitation Committee?

- yes  
 no


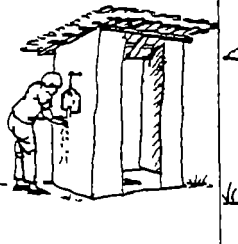
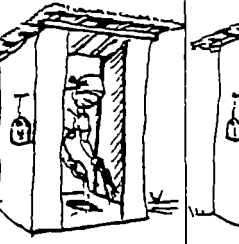
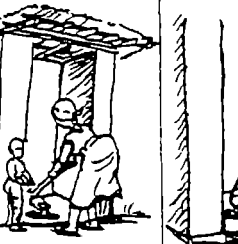

How many members do you know?  
 number:



## WATER MESSAGES

draw water from protected source	transport in covered container	store safely	draw water safely	use water from a protected source
				
agree (yes/no/don't know)				
practice now				
willing to change				
reasons of change/no change				

## HYGIENE MESSAGES

All should use a latrine	wash hands after using the latrine	clean regularly the latrine	dispose faeces of children	train children 2 years to use a latrine
				
agree (yes/no/don't know)				
practice now				
willing to change				
reasons of change/no change				

## DAY 2 (AFTER PERFORMANCE)

### PERFORMANCE

#### SEEN/ NOT SEEN?

- no                      why?
- Did not know
- Had no time
- Other reason.....
- yes

#### HOW DID YOU CAME TO KNOW OF IT?

- Village Resource Person
- Water and Sanitation Committee
- Radio
- Heard drums of the performers
- Saw the performers
- Other .....

#### WHY DID YOU GO?

- .....

#### WAS THE GROUP (OR MEMBERS OF THE GROUP) ALREADY KNOWN IN THE COMMUNITY?

- yes
- no

#### WHERE DID YOU SEE THE PERFORMANCE?

- school
- market place
- water point
- performance place
- other

**GENERAL IMPRESSION OF THE PERFORMANCE**

- Exiting
- Funny
- Enjoyable
- unique
- Not very interesting
- Waste of time/money
- Other

**WHICH PERFORMANCE DID YOU LIKE THE MOST (RANK PREFERENCES)?**

- play no ....                      why?
- song no.....                      why?
- dance.....                      why?
- mime.....                      why?
- demonstration                      why?
- discussion                      why?
- .....                      why?

**WHAT WAS THE SONG/PLAY ABOUT? (MESSAGE NO.. OR OTHER)**

play 1	play 2	play 3	song 1	song 2

song 3	poem 1	poem 2	.....	.....

**WOULD YOU LIKE TO SEE IT AGAIN?**

- yes
- no
- don't know



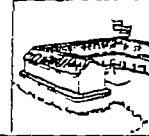


# WHO DO YOU THINK, ORGANISED THE THEATRE PERFORMANCE IN THIS VILLAGES?

.....

## DO YOU THINK OTHER VILLAGES WILL BENEFIT OF THE SAME KIND OF PERFORMANCE

- yes
- no

## WHO IS RESPONSIBLE FOR .....?

water point 	posho mill 	education 	health 	latrines 

### VILLAGE RESOURCE PERSONS

Do you know your Village Resource Person

- Yes
- No

### WATER SUPPLY AND SANITATION COMMITTEE

Do you know members of Water Supply and Sanitation Committee?

- yes
- no

How many members do you know? number:

# Theatre for Development

## Focus Group discussion

### Checklist of questions

1 Is such a performance special to the community?

It is associated with.....

2 Who did not see the performance? Why? Did you hear about it afterwards? What did you hear?

3 Who saw the performance? Why?

4 Was the group or were members of the group already known by the community?

5 Who informed them about the performance?

6 Where did they see the performance? Did they like the place?

7 General Impression?

8 Like to see it again?

9 Which part did you like to see most?

10 What was it all about (discuss if possible every play, song, dance separately)

11 Which song/sketch can be repeated by members of the Focus group?

12 Did the performance reflected the life style in the community? Why

13 Are there group members who disliked the performance? why?

14 Who did organize the performance

15 Were VRPs, WSSC-members involved?

Discussion on Hygiene messages with flip chart! (separate groups??)

Agree, practice, willing to change, reasons for change/retain practice

**To conclude** the focus group discussion the reporter should summarize major findings and ask if group members agree.

**Thank** participants and explain what will be done with the results of their answers

**Recording:**

- Date of the meeting
- Time and place of meeting
- Community name
- Number and age of participants (some details,)
- General description on group dynamics (fatigue, boredom, enthusiasm, irritation, discussion dominated by ..., interruptions, distractions)
- Answers with remarks



### Observations Pilot Theatre for Development

reactions  
 + + + enthusiastic  
 + + moderate  
 + not very interested  
 - negative

date/community time place										reactions				
audience	no	no	play			song			mime	demon- stration	discus- sion	partici- pation	.....	remarks
	start	end	1	2	3	1	2	3						
boys <3 - 12														
girls <3 - 12														
boys 12- 18														
girls 12- 18														
women 18- 30														
women 30 - 50														
women > 50														
men 18-30														
men 30- 50														
men > 50														
VRP														
WSSC-members														
Local leaders														
.....														

Other observations

Positive/ negative remarks from audience

Involvement of audience

Singing

Dancing