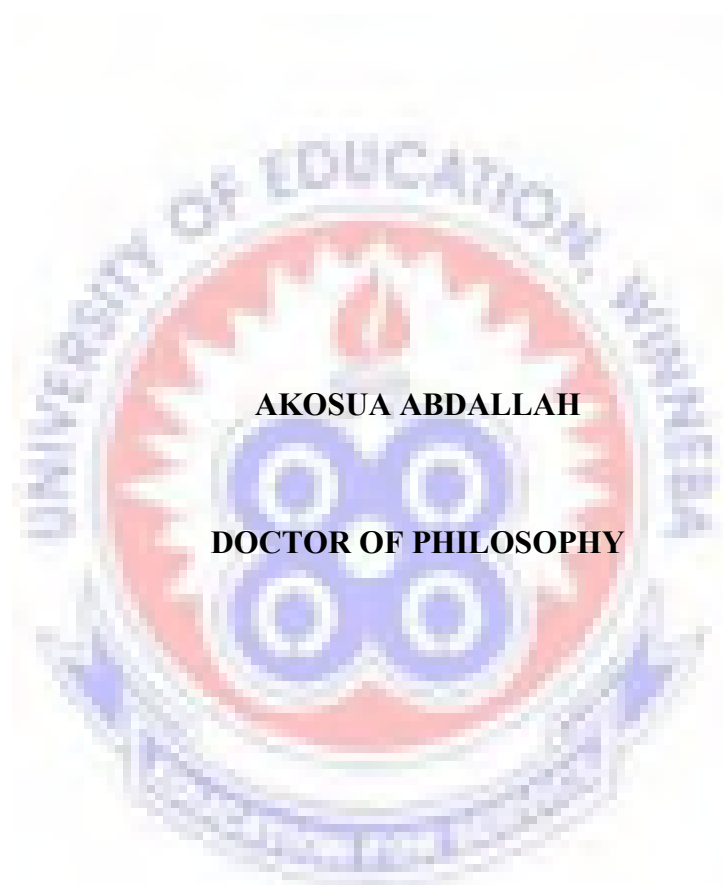


UNIVERSITY OF EDUCATION, WINNEBA

**MULTILINGUALISM IN THEATRE FOR DEVELOPMENT
COMMUNICATION: A STUDY OF NIMA**



AKOSUA ABDALLAH

DOCTOR OF PHILOSOPHY

2018

UNIVERSITY OF EDUCATION, WINNEBA

**MULTILINGUALISM IN THEATRE FOR DEVELOPMENT
COMMUNICATION: A STUDY OF NIMA**



AKOSUA ABDALLAH

**A thesis in the Department of Music Education, School of Creative Arts,
submitted to the School of
Graduate Studies in the University of Education, Winneba
in partial fulfilment**

**of the requirements for the award of the degree of
Doctor of Philosophy
(Arts and Culture)**

MAY, 2018

DECLARATION

STUDENT'S DECLARATION

I, Akosua Abdallah, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE.....

DATE.....

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

PROF. VICTOR YANKAH (PRINCIPAL SUPERVISOR)

SIGNATURE

DATE

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

DR. FRIMPONG. K. DUKU (CO-SUPERVISOR)

SIGNATURE

DATE

ACKNOWLEDGEMENT

Success of this magnitude cannot solely be a result of an individual effort. I am forever grateful and indebted to so many people for their immense contribution to the completion of this project.

First, I appreciate the efforts of my supervisors Prof. Victor Kwabena Yankah for his professional guidance and academic support throughout the project.

Dr. Frimpong Kaakyire Duku who taught me research methods and doubled as a supervisor, I am forever grateful for his astute and meticulous guidance. I am truly grateful.

Dr. George Kankam, Dean of Graduate School and his able lieutenants, Mr. Abban, Matilda and Christiana. You are much appreciated.

The Dean, Dr. DeGraft and staff of the school of Creative Arts, UEW for their support and friendly environment, I send my gargantuan appreciation.

Special mention of the late Prof. Kojo Fosu and Prof. Dzansi McPalm is important. The latter shared her 'Action Research' books with me and encouraged me to complete the project.

I appreciate the collective efforts of Dr. Ebenezer Acquah, Dr. Essuman, Dr. Amissah, Dr. Kemevor, Dr. Eva Ebeli, Mr Obed Acquah and Eunice Fletcher for cheering me on this challenging academic exercise.

Again, I thank Dr. Yirenkyi, Dr. Kwasi Amponsah, Dr. Brew Riverson and Mr Asante for the 'under the tree' conversation that initiated this journey into the unknown.

I can never forget the special bond and friendship developed in class with my fellow students. The 'team girls and team boys,' featuring Osuanyi, Sylvia, Patience, Christie,

Joanne, Boat, Rev Mensah, Ankrah, Victor and Michael. Thanks for the beautiful words of encouragement.

The field work was the most tasking and I am grateful to Ghana One, Ghana Muslim Students Association Drama Club, Hamid, Hussein and Yakubu. The cast and crew of the various Tfd projects, the chiefs, opinion leaders and community members I worked with. I am forever appreciative of your efforts.

I also thank Mr. Sandy Arkhurst, Rev Dr. Elias Asiana and Dr. Ossei Agyeman of the University of Ghana Legon and my adopted ‘son’ and friend Dr. Promise Nyatepeh Nyatuame of University of Cape Coast (UCC). Thank you very much for the attention and response to my numerous inquiries.

To all my friends and neighbours in Macarthy Hill, the staff of the National Commission on Culture, Community Youth Cultural Centre and the 2017 National Service personnel, May God bless you.

Uncle Ebo Whyte of Roverman production, I can never forget the encouragement and support in flowery language. Thank you, Prof. Daniel Kodzo Avorgbedor and Dr. Patience Sowah who read, critiqued and made useful suggestions on the draft chapters. I am forever grateful.

To my family I say, “Thank You” for understanding and urging me on this lonely journey. Dr. and Mrs. Mohammed Ibn Abdallah, Fanna, Pendor and Welly. Medaase.

The Almighty God is simply Great and Awesome.

DEDICATION

I dedicate this thesis to all artists who strive to leave a legacy for the downtrodden, the voiceless and the underprivileged in society.



TABLE OF CONTENTS

Declaration	ii
Acknowledgements	iii
Dedication	v
Table of Contents	vi
List of Tables	xii
List of Figures	xiii
Abstract	xiv
Chapter One: Introduction	1
1.1 Overview	1
1.2. Background to the Study	1
1.3. Statement of the Problem	6
1.4. Purpose of Study	10
1.5. Objectives	11
1.6. Research Questions	11
1.7. Significance of the Study	12
1.8. Delimitation of Study	13
1.9. Study Site	13
1.10. Motivation for Study	15
1.11. Abbreviations and Acronyms	15
1.12. Operational Definition of Terms	16

Chapter Two: Review of Related Literature	18
2.1. Overview	18
2.2. Theatre	18
2.2.1 Theatre in Africa	21
2.2.2 Theatre in Ghana	22
2.2.3 Performance and Theatre	24
2.3 Concept of Development	26
2.3.1 The Concept of Sustainable Development	31
2.3.2 Theatre and Development in Ghana	36
2.4. Communication	38
2.4.1 Significance of Communication	40
2.4.2 Elements of Communication	41
2.4.3 Lasswell's Model of Communication	46
2.4.4 Helical Model of Communication	47
2.4.5 Communication and Social Change	52
2.4.6 Communication and Language	52
2.4.7 Mass Communication	54
2.4.8 Development Communication	55
2.4.8.1. Evolution of Development Communication	58
2.4.8.2 Barriers to Effective Development Communication	61
2.5 Theatre as a Means of Communication	66
2.6 Theatre as Form of Community Sustainable Development	67
2.7 Theatre for Development in Ghana	73

2.8 Challenges Confronting Theatre for Development	77
2.9 The Art as Asset for Cultural and Economic Growth	82
2.10 Community Theatre	88
2.11 Community Empowerment, Participation and Communication	89
2.11.1 Community Empowerment in Ghana	90
2.12 Community Development	93
2.13. Language	96
2.13.1 Influence of Language on Culture and Identity	96
2.13.2 Language and Development	99
2.13.3 Language and Theatre	101
2.13.4 Linguistic Diversity and Multilingualism	101
2.13.5 Multilingualism and Development	103
2.14 Multilingual Communities, Minority Groups and Linguistic Minorities	104
2.15 Communication in Multilingual Communities	106
2.16 Multilingual Theatre	107
2.17 Theoretical Construct	108
2.18 Chapter Summary	109
Chapter Three: Methodology	110
3.1 Overview	110
3.2 Research Design	110
3.2.1 Theatre for Development as a Research Methodology	112

3.3 Population of Study	113
3.4 Sample and Sampling Technique	116
3.5 Data Collections Instruments	117
3.5.1 Interviews and Interview Guide	117
3.5.2 Focus Group Discussion (FGD)	119
3.5.3 Participant Observation	119
3.5.4 Authenticity and Trustworthiness of Data	120
3.6 Data Analysis	121
3.7 Research Phase	122
3.8 Pre-Test Phase	123
3.9 Pre-Intervention	124
3.10 Pre-Intervention Process	124
3.11 Intervention in Practice	125
3.12 Ethical Consideration in Data Collections	126
Chapter Four: Intervention Project	127
4.1 Overview	127
4.2 Community Identification	127
4.3 Community Entry and Negotiation with Opinion Leaders	129
4.4 Collection of Data, Sifting and Prioritisation	129
4.5 Planning of Intervention: Story Creation and Improvisation	130
4.6 Rehearsal and Pre-Test f Intervention	131
4.7 The Intervention Project/Performance Interaction	131

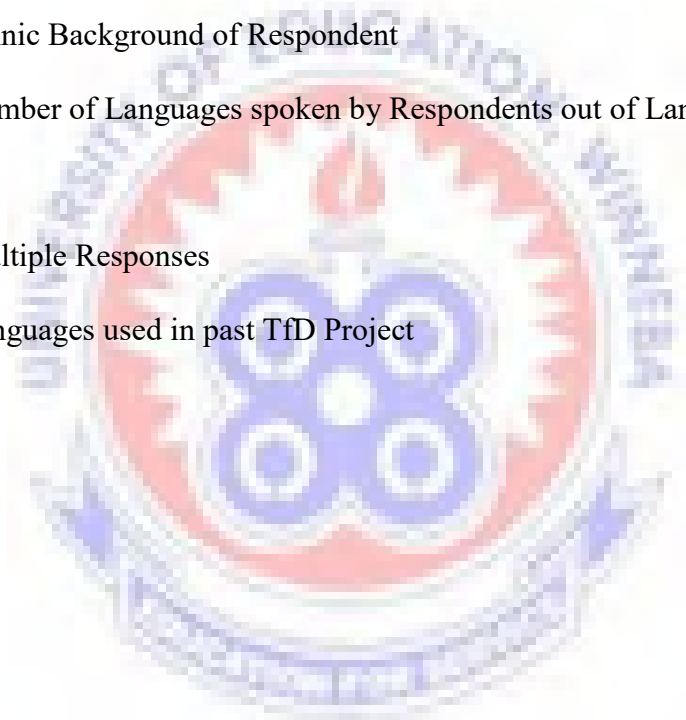
4.8 Synopsis of the Intervention Play	132
4.8.1 Characterization	132
4.8.2 The Intervention Play	133
4.8.3 Focus of Play	152
4.8.4 The Use of Language	153
4.9 Post-Performance Discussion	154
4.10 Post Intervention	154
Chapter Five: Results and Discussion	158
5.1 Overview	158
5.2 Demographic Information	158
5.2.1 Categories of Respondents	159
5.2.2 Age of Respondents	159
5.2.3 Gender of Respondent	160
5.3.1 Outcomes of TfD Project	172
5.3.2 Achieving the Aim of Project	175
5.3.3 Toward a Model for language democratisation in TfD Communication (in Nima)	205
Chapter Six: Summary, Conclusion and Recommendations	209
6.1 Overview	209
6.2 Summary of Findings	210
6.3 Conclusion	212

6.4 Recommendations	214
6.5 Suggestions for Further Research	218
References	219-239
Appendices	240-337



LIST OF TABLES

Table 4. 1: Languages Spoken by Actors	133
Table 5.1: Categories of Respondents	159
Table 5.2: Age of Respondents	159
Table 5.3: Gender of Respondents	160
Table 5.4: Highest Formal Education Attained	161
Table 5.5: Religious Background of Respondent	161
Table 5.6: Ethnic Background of Respondent	162
Table 5.7: Number of Languages spoken by Respondents out of Languages used for the Study	163
Table 5.8: Multiple Responses	165
Table 5.9: Languages used in past TfD Project	190



LIST OF FIGURES

Figure 1.1: Google Map of Nima, Accra	14
Figure 2.1: Ghana's National Theatre (Source: Wikipedia, 2017)	24
Figure 2.2: Aristotle's Model of Communication	42
Figure 2.3: Shannon and Weaver's (Al-Fedaghi, 2107) Model of Communication	43
Figure 2.4: Schramm's SMCR Model of Communication	44
Figure 2.5: The Transactional Model	45
Figure 2.6: Lasswell's Model of Communication	47
Figure 2.7: Dance's Helical Model of Communication	48
Figure 4. 1: Samira and friend discussing an upcoming party event	134
Figure 4. 2: Samira concocting a lie for her mum	135
Figure 4. 3: Samira being scolded by Papa Blackie	136
Figure 4. 4: Mother condoning and conniving with her daughter	138
Figure 4. 5: Auntie Adzo confronting Papa Blackie	140
Figure 4. 6: Star Girl convincing Aziz to become a gay	142
Figure 4. 7: Aziz and Star Girl sharing ideas on the new trade	142
Figure 4. 8: Mr. Michael cuddling his new friend	145
Figure 4. 9: Asiya explaining her predication to Madam Ramat	147
Figure 4. 10: Madam Ramat consoling Asiya	147
Figure 4. 11: Papa Blackie advising the youth	148
Figure 4. 12: Facilitator interacting with audiences	148
Figure 5. 1: Model for Language Democratization in Tfd Communication in Nima 207	

ABSTRACT

The practice of theatre for development (TfD) unequivocally thrives on language. Therefore, the issue of linguistic diversity may influence the communication process in TfD in terms of attainment of expected outcomes, especially in multi-ethnic communities. Focusing on Nima, a multi-ethnic community in the Accra metropolis, this study explored the potential of multilingual theatre for TfD communication in order to assess the impact of linguistic diversity on the effectiveness of TfD. Using the qualitative paradigm of inquiry, this case study employed multiple research instruments (interview, focus group discussion, observation and document). In addition, Theatre for Development methodology was adopted to undertake an intervention. Results from the post intervention process affirmed that multilingual theatre has the tendency to improve effective communication and sustain community participation in TfD in the Nima community. The analysis further demonstrated that multilingual TfD in a multiethnic context is significant for sustainability of TfD projects, especially in Nima. The findings of the study indicated that multilingual theatre requires incorporation of multifaceted techniques so as to improve community participation and sustainability in TfD projects in Nima. In this respect, the study argues that multilingual theatre is most likely to achieve democratisation in TfD communication, improve community participation and sustainability in TfD projects in Nima. The study, therefore, proposes a context-specific framework for consideration--Multilingual Theatre as Democratisation in Theatre for Development communication (MTaDTfDC) as a suitable model to support TfD communication in Nima.

MULTILINGUALISM IN THEATRE FOR DEVELOPMENT

COMMUNICATION: A STUDY OF NIMA



CHAPTER ONE

INTRODUCTION

1.1 Overview

This introductory chapter gives a general overview of the study, followed by an explanation of the context and the focus of the study. Details of the specific nature of the research problems such as sources of evidence, contexts, and purpose of the study are discussed; so is the purpose of the study. Further, objectives and the research questions are presented. A discussion of the significance of the study and its limitations are provided, followed by the scope of the study and organisation of the entire text.

1.2 Background to the Study

Development in human society is a multi-sided process. At the level of the individual, it connotes the increased skill and capacity, greater freedom, creativity, self-discipline, responsibility and material well-being (Rodney, 1989; Murthy & Das, 2011). Some of these are moral categories and are difficult to evaluate depending on the culture and the age in which we live (Davidson, 1991). The term development could thus be defined fundamentally as a process aimed at human capacity building in all respects in order to empower people so as to maximize their potentials toward meeting their basic needs in their environment. Development is an integral aspect of human existence. In this light, the concept has assumed various dimensions in discourses and practices.

However, it may be argued that the achievement of any of those aspects of personal development is very much tied to the state of the society as a whole. (Chisi, 2012-2013) From the earliest times, humans or individuals found it convenient and necessary to come together in groups to hunt and communicate for the sake of survival and communality. The relationship that develops within any given social group is crucial to an understanding of the society as a whole. Freedom, responsibility and or skills have real meaning only in terms of the relation of man in society (Agbaje, 1996).

In the views of Ackah- Nyameke (2007) the term ‘development’ connotes a wide range of meaning in social science circles; meaning different things to different people. He opines that, to some people, development is the political mobilisation of a people for attaining their own objectives. For others, development is the introduction of new ideas into a social system in order to produce higher per capita incomes and levels of living through modern production methods and improved social organization (Lee, 2017). Some people also perceive it as total transformation of a traditional or pre-modern society into types of technology and associated social organisation that characterises the advanced nations of the Western world whilst others perceive development as building up to empower the people so that they can build a future for themselves. Others also believe that development is an experience of freedom in deciding what people choose to do for themselves (Estevea, 1992). This lack of a universal definition or meaning of ‘development’ implies that scholars and researchers, who write about development related issues or topics must as a matter of necessity, establish their own perception of the term in order to provide a meaningful context for their discourse. So the term is a difficult concept to define; hence it is important to operationalize its usage in a proper context and justify it.

More often than not the term ‘development’ is used in an exclusive economic sense and the justification being that the type of economy is itself an index of other social features. A society develops economically as its members increase jointly their capacity for dealing with the environment (Okafor & Noah, 2014). People have shown capacity for independent ability to live a more satisfactory life through exploiting the resources of nature (Rodney, 1972). Africa, being the original home of man, was obviously a major participant in the process in which human groups displayed an ever increasing capacity to extract a living from the natural environment.

Development communication processes may be spurred on by means of applying the arts (theatre) in such contexts. In essence, the art of theatre (for development) could be employed to communicate in order to create and or raise awareness on social issues by informing the masses in a way that is acceptable to them. It is safe to generalise in this introduction and in support of the main premises of this thesis that the progress that societies and civilisations have achieved in history can be attributed partly to the collective efforts of artists and scholars in the theatre industry, in response to the global outcry for progress in every sphere of life. People globally have sought to stimulate human development in every sense of the word by projecting positive values and lessons of their culture through the artists’ works and engagements.

Therefore, linked to the term development is the concept of culture, which has been defined in so many ways by different scholars. One of the first explicit definitions of the concept defined culture as that complex whole which includes knowledge, beliefs, art, morals, law, customs, and any other capabilities and habits acquired by man as a member of society. (Tylor, 1971). This definition is somehow broad as it includes almost everything about a people’s overall way of life, from their knowledge to their

habits. It can also be noticed that culture is something individuals acquire as a member of society. Hence a meaningful cultural identity cannot be attained first and foremost without clinching to the people's everyday life experiences of which language is of paramount importance. Spencer-Oatey (2008, as cited by Spencer-Oatey, 2012) relates:

Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member's behavior and his/her interpretations of the 'meaning' of other people's behavior. (p. 3)

In addition, Bennet (2015, citing Williams cit. CCC 2013) defines the theory of culture as "the study of relationships between elements in a whole way of life." (p. 884)

Linked to the cultural forms of every community, especially in the case of Nima, is the art form of theatre. An attempt to explore the potential values of theatre as a social resource for community education to effect social change brings to the fore the role of theatre for development (TfD) in development communication. TfD in this context may thus be tied to concepts of culture and development as discussed previously. In the process, TfD assumes the dimension of a particular artistic communicative form of culture in the promulgation of development concerns. As a dominant form of applied theatre, TfD is about exploiting the potential of a pervasive cultural form in a manner to engage a target community to chart a common course in community development (Prendergast & Saxton, 2009; Gallagher, Freeman & Wessells, 2010; Sloman, 2011; Osterlind, 2013; Chukwu-Okoronkwo, 2015a). It is about communicating through theatre to create and or raise awareness on community problems in order to stimulate

and facilitate the process of social change (Osterlind 2013, citing Ackroyd 2006). Hence the effort to explore the practice of TfD communication in a community like Nima in Accra is not an exclusive experience of development communication in Ghana.

The study took place in Nima, a slum and a poverty stricken area of Accra, Ghana. With a critical survey, it has been observed that the Nima community is plagued with various social vices with abject poverty which will require not only the provision of goods and services but a total attitudinal change. However, both governmental and non-governmental organisations have tried their best in mitigating the challenges by embarking on several intervention programmes to solve the situation but the problem still continues. It has however been observed that most of these interventions have failed because they failed to communicate to the community in the language the community members understand best and can associate with. Hence the researcher was motivated to investigate the dynamics of the use of language in theatre to effect development, particularly in a multi-lingual community by assessing the influence of language diversity on the potency of TfD and suggest interventions that would improve the ability of TfD performances to enhance development in the Nima community.

Nima is one of the most densely populated slums in the city of Accra-Ghana (Awumbila, Owusu & Teye, 2014), with the members of the community being greatly of diverse ethnicity, language and religion (Owusu, Agyei-Mensah & Lund, 2008). This is due to the migration of large numbers of people to the community after the Second World War, when huge army units made their way back to Accra from Burma (Yankson, 2000). Migration to this community from the northern part of the country to seek greener pastures in the city has however, not ceased till present. (Agyei-Mensah

& Owusu, 2009). The people are migrating from towns and villages all over Accra, contributing to the multilingual nature/characteristic of the community.

Hence, the culturally heterogeneous nature of the Nima community is no surprise at all. Nima has population of about 69, 044 people, and 2,429 households. It is located approximately 5 miles north of Accra Central (Kang, Peschina, Quashigah, & Kumashie, 2010). Being in the Ayawaso sub-metro of Greater Accra, it borders Kanda to the East, Mamobi to the North, Ring-road to the South and westward, it shares a boundary with Accra Newtown with the Odaw stream separating them (Owusu *et al*, 2008).

1.3 Statement of the Problem

Although several intervention initiatives have been taken to address certain challenges in the Nima community, the problems still exist. There seems to be no improvement in the community livelihood regardless of efforts made to conscientise the community members of social issues like failure to support girl child education, child-trafficking, drug abuse, teenage pregnancy and improper waste disposal. Available records from Gibbs (1999) have shown that several of such topics have been the focal point for most intervention programmes within the community. Preliminary studies on languages employed in past TfD plays in the Nima community have revealed that these plays were performed in English, Twi or Hausa. The use of a single language in TfD plays does not only affect people's understanding of the TfD projects but also the ability of the people to identify with the play. To this, Airhihenbuwa (2000) revealed that entertainment-education has not succeeded in the past because it employed Western theories that were not designed for Africans. In other words, it used languages, practices

and means which the Africans did not identify with and as such the projects remained alien to the Africans which led to the failure of those entertainment education projects. Meghan McNeil, who has worked on stage management, lighting and scenic design for McGill University theatre productions, commented in an interview concerning using a single language in a multilingual community, saying: “I think the main barrier [to performing] off-campus is language...any monolingual artist will lose audience and some of their medium in a multilingual area.” (McGill, 2014, p.1).

In support of this research, some individuals working in a variety of disciplines have come to recognise the way in which changes in language use are linked to wider social and cultural processes (Eggins, 2004; Fairclough, 2004). These scholars argue that language is at the root of the capacity to be innovative and to participate fully in social activities (Djite, 2005). Hence this study which investigates the dynamics of the use of language in Tfd, particularly in a multilingual community and assessed the influence of language diversity on the effectiveness of Tfd. It also suggested interventions that would improve the ability of Tfd performances to induce effective development communication in the Nima community.

The community has suffered a number of developmental challenges including poor socio-economic conditions, health and sanitation; social vices, poor parental care and low levels of education (George, 2015). It has, therefore, been one of the slums in Accra that has attracted the attention of NGOs, developmental studies and projects nationally and internationally (Kumassah, 2010). Several Tfd projects have been executed in the Nima community on the need for proper sanitation, issues of teenage pregnancy, women empowerment, drug abuse and family planning (Ghana Case Study, 2000). Earlier strategies prior to the advent of Tfd projects were the artistically inclined

sketches such as puppetry, monolingual drama, and religious plays featured extensively in the community (Abdallah, 2006). Prominent amongst the popular form of theatre is the *Maulid* (birthday celebration of the Prophet of Islam) which is commemorated with biographical drama on the various Prophets. *Maulid* was originally celebrated to propagate the Islamic religion, but has now metamorphosed into cultural, social, political, entertainment, and a communication channel to disseminate information (Abdallah, 2006). The apparent or perceived challenge hindering the usage of the *Maulid* phenomenon is the annual timing, which constrains the frequency of the festival in terms of its functionality to communicate or raise awareness on everyday social issues. The multilingual nature of a community appears to render communication of the messages within the theatrical plays difficult to convey (Akashoro, 2010; Manukonda, 2013). However, the project practitioners and the leaders of the various ethnic groups in the Nima community compromise in selecting a particular language in which the plays are acted. This can arguably lead to particular groups of people in the community benefitting from the project while some are left with little improvement because of their inability to comprehend the meaning or identify with the Tfd plays. The way these issues were handled by the project practitioners could affect either positively or negatively the goals and objectives of the projects, and it remains unclear the efficacy of the Tfd projects carried out in such multi-cultural communities relative to the language by which the messages are conveyed. Thus, there is the need to explore and examine the strategies that are employed in Tfd projects in multilingual communities. Although most people within the Nima community understand and speak Hausa (a lingua franca across West Africa) and the dominant language employed in most Tfd projects, the use of this language (Hausa) does not reflect the multilingual nature of the community. With this, some people are likely to be unable to get the meaning of

technical terms of the language used. Conditions, situations and mannerisms that may be peculiar with the use of Hausa by native speakers, might be unfamiliar to the other language speakers, even though they may understand the everyday Hausa language. When projects are executed in such manner, the community members may not be able to relate to the intended meaning to be conveyed.

Also, lexicons associated with the selected Tfd language may have different meanings depending on the context of the statement. This may be detected by natives of the language but not to non-native speakers though non-native speakers may understand the everyday form of the Tfd language. This would lead to the loss of relevant information and or misinterpretation of the message.

Living in a global world in which there exists numerous cultures, some African (Ghanaian) indigenous cultures and languages are going extinct; thus, the tendency of some opinion leaders being protective of the native traditions and languages. This may cause such people to shun projects, look negatively on learning or speaking other Ghanaian languages, except what they can identify with. Because of this, the development of apathetic attitudes towards Tfd projects may be a consequence of the inability to relate to the lingua franca. In addition, the variety of religions found in Nima may also be a factor in the apathy of the residents towards Tfd and the effectiveness of Tfd. The Hausa language is often associated with the Islamic religion, hence the non-Muslims living in the community are likely to feel the project is meant for the Muslims and as such may decide not to attend Tfd projects. Yankson (2000) and King (2010) suggest that in using theatre as a vehicle for development, a major obstacle is the choice of language to be adopted. It has been argued that, perhaps, using multiple languages would suffice in mitigating this obstacle (Christie, 2005).

Besides, preliminary discussions were held between the researcher and the target influential groups at the Nima community and these included chiefs, opinion leaders, leaders of developmental agencies, and jointly the issues of facilitating social change using TfD methodology was highlighted. It is within the context of TfD in relation to the use of language that this study sought to explore and assess the strategies that informed the choice of language adopted in TfD projects in a multilingual community like Nima in the Greater Accra Region.

1.4 Purpose of Study

The ultimate goal of every theatre for development (TfD) project is to spur people on to take charge of their own development. It is therefore imperative that practitioners of TfD ensure that the methodologies they employ in the communities are effective. The efficacy of the methodologies is heavily dependent on not just the provision of information but the appropriation of the arts and culture (language) of the society as well. This study investigated the dynamics of the use of language in TfD, particularly, in a multilingual community. Accordingly, it explored and assessed an intervention project that would improve the efficacy of TfD performances to facilitate community participation and sustainability in development communication in the Nima community. In addition, the study also evolved a model to incorporate multilingualism in TfD.

1.5 Objectives

1. Identify and explore the conceptual foci of major TfD projects undertaken in monolingual contexts in the Nima community from 2010 to 2015.
2. Assess the effect of major TfD projects that have been conducted in monolingual contexts in the Nima community between the 2010 and 2015 period.
3. Evaluate the perspectives of community participants about the benefits derived from TfD projects in the Nima community from 2010 to 2015.
4. Examine multilingualism and its possibility to improve community participation and sustainability of TfDs in Nima.
5. Proffer strategies needed in using multilingualism to improve high community participation and sustainability in Theatre for Development projects in Nima.

1.6 Research Questions

In view of the foregoing research objectives, the present study sought to answer these questions as follows:

1. What are the conceptual foci of major TfD projects that have been undertaken in monolingual contexts in the Nima community from 2010 to 2015?
2. What are the effects of the various TfD projects conducted in monolingual contexts in the Nima community between the 2010 and 2015 period?
3. What perspectives do community participants have about derived benefits from TfD projects in the Nima community?

4. How is a multilingual approach likely to improve community participation and sustainability of Tfd projects in Nima?
5. What strategies are needed in the use of multilingualism to improve community participation and sustainability in Theatre for Development projects in Nima?

1.7 Significance of the study

The findings of the study will be beneficial to stakeholders, particularly, to community participants and Tfd facilitators and researchers in the community of Nima, because the study aims at exploring linguistic factors which affect community engagements in Tfd. The study will therefore be useful to both Tfd facilitators and community stakeholders and contribute to the ethics and aesthetics of the practice of Tfd. It will add to the existing literature in the field of Tfd and also fill a gap in the research literature regarding the use of languages in general and multilingual use in particular. It will be useful to development communication experts in their design of community projects, especially regarding Tfd. Again, this study will provide some level of motivation for further studies on linguistic factors in development communication and their implications for the practice of Tfd. It will stimulate future researchers and potential Tfd facilitators in their explorations in Tfd. Potential social workers will find the findings of this study a worthwhile secondary source for guidance with their work in multilingual communities. The study creates/and or raises awareness for policy makers, development practitioners and the Nima community members as regards the challenges confronting implementation of development projects in the community of Nima. Furthermore, findings from this study may assist policy makers and development practitioners in understanding the relationship that exists between

multilingualism and Tfd and put in place appropriate interventions. Most importantly, the study aims at advancing a model for Tfd communication in a multilingual context.

1.8 Delimitation of Study

The purpose of this study was to investigate the suitability and the effects language diversity has on the Tfd projects conducted in Nima and devise means of mitigating the challenges encountered in implementing such projects. Specifically, the central focus of the study was on the use of language in Tfd projects in Nima and the strategies adopted by the Tfd practitioners in this process. Although there are many aspects of cultural differences that could hinder Tfds from attaining expected outcomes, this study strictly addressed the multi-lingual aspect of a multi-cultural community and not the effect of cultural diversity as a whole on Tfds. This investigation focused on the Nima community, which as stated above, is a multilingual, multi-ethnic and multi-religious community.

Despite the numerous Tfd projects undertaken within the Nima community in the past years, this study focused mainly on those conducted within the period of 2010-2015. The selection of this time period was as a result of the upsurge in Tfd projects in the Nima community during this period as compared to previous years.

1.9 Study Site

The geographical area under study, the Nima community, is located on latitude 5.583 and longitude -0.2 (distances from.com, 2014), stretches on a land of 351.6 acres

(Awumbila, Owusu, & Teye, 2014, pp. 8-10) and is a suburb in the Ayawaso sub-district of Greater Accra (Owusu *et al*, 2008, pp. 180-190).

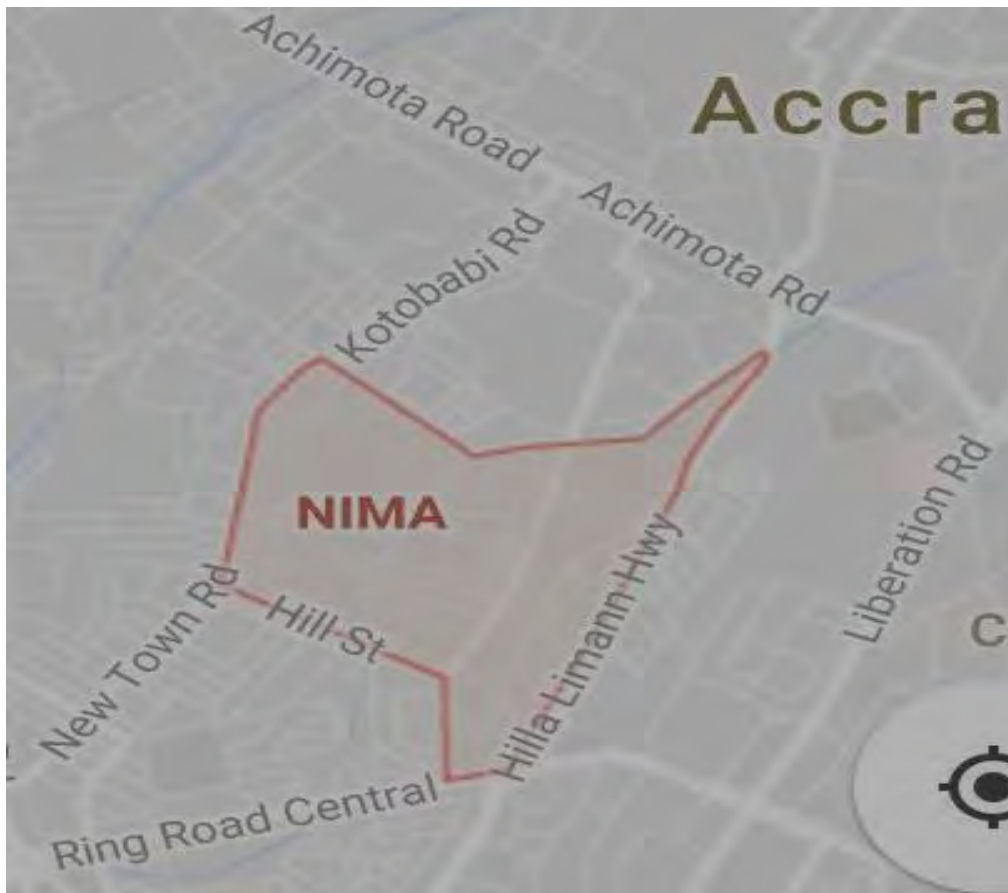


Figure 1.1: Google Map of Nima, Accra

This suburb is densely populated with migrants from all over Ghana and some West African countries (Awumbila *et al*, 2014). Thus, it is a multi-lingual community due to its ethnic diversity, thereby providing a suitable relevant population and location for this study. Additionally, Nima is very suitable as a research site because of the numerous developmental projects based on TfD implemented to address the social challenges confronting the community.

1.10 Motivation for Study

It has been a personal passion and fulfillment to use my talent to uplift the spirit of people, especially the underprivileged in our societies, in various facets of my artistic endeavours. Being an advocate for TfD and knowing that TfD programmes had been carried out in the Nima community time and again in the past with hardly any substantial evidence of overcoming the problems these programmes were meant to eradicate; it became obvious that some questions needed to be answered.

In line with this, some artists and I embarked on a save-Nima programme using TfD. After this extensive programme, it became clear that language posed a serious challenge in reaching the hearts, let alone, affecting the lives of the people of Nima, hence the conception of the present study.

1.11 Abbreviations and Acronyms



CBO	-	Community Based Organizations
FGD	-	Focus Group Discussion
GDP	-	Gross Domestic Product
GMSA	-	Ghana Muslim Students Association
GNP	-	Gross National Product
KII	-	Key Informant Interview
NGO	-	Non-Governmental Organization
PHC	-	Primary Health Care
SMCR	-	Sender-Message-Channel Receiver
TfD	-	Theatre for Development

- UN - United Nations
- UNDP - United Nations Development Programme
- UNECE - United Nations Economic Commission for Europe
- UNESCO - United Nations Educational, Scientific and Cultural Organization
- WHO - World Health Organization

1.12 Operational Definition of Terms

Theatre for Development (TfD) - A theatrical performance aimed at communicating to create and raise awareness to facilitate and stimulate social change.

Zongo - A settlement of Hausa speaking traders, but in the Ghanaian context, an amalgamation of nationals from Economic Community of West African States (ECOWAS). In almost every town in Ghana, there is a Zango (right spelling) settlement heavily populated by Muslims.

Maulid - The birthday celebration of the Prophet of Islam which is marked with dramatic sketches, speeches and sermons.

Multilingual TfD – the incorporation of more than a single language in a TfD dramatic sketch.

Communication – the art of imparting information through a dramatic medium to a community

Language – The human use of spoken or written words as a system of communication.

Multilingualism – The use of more than a single language in the communication process.

Development – Process to expand people’s choices, capacity and skills to enable them maximize their potentials and gain access to and control over the factors that affect the basic needs essential to their lives.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter presents the review of related literature, taking into consideration these salient arguments. The following sub-headings form the major basis of the review to contextualize the study: Theatre, Development, Theatre for Development (TfD), Communication, Community Development, Community Participation, Community Empowerment, Language, Multilingualism and Social Transformation. The theoretical frame work adapted for the present study is largely based on Khubchandani's theory (1997), which explores the dynamics of the use of language in TfD, particularly in a multi-lingual community. It also reflects on participatory theory and Augusto Boal's Theory on Theatre for Development to highlight the strategies employed in executing the challenges in a multilingual community.

The sources of literature in this study are books, research databases, peer reviewed research articles from journals, student theses (published and unpublished) and the Internet. The researcher leaned heavily on both African perspectives and non-African sources.

2.2 Theatre

Theatre is from the route-word *theatron* basically meaning *seeing place* in the Greek language. (Cassady, 2006) It encompasses in a broader sense the structural building in which performances take place as well as the staged live performance that

takes place (Abdallah, 2006). Theatre is also used to describe art forms, which is why numerous attempts to define theatre in literature as an art form have emerged. Taking from the works of Cassady (2006, p. 3), theatre is “imagination...emotions and intellects... [which] embraces all the world cultures and perspective, answers questions, predicts our tomorrows and mirrors our today,” the concept of theatre as a form of art is observed. Yerima (2007 p. 3) also cited William Shakespeare as defining theatre as “a mirror for highlighting man’s humanity and also a tool for understanding why man also finds it so easy to transgress that same humanity.”

Again, the perception that theatre is a form of art is supported by the statement of Oduneye (1996, p. 4) that theatre is “the stepping stone through which anthropologists, sociologists, historians, ethnographers...have given identity, meaning and interpretations to people, period or dates and societies”. One therefore stands to reason that as an art form, theatre is an encounter of an event or an experience, either real or imagined, communicated through a medium of live performances to an audience. Implicitly, it is presented in a dramatic (imagined) or non-dramatic (real) way. Analytically, the various definitions of theatre which embody art form, performance and the emotions and the intellect of people suggest that it is an instrument for socio-economic development.

Abah (1997) was of the view that theatre and the performing arts in general, were earlier regarded as entertainment. This understanding of theatre which is rather narrow, covered the potential of the art and was made easier by the proliferation of the African literature landscape by western electronic media. This was then encouraged by the governments and their administration in Africa. Abah (1997) therefore asserts that theatre is an effective tool used in the disseminating of information, educating

communities and solving issues of development, and not just regarded as an entertainment tool.

Abdallah (2006) reiterates that as an art, theatre in a wider sense mirrors or reflects life. It does not attempt to encompass man's whole life at once, but rather selects and focuses on a part of the total picture. Theatre is imagination, emotion and intellect. It has form, but that form moves and changes as the clouds in a stormy sky. Through theatre, we gain enlightenment, bring order, and change to our environment (Cassady, 2006). Cassady (2006) further points out the following:

Theatre embraces all the worlds' cultures and perspective, provides answers to our questions, predicts our tomorrows, and mirrors our today. It enriches individuality, yet it brings us closer to one another. Theatre enhances our lives and frees our creativity. Like all art forms, it expands our awareness and appreciation of life (p. 7).

The above clearly spells the all-encompassing nature of theatre in that it espouses the very salient ingredients of life such as creativity, gregariousness and dependability on one another. Drama, one of the performance activities on which theatre thrives, can be a mere improvisation by an individual or a group of people as a form of artistic expression. We may therefore have dramatic theatre, musical theatre, dance theatre, masquerade theatre, among others. Arkhurst (2004) explains that drama is a strong force of creation while theatre has a powerful force of interpretation. The embracing and collaborating nature of theatre with other disciplines of creativity according to Asiama (2004) makes theatre a holistic art, which brings the actors closer to their audience. The purpose of theatre in society is multi-faceted in that it challenges its audience, makes them ask questions, informs, educates and communicates through entertainment. The role of theatre as a tool for change cannot be overemphasized; its

role in life is a significant one. To this end, the present study sought to explore the efficacy of an intervention project through TfD performances to facilitate community participation and sustainability in development communication in the Nima community. This is to be done through evolution of a framework to incorporate multilingualism in TfD.

2.2.1 Theatre in Africa

Indigenous African performances have always contained some functional element. Performances engaged in dramatic movements give special messages or moral lessons to their audience. The colonial educational system which introduced the conventional theatre in the quest to *develop* the cultural life of African natives was a source of theatre for development. Literary drama was taught in schools and colleges by the early missionaries with intentions of completely removing pagan behavior and uncivilized habits (Kamlongera, 2005). The brief historical survey of theatre in Africa in the 1930s is nevertheless comparatively recent compared to its historical origins in the 5th century B.C. Even as such, theatre in these early days in Africa was not meant for development, but mainly for entertaining the colonial masters (Kamlongera, 2005).

It is reported by Stevens G. A. (1930) that the British made attempts to boost the “aesthetic education of the negro”. One method centered on taking “a native legend or story with moral, split up the action into as many as eight or nine scenes, each dealing with one dramatic moment and interspersed with considerable knock-about dancing and singing” (p. 92). This form still exists and is relevant in contemporary African theatre. It has evolved and manifested in various forms in the field of applied theatre, particularly TfD (Thompson & Schechner, 2004; Prendergast & Saxton, 2009;

Gallagher, Freeman & Wessells, 2010; Abdul, 2012; Osterlind, 2013; Chukwu-Okoronkwo, 2015a).

2.2.2 Theatre in Ghana

The Ghanaian theatre began when a foreign cultural impact began to assert its dominant role on the traditional African value system by Africans who by their claim of education have accepted foreign culture and thereby becoming the main conduit for the propagation of the new and foreign lifestyle (Yirenkyi, 2014). A few plays in local language became gradually visible during the period between 1935 up till the early days of Ghana's independence. Several playwrights were encouraged to write in other local languages as there was market potential for these plays provided by the mission schools. These plays were prescribed as essential textbooks in many of these mission schools. Dramatically, the use of plays was encouraged by the post-independence educational system and there were huge investments by the Government of Ghana in the Bureau of Ghanaian Languages, who were given the commission to encourage publications of literature in local languages. What one can deduce from theatre in Ghana has been outlined by Yirenkyi (2014). Ghana's quest to identify herself culturally, theatre has been the main art form that has been relied upon to pursue this agenda. In the plays, there was either the rejection of the imposition of foreign culture or there was comparison between local and foreign cultures. Foreign languages such as English and French were rejected in local plays as it was established that the local language was richer and had advantage over the foreign language. Theatre after independence opposed the imposition of foreign culture as Ghana sought to define her own theatre by discovering new theatre forms.

Yirenkyi (2014) stated that theatre was therefore identified as a potential tool for effecting visual change than the print media and, also had the ability of asserting the African identity. With this unique position in which Ghanaian theatre found itself, it became more pressing to have “a theatre house or a building most suitable to dramatize the question of the Ghanaian authenticity” (p. 3).

In 1955, as part of a growing concern with the viability of Ghana's cultural heritage in the face of distressing social changes, Hammond (1977) recounts a ten-man Government Committee of the Ministry of Education was appointed "to examine how best a national theatre movement could be developed" (p. 7). Yirenkyi (2014) further explains that, that same year, the Committee reported that the people of this country (the Gold Coast) were too engrossed in other things to realize the threat to their traditional culture. He added that although the main responsibility for reviving their dying culture lay with the people themselves, the Government must set the ball rolling. Subsequently, an Interim Committee for an Arts Council was set up and charged to formulate and carry out a practical policy for a National Theatre Movement. Soon afterwards, an Arts Council of Ghana was formally constituted by an Act of Parliament in 1958.

In effect, the National Theatre Movement, started in 1956, became a national cultural policy document to develop theatre in Ghana. Its aim was to bring into existence a theatre that would derive its vitality and authenticity from roots firmly planted in the true traditions of the people. It had the mandate to refashion indigenous Ghanaian traditions to suit our modern theatre through creative experimentation. Accordingly, it was urged that traditional forms of drama should constitute the basis for a Ghana National Theatre. Subsequently, the National Theatre in question was built in 1992 and has since been the foremost space for most theatrical performances in the

country. However, Tfd offers an alternative opportunity for taking theatre from the confines of an enclosed space like the National Theatre to communities. In light of this, the present study is a contribution to the body of literature on the exploration of multi-lingual Tfd in a multi-cultural community like Nima.



Figure 2.1: Ghana's National Theatre (Source: Wikipedia, 2017)

2.2.3 Performance and Theatre

The term performance could be described as a broad concept. Performances relate to life experiences, social practices, human actions and behaviours, artistic practices, among others. Performances assume varied dimensions and forms; ranging from rituals, sports, popular entertainments, the performing arts and theatre (drama, music, and dance), and everyday life performances like social enactments. Basically,

“any action that is framed, presented, highlighted, or displayed is a performance.” (Schechner 2013, p.3). Schechner’s perspective only deepens the complexity surrounding the broadness of the terminology which requires that the concept is properly situated and applied in context.

As a particular method devoted to the studying of performances, performance studies draws from varied areas: performing arts, media, social sciences, cultural studies, popular culture, gender studies, and history, among others. Performance studies is thus multifaceted in nature and multi-disciplinary in scope. However, the focus of the current study is on the theatrical form of performance. Hence, the concept of performance within the context of the ongoing discourse should be regarded and appreciated from the perspective of the art of theatre.

The emergence of the performance approach and performance analogy in human life shows the divergent trends in the study of theatrical performances, methods and theories in which anthropological studies contribute in tracing the origin and development of a theatre (Schimmel, 2013). The extent to which anthropological demands and cultural forms give rise to meaning and value of specific performance events or theatrical forms is thus brought to the fore to shed light on the element of culture as the bedrock of theatre universally. Performance which has been in existence in primitive communities, albeit in different forms, is a communal art involving a group of performers and audiences belonging to the same community (Shanna & Jaggars, 2014). The nature of the theatrical performance as one unique form of human performances uniquely identifiable with societies and cultures cannot be overestimated. Theatre therefore thrives on the human societies and cultures. Little wonder theatre is a universal art reflective of various people and their cultures. According to Sir James

Frazer, all cultures go through the same evolutionary stages. Consequently, those primitive societies still in existence supply reliable evidence about the origin of theatre thousands of years ago (Brockett, 1977). Thus, performances originate from the rites, stories and myths of primitive people. Theatre somewhat assumes a slight difference in form, some people believe it metaphorically is an “echo of the public’s voice” (Johnson, 2000, p. 3) while others such as the French playwright Jean Giraudoux believes it is like a trail. Yet, to Swedish playwright August Strindberg, it is like a lay preacher. The perspectives shared in here portray the theatrical performance as an embodiment of the people. The socio-cultural-spiritual, economic and political lives of the people could be portrayed and reflected through theatre, thereby subjecting the art form to social scrutiny for the benefit of the society. Rationally, the various interpretations of the word ‘performance’ which are linked to art of theatre within the context of the study presuppose that theatre is a very useful instrument of development available to all categories of people (Davidson, 1991). One of such forms within the context of applied theatre and paradigms of development communication is the art of theatre for development (TfD). Hence the attempt in the current study to explore the suitability of multilingual theatre performance in a development communication context (of TfD) to sustain the process of social change in the Nima community in Accra, Ghana.

2.3 Concept of Development

In Africa, Asia, Latin America, the Caribbean and the South Pacific, development is synonymous with economic, social and political change (Okello, Ndegwa, Halliday, Hanson, Brooker & Jones, 2012). These regions have been labeled as ‘underdeveloped’, ‘less-developed’, ‘developing’ and the Third World, (Turner &

Hulme, 1997). What characterizes countries in these regions are the reliance on the reception of foreign and development aid. The various attempts at defining the concept of development have left the definers at the door step of subjectivity and or political and ideological coloration (Manukonda, 2013). As a concept that is broad, the term ‘development’ as observed by Adesiyan & Arulongun (2005), has not subjected itself to a single definition. Tambulasi & Kayuni (2007, pp. 2-4) assert that this is so because “development is multidimensional [and hence] a topic of massive disagreements” among scholars. Within the context of this study, development is defined as the capacity of a state to increase its human resource with the aim of achieving higher outcome of production for the satisfaction of the basic needs of many of its citizens and empowering them to make demands on their governments (Hartog, 2015). There are two main perspectives on the theory of development. These are the Modernization Theory and the Dependency Theory (based on Systems Theory). The Modernization Theory sees development as an evolution process where the so called underdeveloped countries progress through a series of stages to become modern. ‘Modern’ here means becoming like countries from the West. Members from the underdeveloped are seen to be characterized as being traditional, superstitious, emotional, and fatalistic. They needed to follow the paths trodden by the West to achieve high economic output without being enslaved by their values and also follow a blue print of the development path. This theory gained popularity between the Second World War and the end of the 1960s, as the most popular theory of social interaction. This theory is rooted in the experiences of the Western economic histories emanating from the emergence of capitalism and the advent of the industrial revolution. These two factors are the logical paths that would impel societies towards a particular direction of change. Capitalism

and industrialization were the yardstick with which modern societies were measured (Coetzee, 2001)

The Dependency Theory and the World Systems Theory were influenced largely by the Systems Theory: which espouses the existence of various relationships between parts and wholes. Coetzee (2001) uses the analogies of a body and its parts, a family and its members, to discuss the implication of the theories as he describes that a system is a regular pattern of interrelated parts. According to Coetzee (2001), there are five principles critical to the nature of systems:

- I. The inter-connection of inter-dependence of parts
- II. The inclusion of nodes or cores, which are powerful.
- III. The emergence of systems out of the integration of parts
- IV. The presence of a certain own force and logic, which is different from one that is exercised by powerful individuals.
- V. There are sub-systems which are difficult to decide when parts become integrated into an encompassing system.

It is true as suggested above that the earlier development theories were carved by Western philosophers and at any one point in time, the meaning of the term “development” must reflect the state of the dependency by the underdeveloped on the developed. The world was therefore seen as a single unit for analyzing development rather than individual economies as promoted by the Modernization Theory. It is postulated by the Dependency Theory that the transfer and stress on the use of Western practices and ideologies such as capitalism are directly responsible for the underdevelopment in the Third World countries. Proponents of the Dependency Theory argued that free markets were unstructured and were dominated by the industrialized

nations and they benefited in international trade for that matter. This involved the exploitation of “weaker” nations by “stronger” nations through trade (merchant capitalism) and the use of the resources of “weaker” nations’ to strengthen “stronger” countries (colonialism). The post-colonial era has been characterized by a phenomenon called neo-colonialism. This involves the making of international laws, regulatory pricing, currency dealings and banking systems which favour the West. This led to the rise of multinational corporations, having their subsidiaries all over outside their home countries. These corporations rely on cheap labour and inputs and repatriate most or all of their profits. They further argued that countries in the peripherals cannot develop at will since there exists power dimensions which hold their economic systems in place.

Development is therefore either economic or humanistic (social). The economic dimension sees industrialization and productivity as the necessary conditions for development to take place. Development is often seen in this light as measured in terms of quantitative expansion of goods and services, the wealth of society expressed as Gross Domestic Product (GDP) or Gross National Product (GNP). As regards the humanistic dimension, poverty, unemployment and inequality must all be declining as nations develop. This implies high degrees of capacity building, equity, empowerment, sustainability and interdependence (Bryant and White, 1982).

Rodney (1972) perceives development as a multi-faceted process in which the ultimate goal is materialistic at the individual level, the success of which is highly linked to the overall well-being of the society. Other views on development include that of Schiavo-Campo and Singer (1970) who believe development is tied with better nutrition, low mortality rate, broad choice of consumption, standard of living, skilled labour formation and technological advancement.

Todaro (1997) describes development as a phenomenon, not purely economic, but a process, multidimensional in nature, which involves the entire economic and social system through re-organization and re-orientation. Todaro (1997) makes an argument that development includes, as a necessary result, improving the quality of life in three areas which are of equal importance. First, there is increase in living standards through income and consumption of food levels, healthcare and education, through a growth process. Second, there is the creation of systems and institutions (social, political and economic) which will bring into existence conducive conditions necessary for the growth of people's self-esteem. Lastly, freedom of choice must be increased by expanding their range of choice variables: for example, in goods and services.

A phenomenon common to all the definitions of development is the desire to change by positively affecting the welfare of all citizens and liberate them from poverty and inequality. This attribute of freedom of choice as regards development is tantamount to what theatre represents. The Human Development Report (1996) published by the United Nations Development Program proclaimed regarding development suggests that human development is the end while economic growth is a means.

There exists a consensus among most scholars that development can refer to the process of increasing the resources of people including their capabilities, choices, and opportunities especially those at the grass-root level and the deprived, to empower them to meet their basic needs and lead a fulfilling life (Sen, 2005). Since the view of Tfd aligns with this particular view of development, this definition of the concept as supported by Freire (1972); Sen (2001); Sumner (2007); Townsend (2010) best fits for the purposes of this study. This is more importantly so because the development process

includes the expansion of people's choices, capacity and skills for gaining access to and control over the factors that affect the basic needs essential to their lives. However, the research literature on how development is effectively communicated, especially in multilingual settings seems underexplored in TfD scholarship in Ghana. So the significance of the present study is to add to the research literature on development communication via the form of multilingual TfD.

2.3.1 The Concept of Sustainable Development

The concept of 'development' thus becomes one of the common words used in most economies of the world today. Generally, it refers to strategies and concepts that cause positive transformation amongst people and their dwelling places. Although there are several descriptions and definitions coined for it, Manukonda (2013, p.3) further expatiates development as follows:

Economists, politicians and others freely use the term especially when discussion borders on state of growth of a given society, place or thing. The term which is somewhat closely bound with the evolution of capitalism and the demise of feudalism has many meanings such as there are numerous clashing perspectives, theories and deep differences of opinion.

The above follows therefore that the term 'development' is multifaceted. However, the basic understanding that underlines it is 'growth' of a person, thing or place.

Social transformers and creative artists yearn to lend their expertise on development through their various disciplines to foster human centered development. Every economy yearns to grow a case which sometimes leads to infrastructure or human

centered development. Several definitions for ‘development’ have led to the influx of different views and paradigms that attempt to define the concept. Amongst the popular and most influential phrases of the 21st century is ‘sustainable development’. ‘Sustainable development’, as stated by the Brundtland Commission (1987) as cited in UNECE (2004, p.1) is as follows:

The development that meets the needs of the present generation without compromising the ability of the future generation to meet its needs... sustainable development is reserving resources and safe environment for the future generation.

The definition above spells clearly that development economies are to have long-term goals that would not endanger the development of future economies. The wheels of development are propelled by the inherent never-ending desire of people to move on from a condition that is unfavorable to a favourable one. With all these definitions and explanations of ‘sustainable development,’ suffice it to say that the concept of sustainable development brings to the fore the role that the environment, human effort and creativity can play in matters of development. As observed by Yankah (2006), the relationship between the environment, creativity and development correlate lends credence to the appropriation of the creative arts in general, particularly theatre to promote development efforts.

Theatre has played and continues to play very crucial role in our current societies. Sloman (2011) established that theatre and its various forms are gradually becoming integral parts of global societal development. He added that, the benefits of theatre in social and or political change such as the Shakespearean theatre and the political theatre in the early twentieth century are undisputable. Aronson (2005) also emphasized that

theatre has acted as a source of incubation for immersing ideas in a constantly upgrading society (Gbotokuma, 1996).

There is a strong correlation between performance and development. The link between development and performance was established by people such as Lev Vygotsky, a Russian psychologist, because of his discoveries (Friedman, 2013). The study of behavior in children regarding their development showed that they learnt and developed by performing and imitating adults (Vygotsky, 1978). Although there is some degree of overlap between drama and theatre, Mda (1990) distinguished between theatre and drama with the following words:

It is important to clarify the distinction from the onset. 'Theatre' here refers to the production and communication of meaning in the performance itself, in other words a transaction or negotiation of meaning in a performer-spectator situation. 'Drama' on the other hand, refers to the literature on which performances are sometimes based, the mode of fiction designed along certain dramatic conventions for stage representation (p. 352).

With reference to the connection between theatre and drama, the phrase 'theatre for development' has become a mantra amongst academicians and other stakeholders in the theatrical arena. Towards the middle and late twentieth century, between the 1960s and 1970s, theatre became actively instrumental in community development as it took a more participatory approach (Kvam, 2012). Leaders of participatory theatre foresaw the potency of it being used as a means of inducing social transformation (Conrad, 2004). Theatre for development (TfD) has therefore come to be known as the democratic form of theatre which allows members of a community to address their own challenges through active involvement in performance-spectator interactions for

positive change (Abah, 1997). In other words, it is a theatre in which members of a community come up with a drama, perform it themselves based on happenings in their own community and according to their beliefs and perceptions to address problems facing their community. Tfd can also be referred to as, popular theatre, propaganda, case drama, developmental theatre forum or even political theatre (Kamlongera, 1982).

The belief that Tfd has an African origin is strongly held by Mda (1993). Although globally, the Brazilian philosopher and educator, Paulo Freire and the theatre director, Augusto Boal are credited with the evolution of Tfd on their theories and works (Kvam, 2012), Tfd has been linked to indigenous African performances in which they convey messages through their entertaining gestures and motions (Kamlongera, 1982).

Numerous Tfd projects have been carried out by renowned worldwide organisations such as United Nations Children's Fund (UNICEF) and World Health Organisation (WHO) for developmental purposes after the establishment of Tfd (Kvam, 2012). Theatre can be used to address domestic violence or ill treatment meted out to women by men and vice versa influencing change in the behavior of oppressors towards the weak (Tanyi-Tang, 2001).

However, one of the major setbacks for Tfd projects initiated by large organisations was the focus on development at the expense of indigenous African culture and such Tfd projects were duly criticized (Kvam, 2012). As such, Tfd projects that promoted development and maintained the culture of the people were initiated, and one of these was the bilateral cooperation between the Cultural Ministry in Tanzania and the Academy of Finland in 1975 (Kvam, 2012). Therefore, the question arises as to how the potential of the multicultural nature of a community like Nima, Accra, Ghana

be harnessed to effectively facilitate development communication in such a setting. Therein lies the essence of the present study to explore the suitability of multilingual theatre through TFD as a tool for development (Ziter, 2008; Akashoro, Kayode, & Husseini, 2010; Plastow, 2014; Van & Lissard, 2014; Adeyemi, 2015; Flynn & Tinius, 2015; Plastow, 2015).

Every society has a set of beliefs, ideologies and ways of life which comprise the culture of such a society (Spencer-Oatey, 2008). Thus, to successfully carry out any developmental project in a society, the culture of that group of people needs to be considered. Besides culture and language are inseparable (Brown, 1994). Language is the core of the culture of any group of people in that it is the medium by which the people relate, comprehend one another, communicate and coexist with one another within the community (Spencer-Oatey, 2008).

The global interconnected nature of the world today is a well-known fact. Many cities and suburbs in Africa and the world at large are made up of people with diverse cultural heritages living together (Eade, 2010). Cultural diversity is being promoted as one of the major means by which sustainable development can be attained (UNESCO, 2015). It is therefore no surprise that the Johannesburg Declaration proclaims that: “*our rich diversity is our collective strength*” (UNECE, 2014 p.1).

It is an undeniable fact that the language a group of people speak or identify with often reveals their identity (Olivia, 2009), hence the direct relationship between culture and language (Brown, 1994). It has also been established that individuals within multi-ethnic communities strongly maintain and adhere to certain independent cultural heritages (Eade, 2010) and the multi-lingual nature of their societies augment this view. In that view, certain people within a multi-lingual community might not necessarily

speak nor understand the dominant language of that community but only their own native language.

Numerous societies in the world today are multilingual, the influence of colonisation and migration (Mufwene, 2010). South Africa is one African country in which a number of different languages are spoken within a particular society (Bagwasi, 2014). This trait is not characteristic of only South Africa, Ghanaian communities are also multilingual, especially, in the cities. Nima, is an excellent example of a multilingual community in Ghana (Owusu, Agyei-Mensah& Lund, 2008; Awumbila, Owusu &Teye, 2014). TfD is therefore not only important in thriving in multilingual communities, but it also helps to bring sustainable development in such communities.

2.3.2 Theatre and Development in Ghana

Globally, social transformers have executed theatre as a major tool for change in developing communities to raise awareness on pertinent issues, create dialogue and change attitudes that are untoward to the development of these communities. In its various forms and ramifications, it has been utilized to engage the masses with the possibilities of social, political and economic empowerment of the downtrodden in communities. There is significant literature to attest the groundbreaking achievements of theatre as an instrument of change, the promotion of peaceful coexistence, tolerance of cultural diversity, acting as intervention strategies between rulers and the ruled, exposing corrupt practices and nation building (Mda, 1997; Kamlongera, 1982; Arkhurst, 2000; Boal, 2000; Tanyi-Tang, 2001; Conrad, 2004; Chinyowa, 2009; Kvam, 2012).

Gibbs (1999) observes that performing groups as part of their mandate to set professional standards in theatre practice have employed the Tfd methodology as they engage in communities to educate, inform, entertain, and conscientise the populace on social, political and economic issues, among others. Theatre has been employed to positively affect the lives of communities in difficult situations. On request, these groups develop skits tailored to meet specific needs of a community or an organization to raise awareness, and facilitate the search to find lasting solutions to the social economic and civic issues that affect a community's development.

Some of these Tfd projects include education on Quality Grain. This project was developed because of an alarmist newspaper headline that suggested *kenkey*, a widely eaten Ghanaian meal made of corn, was a carcinogen. This caused fear and panic to the *kenkey* consuming public in Greater Accra especially. Other issues tackled include child trafficking, child labour, counterfeiting of drugs and commercial sex. The townfolks in Ghana were also educated on the African Peer Review Mechanism (APRM), New Partnership for Africa's Development (NEPAD), Free Compulsory Universal Basic Education (FCUBE) and the Capitation Grant (UNDP – Ghana, 2007).

The use of theatre as a tool for conscientisation, development and change has chalked considerable success in creating the needed awareness, information and education in areas of nation building especially with regard to projects executed by both the academia, community-based groups and NGOs concerned with human-centered development. The concept of conscientisation and agent of change are deeply rooted in the educational movements of the 1960's and 1970's as espoused in the work of educators (Freire, 1985; 2001) and theatre practitioners (Boal 1992; 2000).

Numerous activities on theatre and development have been executed in different parts of Ghana. While some recipients have comprehended the development messages, it appears others are perceived to be still grappling with the comprehension of the language employed in the projects. Skits performed in these communities are meant to be fully participatory from the research, data collection and analysis to performance and evaluation. This genre of theatre is described by Prentki & Preston (2009) as follows:

...a set of theatrical practices and creative processes that take the participants and audiences beyond the scope of conventional mainstream theatre into a realm of theatre that is responsive to ordinary people and their stories, local settings and priorities (p. 9).

As a theatre practitioner in community development, cursory observation shows that projects in some communities are focused on mobilization, education and information dissemination. At the close of the curtain, awareness may be created through such approaches, participants maybe powerless with regards to language comprehension and may not respond to the specific needs of the community. In the process, the objective to initiate and advance the process of TFD communication through multilingual theatre in Nima, a multicultural community, in, perhaps, a viable form to improve community empowerment is brought to the fore.

2.4 Communication

Communication has always been and will continue to be indispensable in human life. Whether verbal or non-verbal, communication is the means by which humans relate, understand one another and co-exist together. Keyton (2011) defines 'communication' as a means of sharing information and common understanding among

individuals. The genesis of communication is associated with both communion and community and resultantly stems from the Latin word *Communis*, which translates as *to make common* (Velentzas & Broni, 2014). Thus, unless a common understanding results from the exchange of information, there is no communication. Devito (1986) expanded on this, writing that “communication is the process or act of transmitting a message from a sender to a receiver, through a channel...” (p. 61).

In order for communication to take place, the recipient of the message should be able to decode the meaning of the message sent by the sender (Lunenburg, 2010). Mehrabian (1972) also defines communication from a different perspective as follows:

Any act by which one person gives to or receives from another person’s information about that person’s needs, desires, perceptions, knowledge, or affective states. Communication may be intentional or unintentional, may involve conventional or unconventional signals, may take linguistic or non-linguistic forms, and may occur through spoken or other modes.

A key strand to the quote above is the linguistic dimension of communication. Within the context of African or Ghanaian cultural environments in which there is multiplicity of languages, one must be able to create a balance between the languages of communication chosen in a theatrical play and the audience’s ability to decode that language. Human beings have, throughout their existence, always communicated (Ngugi, 1986). They communicate through various media such speech, , telephones, email, blogs, TV, art, hand gestures, facial expressions, body language, even social context (Lakoff & Johnson, 1999). This implies that theatre as an art form is also a method of communication, and theatre for development which uses drama to communicate specific messages to community members can be as a method of communication. Since people are more likely to be biased towards information that conform to their own beliefs, values and needs (Keyton, 2010), communication through

theatre for development is likely to be more successful. This is because theatre for development gives people the chance to communicate messages themselves in their own ways.

2.4.1 Significance of Communication

Communication permeates all spheres of human life because the communication process is employed in a variety of fields including these: sociology, psychology, policy making and governance, both personal and national development, promoting peace and unity and to enable good intercultural coexistence (London, 2007). Magano (2008) emphasized the need for communication by saying that information sharing as part of communication is very important in the sense that it could keep all members abreast of the progress in the projects taking place within the community. He added that in order to enhance teamwork and successful running of projects, communication is highly important (Magano, 2008). According to Centre Line Solutions Incorporated (2004), poor communication leads to team members not having the information needed in time when it is needed, issues of change do not get escalated and project reporting becomes sluggish. This no doubt shows how important communication planning is to project implementation; thus, the methods of communication in any community based work must be carefully scrutinized before it is utilized. Effective communication is crucial for effective desirable and sustainable results to be achieved. Undoubtedly, poor communication leads to chaos and uncertainty (Muavha, 2008). Commenting on the importance of communication, Pandey & Okazaki (2005) pointed out that community empowerment and communication facilitate sustainability, and the transparency of activities and

dissemination of knowledge and information promotes community participation in projects. The present study is thus concerned with the exploration of multilingual theatre to facilitate effective communication and sustain community participation through TfD in a multicultural community like Nima.

2.4.2 Elements of Communication

We communicate because the sender seeks to have some effect on the receiver. This could result in cognitive, affective and behavioural effect. Cognitive effect affects the intelligence of the receiver whereas affective effect affects the emotions of the receiver. The behavioral effect on the other hand affects the behavior or actions of the receiver, all as a result of communication.

To be able to understand fully the elements of communication, it would be of great importance to know the various models of communication. The conceptual model of communication used to explain human communication is referred to as models of communication. The models of communication developed are linear, interactional or transactional in nature. The first known scholar, who wrote about communication, though not directly, is Aristotle. In his famous book, *Rhetoric*, Aristotle called the study of communication as 'rhetoric' (he considers not only what is or was, but also what might be) and elaborated three elements within the process. According to him, the communication process comprises the speaker, a message and a listener. The person at the end of the communication process holds the key to whether or not communication takes place. In Aristotle's view point, communication is purposive and is based on the intention of affecting others. He also held the view that its effects can be evaluated and measured in terms of effect, and also in terms of the truth (Floyd-Lapp, 2014).

From his observations, later scholars developed a model of communication using the elements he mentioned. This is illustrated in the figure below. The model consists of four visible elements: speaker or receiver, speech or message, audience or receiver(s) and effect of communication. And, the context or occasion of the communication covers all the elements indicating that it has influence on other four elements.

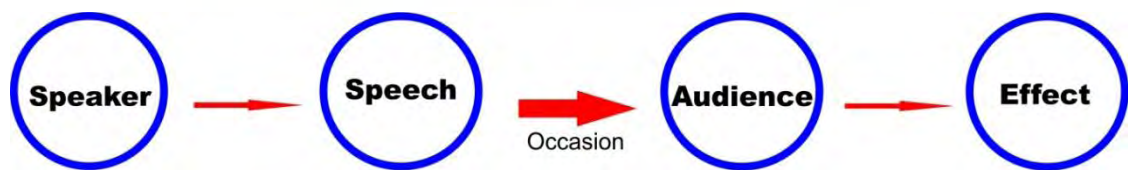


Figure 2.2: Aristotle's Model of Communication

The basic concept of communication was also developed by Shannon and Weaver (Al-Fedaghi, 2012) for Bell Laboratories. According to their model, which was linear, the communication process involved sending and receiving messages or transferring information from a sender to a receiver. The model therefore consists of three parts namely, sender, channel and receiver. This model was designed to mirror how radio and telephone technologies functioned. Communication therefore has the following elements according to Shannon and Weaver (Al-Fedaghi, 2012):

- a) The source of information which produces a message
- b) Channels through which messages are encoded into signals
- c) A receiver which decodes or reconstructs the message from the signal
- d) Where the message arrives (destination). This is illustrated graphically below:

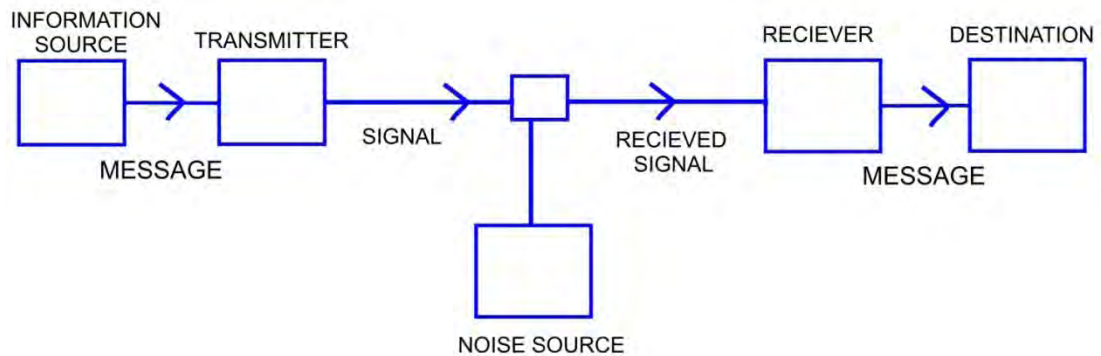


Figure 2.3: Shannon and Weaver's (Al-Fedaghi, 2012) model of communication

Contextually, development organizations and Tfd teams constitute the source of the development. The play or drama is the means of transmitting the information. Community members are the receivers of such information that is signaled through various languages. However, there were some issues identified with the Shannon and Weaver's model that led to the development of other models of communication. The issues identified included the following: how precisely the meaning of a message was conveyed, how effective was behavior affected by received meaning and how accurate the transmission of message was. Answering these questions led to the development of other models which included the Sender-Message-Channel-Receiver (SMCR) model by Schramm (1954), Transactional model by Barnland (2008), Constructionist model by Giffman (1959) and Lanham (2003).

According to the SMCR model, illustrated in Figure 2.2 below, the elements of communication include the type of information communicated (message), the medium used (channel), the destination (receiver, target, decoder and to whom the message is

intended. The model is interactional. The impact of a message had both a desired and an undesired effect. Communication includes act that confer knowledge and experience, give advice and commands and asks questions. The rules that guided communication according to SMCR model were:

- a) Syntactic: formal properties of signs and symbols
- b) Pragmatic: relationship between signs or expressions and their users
- c) Semantic: relationship between signs and symbols and what they represent

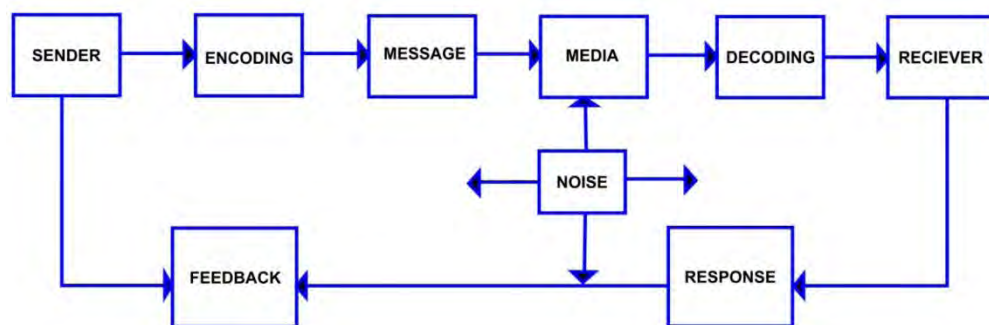


Figure 2.4: Schramm's SMCR Model of Communication

It would be easy to think as postulated in Schramm's model of communication that people who are visually impaired or those with auditory problem can also benefit from communication messages. This is why in Tfd specialists in special education should play a major role in making sure that people with special needs also can benefit from this model of communication. The Transactional model, as seen in Figure 2.3 below, is also based on the premise that individuals are engaged in simultaneously sending and receiving messages (a two-way system). Communication, according to this model, is viewed as a "conduit", that is, a passage in which information travels from

one individual to another. There exists also personal “filters” for both sender and receiver, and this may vary the intended meaning of a message. Filters are experiences of the communicators, which may either or not be shared. They include regional traditions, culture, gender, etc. Communication noise may also result in faulty content of message.

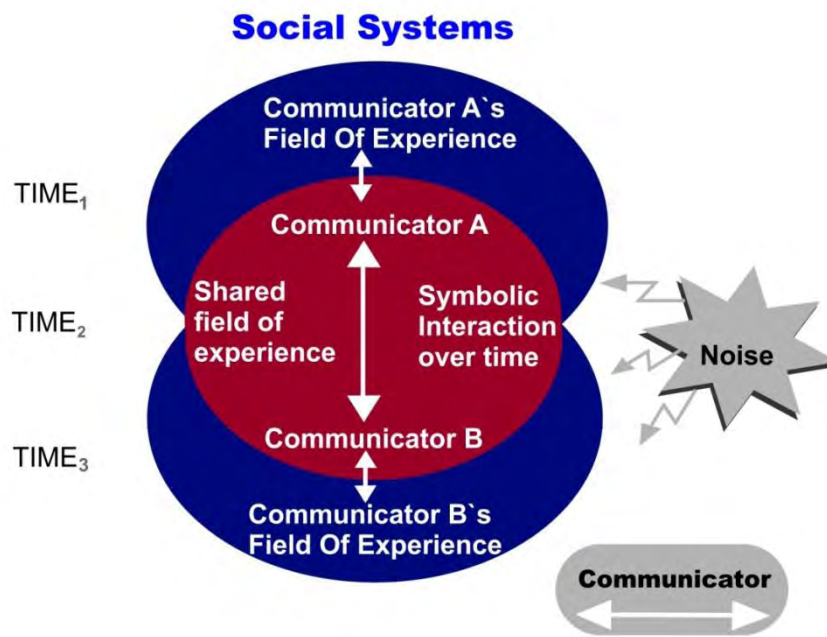


Figure 2.5: The Transactional Model

Here, as regards the transactional model, there are ground rules for transmitting development messages. First and foremost, the messages should be timely and they must focus on a particular development objective and experiences of community members, and they must be well organized-devoid of outside disturbances or noise. Deductively, TfD plays for developmental purposes should be well organized in serene environments.

The proponents of the Constructionist Model are of the view that the communication process in itself is the only message that exists. Therefore, the packaging cannot be separated from the social and historical context from which it arose. The substance of the communication process is in the style and performance. There are other models which explain the human communication process as discussed in the succeeding paragraphs.

2.4.3 Lasswell's Model of Communication

Harold Dwight Lasswell (1902-1978), an American political scientist, is the proponent of a famous question formula, which is otherwise called the Lasswell Formula of Communication. He stated that the most convenient and comprehensive way to describe an act of communication was to answer the questions of who, what, to whom, through what channel and with what effect?" The model, as illustrated below, is self-speaking of the process of communication which consists of five elements, namely, Communicator, Message, Medium, Receiver and Effect.

According to Joseph (2010), Lasswell conceived communication as a linear process which starts from communicator and ends at receiver with some effect. The major missing elements of this basic model are feedback and context of communication. However, this model is said to be highly helpful for organizing communication research as audience analysis, content analysis, control analysis, reception analysis and effect studies which are respectively represented by communicator, message, medium, receiver and effect. Audience analysis may look at the conduct of audiences at the performance, whereas context analysis could examine the likely factors affecting the perspectives shared in the performance. Reception analysis also relates to audiences

appreciation of the art of performance. It is basically about what the audiences make of the performance event and how it impacts them.

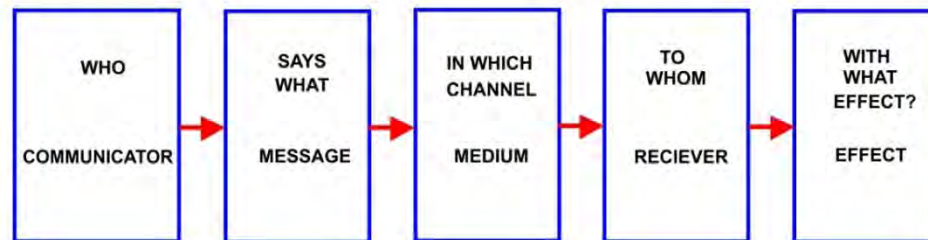


Figure 2.6: Lasswell's Model of Communication

(Source: www.managementstudyguide.com)

2.4.4 Helical Model of Communication

Velentzas and Broni (2014) explain the Helical Model of communication that it was proposed by Frank Dance in 1967. A helix is a smooth curve just like a spring which goes up and down in that fashion. Dance thought of the communication process in the model of helix. Dance's model emphasized the complexity of communication. He was interested in the evolutionary nature of the process of communication. According to him, once communication starts, it develops gradually according to time. This model disagrees with the traditional concepts of linearity and circularity in communication and stresses the helical spiral nature of the process. According to Dance, an earlier communication helps widen the nature and context of further communication. To him, communication has a very simple beginning and it widens as time and context permit.

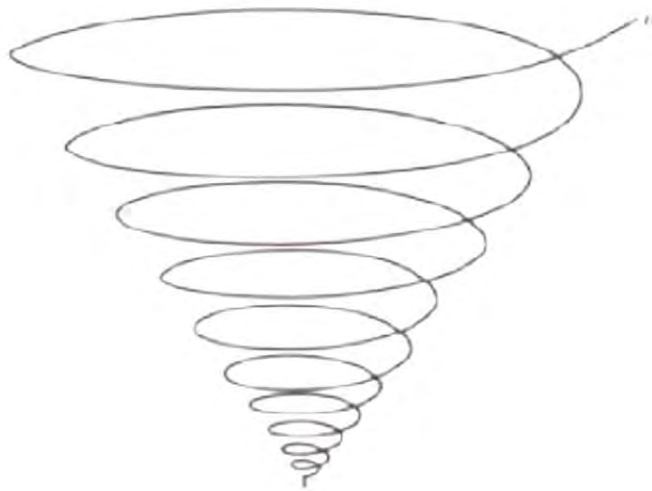


Figure 2.7: Dance's Helical Model of Communication

(Source: www.managementstudyguide.com)

In spite of the type, form or medium of communication, all communication processes are made up of three components, namely the sender of the message, the message itself and the receiver of the message (Velentzas & Broni, 2014). Thus, for any effective communication to take place, these elements must be in place. During communication, the sender of the message must share common a language or understanding. It therefore requires that the communicating parties share an area of communicative commonality (Velentzas & Broni, 2010). The communication process is thus complete once the receiver has understood the message of the sender (Hebb & Thompson, 1954). The medium through which a message is sent, the feedback of and the noise associated with sending the message are also important to the communication process. The various elements of communication are therefore explained below for a clearer understanding.

Sender

In the human communication process, a sender according to Campell (2005), is a person who methodically creates the message (an idea) intended to be sent to the receiver. The sender is also the primary source of sending a message. For example, a news reporter who constructs a story for publication is a sender or a source. Similarly, an actor in a theatrical performance is the sender of his message to his or her audience. A lot of factors, however, can influence the sender of a message. These factors may include, but not limited to social background, personality status, education, gender and so on. These factors may influence or affect the quality of the message that the sender creates. It is also the role of the sender to decide what is to be communicated, encode the message and then transmit the message to the receiver (Arlington, 2003). Encoding here means the process of putting an idea in such a way that a receiver understands it.

a) Receiver

According to Campell (2005), a receiver is the person to whom a message is intended by the sender. It is also about the one at the receiving end of the transmitted message. The receiver has three basic roles to play which are to receive the message, decode the message and respond to the message through feedback. Decoding is the process by which the receiver extracts a message from a sender and interprets it to attain full meaning and understanding.

b) Message

Any method, whether verbal or non-verbal, that makes sense to the receiver is the message. The message here is the actual understanding that has been transferred from the sender to the receiver. Transferring of a message happens in two ways namely,

verbal and non-verbal. Verbal messages are mainly composed of words and means either written or oral messages. For example, a lecture or a memo transferred from one department to another within a firm is linguistic- verbal and or written. Non-verbal messages are ones through which messages are transferred in other forms other than the verbal type (Arlington, 2003).

c) Channel

Channel simply means the medium through which a sender sends or transmits the message to the receiver. The human senses are the basic natural channels through which communication is transported. Communication itself is classified on the basis of five human channels which are natural and these are by touch or taste (tactile), smell (olfactory), through sound waves (audio) and through visual elements or properties. Humans in general have learnt to use technically developed media (like television, books, etc.) with the aid from one or more of these foregoing senses (Vivian, 2008). The sender uses one or more channels of communication to make communication effective. For example, a classroom setting where a teacher uses projector, gestures, and lectures simultaneously to ensure effectiveness in delivery is one good illustration of employing multiple channels in transporting messages.

d) Feedback

A message that is given back to the sender that shows that the earlier message has been received is called feedback (Arlington, 2003). For example, audience clapping for a musician's performance and also questions raised by students in a classroom for more clarification are forms of feedback. Feedback can be positive, negative, delayed or instant. Positive feedback include responses are favorable and desired such as

acceptance and applause from the recipients. Negative feedback on the other hand, produces unfavorable responses that may be unintended, telling a person that an attitude being displayed is inappropriate and is causing problems (Vivian, 2008). A negative feedback may point out that what someone is doing is poor and telling that person to redo or correct a performance. Moreover, a feedback that is received instantaneously from a receiver is immediate feedback while the one received at a later time is termed delayed feedback.

e) Noise

According to Fox & Coe (1998) noise is a communication barrier that distorts message during the communication process. Noise may originate in any of the components of communication such as the source, message, channel, context or receiver. Noise is present when there is difference between the message sent and received. Communication is not possible without noise, but its effects may be reduced through various methods such as using good grammar, clear voice, simple language, quality signal. Turow (2010) outlines the different types of noise depending on the nature and reasons of the distortion. These include the following:

- Communication error due to the psychological reasons.
- Language-related problems in communication.
- Contextual noise, where communication takes place in inappropriate time or place or a message is not conveyed well.
- Channel noise, which is related to medium communication barrier.

Regarding the Constructivist model, one is driven to the conclusion that the solution to developmental problem in a particular community should be jointly derived by TfD actors and community members. The second point of relevance in the general

picture is that the communication process should be seen as a social system of interrelated and interdependent parts (community members and Tfd crew).

2.4.5 Communication and Social Change

The idea of using communication as a tool for social change began with the works of Freire (1970), the Brazilian educator who pioneered the concept of communication as dialogue and that of participation for the purpose of creating cultural identity, trust, commitment, ownership and empowerment. The promotion of a development communication model based on a more democratic procedure rather than an autocratic or dictatorial approach, encouraging people to take charge of their own affairs is still ongoing and perhaps have soared with the rapid decentralization of authority as well as the availability of technologies that made communication better in the 1990s (Beltran, 1993a, 1993b; Fox & Coe, 1998).

There is convincing evidence to show that the process of social change (development in communities) cannot be achieved in the absence of effective and efficient communication systems. And this brings to the fore the choice of a medium (language) needed for a particular development intervention, particularly in a multiethnic community like Nima.

2.4.6 Communication and Language

Linguists often say that language and communication are not the same thing which is certainly clear as people can and do communicate without language. However, it would be wrong to underestimate the difference between the kinds of communication that can be accomplished with and without language (McGlone & Giles, 2011).

Language is a form of communication; also perceived by others as a tool for communication (Buhler, 1934). Winsa (2005) submits concerning language as follows:

Language is, without doubt, the most important instrument for transferring, developing and creating social capital. Language as a social phenomenon gives meaning, categorizes, filters, produces and develops common sense and understanding (p. 172).

From Sapir (1921), there is no denying the superlative role language plays in communication. Language is a purely human and non-instinctive method of communicating ideas, emotions and desire by means of voluntarily produced symbols.

Given the fact that this study looks at the use of language in theatre for development, the definitions above are resourceful. In theatre, language is used to communicate information, thus it is important that the language used is understood by the audience for effective communication to take place. Although some gestures used in theatre can be considered as a means of communication; the ability of gestures to solely lead to effective communication remains uncertain (Krauss and Chiu, 1998). Although some scholars have presented evidence that agree with *gestures as communication* perception (Cohen & Harrison, 1972; Graham & Argyle, 1975; Cohen, 1977; Rogers, 1978; Riseborough, 1981), others maintain the position that gestures have little or no conclusive impact on communication (Feyereisen, Van de Wiele, & Dubois, 1988; Krauss, Morel-Samuels, & Colasante, 1991; Krauss, Dushay, Chen & Bilous, 1995). This is what Kendon (1994) has had to say about *gestures as communication*. His submission is clear that gestures do play a part in communication and they do provide information to co-participants about the semantic content of the utterances, although there clearly is variation about when and how they do so. (p.192)

That notwithstanding, other researchers have a somewhat different opinion about the impact of gestures on communication (Feyereisen & Delannoy, 1991; Rime & Shiaratura, 1991; Krauss *et al.*, 1996). Whatever the differences in the opinions of scholars regarding the role and significance of languages, it is still the most useful tool for the development process. This is especially true in terms of Tfd.

2.4.7 Mass Communication

Mass Communication and *Mass Media* are two concepts that emerged in the early part of the twentieth century to describe the new social concept and a major characteristic of an upcoming advanced world whose foundation were industrialization and popular democracy (McQuail, 2010). The subject of mass communication is popular among many for the social sciences and comprises only an aspect of the field of the human communication arena (McQuail, 2010).

The concept of mass communication is that of communicating to a large, heterogeneous, assorted and anonymous audience. It is relatively large but it does not mean that the audience includes all members of the population. It is heterogeneous because the audience includes all types of people – the rich, the poor, farmers, bureaucrats, politicians and so on. The term ‘assorted’ means the audience is not necessarily limited to a particular geographical area. They may be scattered everywhere. ‘Anonymous’ means we cannot specifically identify a reader (Campell, 2005).

According to Turow (2010), in the traditional concept, mass communication is a component system made up of senders (the authors, reporters, producers or agencies)

who transmit messages (book content, the news reports, texts, visuals, images, sounds or advertisements) through mass media channels (books, newspapers, films, magazines, radio, television or the Internet) to a large group of receivers (readers, viewers, citizens or consumers) after the filtering of gatekeepers (editors, producers or media managers) with some chance for feedback (letters to editors, phone calls to news reporters, web-site postings or as audience members of talk shows or television discussions). The effect of this process may affect the formation of public opinion, acceptance of a particular cultural value and lingua franca, especially in a multilingual setting like Nima, setting the agenda for the society. In effect, the need to initiate and sustain participatory development processes (Dagron, 2009) through TfD in a multiethnic community like Nima is brought to attention to underscore the relevance of the present study in filling a gap in the research literature.

2.4.8 Development Communication

Communication is employed in all facets of life, in the corporate world, in projects, schools, the home and playgrounds. Communication is vital for human development (UNDP, 2011).The developmental sector is one which is not exempted from the use of effective communication. People involved in the use of development communication would most perhaps agree that the essence of development communication is the distribution of vital information that leads to common actions taken which consider the individual's stake in them (Servaes, 2002).

Development Communication (Moemeka, 1996) or Communication for Development (Barton, 2001) at different times has been referred to as the application of communication process to the process of development. It is believed that

development in the Third World countries have not progressed due to the undermining of effective communication between developers and the target. Communication is vital as it has the ability to make recipients of knowledge or ideologies implement the knowledge they receive. Development is therefore seen as knowledge-based. According to Burton (2001), application of information and knowledge is a new found wealth of the world today. People make great efforts to acquire information and knowledge in order to get the value they desire in human life. Burton (2001) buttresses the point submitting the following:

We live in 'information age' or 'information society'. The current fascination with communication, information, knowledge, discourse, the media, and computers... provides new ways of thinking about some of the central sociological questions of the last century (Burton, 2001: 434).

As clearly as Burton submits, the world is now flooded with information and the ease with which people access information has skyrocketed side by side the past years.

Communication is indispensable to participation, in the absence of effective communication; participation becomes problematic, which in turn leads to an autocratic approach in the development process rather than democratic, (Thyagarahan, 2002). Thus, the essence and influence of communication in developing the underprivileged has reached the cognizance of people globally including the United Nations organizations (UNDP, 2011). The role of communication in fuelling people to take charge of the own affairs is currently undisputable to the United Nations organizations (UNDP, 2011). This then gave rise to the many definitions of communication for development. The UN thus defined communication for development as follows:

Communication for development stresses the need to support two-way communication systems that enable dialogue and that allow communities to speak out, express their aspirations and concerns and participate in the decisions that relate to their development (UN General Assembly Resolutions, p. 51).

The UN's definition for communication emphasizes the role of dialogue in that communication would voice their grievances as well as participate in solving their problem.

Yet another definition by the Rome Consensus from the world congress on communication for development explains:

A social process based on dialogue using a broad range of tools and methods. It is also about seeking change at different levels, including listening, building trust, sharing knowledge and skills, building policies, debating and learning for sustained and meaningful change. It is not public relations or corporate communications (p. 23).

Not so different from the words of UN's definition, the Rome Consensus also emphasizes dialogue, which is a key concept running through both definitions. To Fraser & Restrepo-Estrada (1998) the progress and failures of most developmental projects are dependent on communication and participation.

The essence of Development communication was to create a metaphysical ambience that can accommodate productivity and economic growth. (Jayaweera & Munugama, 1987). Development communication therefore contextually became a medium through which development could be attained (Ngugi, 1986). It is an example of mechanisms of sustainable development because it refers to the planned use of strategies and processes of communication aimed at achieving development. These strategies and processes have changed over the years as experts in the field of

development communication now emphasize interactive and participatory processes, rather than the production and dissemination of information separate from the community processes. Writing on the efficacy of cultural performances, performance studies scholar, Jon Mckenzie (2001) notes that performance and engagement of social norms, as an ensemble of activities with the potential to uphold societal arrangements, or alternatively, change people and societies is essential. This implies that with community participation in multilingual theatre in Nima, people are more likely to bring on board their values which may help sustain the TfD process and the social change initiated in this participatory development process.

2.4.8.1 Evolution of Development Communication

Modernisation theory gave birth to development communication which became popular after World War II. The theory postulates that developing country methods need to be replaced such that they emulate the path already travelled by developed countries. The mass media became popular in revolutionizing the traditional communities into modern western societies (Srinivas & Steves, 2001). The potential of a top down approach of communication for change using the mass media was believed to be high by policy makers at the time (Fair, 1989, p. 145).

Meanwhile in the United States, a model with greater influence grew out of *diffusion studies*. According to the Diffusion Theory, there exists a series of stages involved in the uptake or rejection of new concepts (Valente & Roger, 1995). First they gain awareness, then alarmed, which is followed by the zeal to know more. Motivation then instigates the intent to act, then they experiment the concept after which their evaluation leads them to form decisions of either accepting or rejecting the new concept

(Rogers, 1995). However, diffusion was short lived as it was replaced by a more participatory approach in responses to critiques (Mckee, 1992). The resultant effect of a participatory approach is quite obvious. Rogers (1993) argues as below:

Participation becomes popular because it is a way of mobilizing the capacities and energies of people. The proposition is that the knowledge, experiences and skills of people are indispensable for the optimal functioning of a project or organization. The people are not objects but valuable subjects. They are the real experts in the local aspects of development programmes. Through participation education will become integrated into the structures of social process and daily activities of communities (p. 85).

Rogers (1993) is plain on the indispensable nature of participation of members of communities in projects that concern them. Thus from the late eighties to the late nineties, participatory development had taken over the modernization approach. In the 1987-1996 periods, the modernization model was overshadowed by participatory development. Because these theories were almost direct opposites, development process saw more of bottom-up model (Servaes, 2008). The involvement of the communities in the development process was seen as crucial given that the projects were to be carried out within these communities (UNESCO, 2007). Communication for development thus gave opportunity to inhabitants of a community to take charge of their own affairs and be part of their own development (UNESCO, 2007). Thus, the development communication concept later came to be recognized as a methodical employment of appropriate communication channels and approaches to amplify people's involvement in development and to inform, motivate and train rural folks, especially those at the grassroots level (Ngugi, 1986).

According to Moemeka (1994), the goals of development communication are to breed empathy, to motivate people to work to realize their aspirations, to empower the locals with the necessary skills, knowledge and reorient them to participate in their development and in the end contribute to the overall global advancement. It encourages participation at the various levels of development, from spotting of problems to the realization of solutions and the assessment of the project, giving every deserving person the opportunity to participate (Freire, 1972; Chambers, 1997; Kamlongera, 1987; 2005). Thus, through communication for development, development beneficiaries become not merely beneficiaries but drivers of projects that will change their underdeveloped status to become developed people in a sustained fashion (Freire, 1972; Chambers, 1997; Sen, 2001). The focus of the study then is to subject the situation with a multiethnic community like Nima to assessment through TFD communication in a multilingual manner.

This is what Gupta in Bertus *et al* (1991) opine on participation as a means of development communication:

First, it serves as a means to facilitate the implementation of external interventions. Second, it helps [communities] rural people to mediate in decision making and formulation of policies about external interventions and third, it is an end in itself to empower social groups to gain greater access and control over resources and decision making (p. 6).

The truism in the assertion cannot be over-emphasised, especially, when some external development organizations through exclusionary tactics tend to subdue and cheat local communities.

2.4.8.2 Barriers to Effective Development Communication

Adhikarya (1997) indicated that there appears to be at least two main problems which limit development communicators' effectiveness in contributing successfully to achieving development objectives. The first problem is related to the main tasks normally assigned to communication specialists. Most of them are expected to produce mainly publicity, public relations, and/or multi-media materials without much involvement at the information need assessment, communication strategy and planning, message positioning, treatment, and design, and/or multi-media mix selection processes. The second and more critical problem is their lack of a holistic, integrated, multi-disciplinary and inter-sectorial approach in analyzing communication problems as well as in designing and planning communication strategies in support of the broader development objectives or goals (Adhikarya, 1997). Conversely, and as opposed to these problems, theatre has been misconstrued as always used for the purpose of entertainment. But, there exist a number of theatres that have used drama to convey messages of religion, education, politics, economics and society (UNESCO, 2006). A typical example is using TfD for development purposes as has been done in a number of countries such as Uganda, since the mid-1980 (Dinesh, 2005). Similarly, the present study explores multilingualism in TfD communication in Nima to underscore the viability of multilingual theatre in a multiethnic development communication process.

Paulo Freire, who initially inspired TfD, had as his belief that oppressors persuaded people to think that the knowledge through life experience that they possess were irrelevant. People had to be structured to be aware and generate their own interest through a process he called "the pedagogy of the oppressed" (Freire, 1970). Augusto Boal, who was a student of Freire, was influenced to develop the *Theatre of the*

Oppressed which was a theatre “of, by and for the people, designed to help them learn ways of resisting oppression in our daily lives (Boal, 1982).

Yerima (2007) quoted Shakespeare that theatre is “a mirror for highlighting man’s humanity and a tool for understanding why man also finds it so easy to transgress the same humanity” (p. 84). People’s awareness of their ‘humanity,’ that is their frailties and societal ills, are clearly communicated in these theatres so they easily identify with the realities of life through the theatres. Richard William, who wrote the film *Nil by Mouth* said: “without art, authenticity does not mean much”. The story of the film was about Gray Oldman’s experience of alcohol and drug taking.

Strong emotions and resonance can be aroused when real life experiences are captured within a dramatic form which can yield powerful results such as attitudinal and behavioural changes (Somers, 2008). A clear example is the survey and a theatre presentation conducted among those displaced and remained in the Nawagene area in Mozambique between 1975 and 1992, after the Civil war. This dual approach yielded remarkable results such that, while the Social Survey raised the issues of lack of social services (potable water, and accessible health centers), the theatre presentation revealed more delicate concerns of social-relationship and social inhibitors of development (Scott-Danter, 1990). Theatre as a tool for social change and development has certain positive attributes that are worth exploring, specifically in multiethnic communities like Nima, Accra, Ghana. Hence the significance of the current study in assessing the suitability of multilingual theatre in such a process.

a) Mutual Understanding and Reconciliation

When stories are narrated from the perspective of a particular character, or when audience participate in acting out characters, there is the bridging of understanding among community members by providing insight into the view point of others (Kasoma, 1974). This therefore promotes mutual understanding and tolerance by allowing the audience or actors to experience different perspectives or roles. Empathy is enhanced, for that matter, through theatre (Akashoro, Kayode, & Husseini, 2010). In Lebanon, for instance, a forum theatre was incorporated into a conflict transformation framework in order to build relationships between conflicting parties by employing its capacity to relate, experience and understand by means of bodily interactions, with and without words (Reich, 2012)

b) Therapy

By watching or participating in a play that is highly connected to one's memory or personal story, Somers (2000) says one can re-categorize and re-establish meanings from a complex, reflexive relationship between dramatic experience and personal identity. This might possess therapeutic effect. Scott-Danter (1990) reports that people find telling their stories surprisingly therapeutic. People who feel embarrassed to share the issues they are experiencing may watch a story which will enable them identify with, recognize and understand their predicament and this may be enough to alleviate pain and fight isolation (Dinesh, 2005). For instance, Scott-Danter (1990) tells of a story of an ex-detainee who helped in a play organized in the village of Kibingo in Uganda, about people seeking asylum in Oxford in 1997. The play invited old people without families to retell memorable events of their lives which served as therapy and a generational linkage.

c) Participation

Theatre is a two-way medium for communicating information because it invites audiences to participate in the act (Kasoma, 1974). Play back or Forum theatre, for example, transforms the audience into actors and creators of the drama. Audience who actively engage themselves, are encouraged to critically reflect on, challenge and change the course of the play and try out different solutions. A number of development projects have relied on theatre as a research tool for engaging the community to rally and support development activities (Kalmongera, 2005). An example is the Primary Health Care (PHC) system in Malawi, which works together with the Chancellor College Theatre for Development team. The objective of this work was to probe, stimulate and tease out ideas from the community through a technique known as “opening up the play.” This involves asking direct questions to the audience at critical moments in the story line in the play. In that way, their story lines are incorporated into the plot of the play.

d) Imagination

An examination of the literature reveals that transitional space for social change is created through the interactive theatres, as one can experiment safely on different roles and test out new ways of behavior before using them in real life. Presumably, this exercise encourages people to find their own creative solution to a problem, which could be incorporated into local culture or conditions rather than looking for interventions from outside forces. Theatre can help people to think more about the best interventions from outside that can be innovated and channeled to suit local settings (Dinesh, 2005).

One stands to reason that theatre as a tool for social change is able to reach a wide range of audience due to the combination physical expression, oral communication, music and dance. The interest of a great number of people is captured and maintained over a long period of time (UNESCO, 2006). The scope of audience that theatre is able to reach is wide because it is relatively cheaper and predominantly oral. The audience may include the poorest groups in society and classes of those who have been neglected in development activities due to illiteracy and their use of one language. Theatre also has as an advantage the ability to adapt to local realities, making it flexible to be performed anywhere, at anytime, with any content. It can be brought to the doorsteps of the marginalized and the poor in a language and stories relevant to them. Cooperation is created through the collective experience of creating something together. Mutual inspirations or peer learning is created rather than the top-down one-way approach of communicating. The meaning conveyed by theatre lies in the interpretation of the audience and resonance without imposition. Social connections are built, and this strengthens the unity amongst community members towards a common vision (Ho, 2012). These are all ingredients which are necessary for bringing about social change. This makes theatre an appropriate tool for social change.

Notwithstanding the power of theatre, it is faced with a number of challenges as a tool for social change. Funding agencies might see theatre as not relevant compared to other development projects. For instance, lack of funding was cited as major obstacle in theatre groups in refugee camps in Northern Uganda (Dinesh, 2005). Lack of rigorous, but accessible documentation and metrics for impact, was also a hindrance to multiple funders of arts for change work (Korza & Bacon, 2010).

2.5 Theatre as a Means of Communication

The potential of art as a tool to communicate ideas, to teach and educate, to engage people and to empower them is extremely high. Theatre is undoubtedly a communication tool given its status as one of the four major art forms including literature, painting and music (Thyagarajan, 2002). It is also one of the oldest forms of effective communication globally (Manukonda, 2013). Development theatres for development communication have been employed in countries like Afghanistan, Pakistan, Bangladesh, Sri Lanka, Myanmar and African nations (Manukonda, 2013). Thyagarajan (2002) points out the reason for theatre as being one of the best options for communication. He says the following:

Theatre is indigenous and traditional to most cultures in the developing world, originating amongst rural masses initially and then evolving in both rural and urban areas. It is therefore part of the community, arising from within the community, and so can be used to express [the] ideas, hopes and visions of the members of the community because it belongs to the community (p. 13).

The above words are indicative of the reality that theatre is as universal as it is indigenous to all people. Particularly in rural settings, it can be said without any doubt that theatre is useful for communicating development messages. For example, developmental messages relating to hygiene, environmental degradation and maternal care can easily be transmitted through theatre.

2.6 Theatre as a Form of Community Sustainable Development

There is no doubt that sustainable development is now the fashionable word and in much of the world of international development today. As an idea, sustainable development was first formally espoused in 1910 in the World Conservation Strategy (WCS), produced by the International Union for the Conservation of Nature and the United Nations Environment Programme (UNEP) (Brown, 1992).

Brown (1992) posits, that all manner of political leaders have talked about sustainable development and reams paper have been published on the subject. He believes that, despite the range of meanings attributed to the concept, it is important not to dismiss it as a fashionable yet vacuous fad. The very fact of the wide appeal of the concept means that it has had important implication for the direction that development efforts have taken, and for the programme of work on the environment currently gathering momentum in the development community, as well as national and local level. He defines sustainable development by adopting the Brundtland Report as prepared by the World Commission on Environment and Development (WCED). It states that, 'development that meets the needs of the present without compromising the ability of future generations to meet their own needs' (WCED, 1987).

This definition leaves a good deal of room to manoeuvre: it does not specify whose model of development should be followed, nor will determine the economic, social or biological needs of the present or of future generations. Implicit in the definition are however, two issues that are fundamentally tied to the process of sustainable management of the earth's resources namely;

1. The basic needs of humanity (food, clothing, shelter and jobs) must be met. This involves, first of all, paying attention to the largely unmet needs of the world's poor, which should be given overriding priority; and
2. The limits to development are not absolute but are imposed by present state of technology and social organization and by their impacts upon environmental resources and upon the biosphere's ability to absorb the effect of human activities. The implication here is that both technology and social organization can be managed and improved to make way for a new era of economic growth and development. It is therefore argued that, 'sustainable development is not a fixed state but a process of change in which the exploitation of resources, the direction of investments, the orientation of technological development, and institutional change are all in harmony and enhance both current and future potential to meet needs and aspirations.

Sustainable development as discussed previously requires the active participation of the people; the beneficiaries themselves, in the design and implementation of activities intended to improve their welfare. The application of this concept stresses the essence of local participation. In this respect, empowerment of the grassroots or local people has emerged as one of the major lessons from the last two decades from development work in the Third World. It is about the empowerment of people to take increasing charge of their own development in terms of combining with a clear knowledge of environmental constraints and of requirements to meet basic needs.

It must now be obvious that the concept of sustainability is broader than sustainability of the natural resource base. It is also broader than economic

sustainability. This moves on the other element of sustainability, namely that development must be socially sustainable. It must increase people's control over their lives and maintain and strengthen community identity. In other words, sustainable development is something people do for themselves. It is something done with people, not for them and this should reflect in participatory development processes like TFD communication.

Sustainable development may be said to be a process of change in which the exploitation of resources, the direction of investments, the orientation of technological development, institutional change are all in harmony, and enhance both current and future potential to meet needs and aspiration. It is the development that meets the needs of present generations without compromising the ability of future generations to meet their own needs. It is also a development data that is sustainable in physical and could be theoretically be pursued evenly in a rigid social and political setting

Sustainable development implies the right to improvement and advancement of economic, social, cultural and political conditions. Improvement of in the quality of life and the implementation of change that ensures every person has a life of dignity; or life in a society that respects and helps realize all human rights. These changes must include the eradication and alleviation of widespread conditions of poverty, unemployment, and equitable social conditions. Sustainable development ensures the well-being of the human person by integrating social development, economic development, and environmental conservation and protection (Snowbal, 2008.)

This implies that the basic needs of the human being are met through the implementation and realization of human rights. Basic needs include access to

education, health services, food, housing, employment, and the fair distribution of income. Social development promotes democracy to bring about the participation of the public in determining policy, as well as creating an environment for accountable governance. Snowball (2008) opines that social development works to empower the poor to expand their use of available resources in order meet their own needs, and change their own lives. Special attention is paid to ensure equitable treatment of women, children, people of indigenous cultures, people with disabilities, and all members of populations considered most vulnerable to the conditions of poverty.

However economic development expands the availability of work and the ability of individuals to secure an income to support themselves and their families. Economic development includes industry, sustainable agriculture, as well as integration and full participation in the global economy. Social and economic developments reinforce and are dependent on one another for full realization (Henrich et al., 2005). According to Bowles (1998), it is impossible to separate the well-being of the human person from the well-being of the earth. Therefore truly sustainable development places just as much importance on the protection of the earth and the earth's resources. International documents that include the environmental aspect of development affirm and reaffirm that "human beings are at the centre of concern for sustainable development. They are entitled to a healthy and productive life in harmony with nature... (p. 5)" As the goal of sustainable development is to permanently improve the living conditions of human beings, social and economic developments must be carried out in a way that is environmentally and ecologically sound; ensuring the continual rejuvenation and availability of natural resources for future generations (Tabellini, 2008). Bowles (1998) notes that active participation in sustainable development ensures

that those who are affected by the changes are the ones determining the changes. The result is the enjoyment and sharing of the benefits and products generated by the change. Participation is not exclusive, ensuring equitable input, self-determination and empowerment of both genders and all races and cultural groups.

According to Posner (1997), Africa is nourished by its rich history, as well as the amazing tapestry of its vibrant culture. ‘We do not sing or dance our Africanness’. We do not write books about it. Just as a zebra does not shout about its colors, we simply live our various identities. Culture is not merely about what we do: it is first and foremost about who we are, where we were and what we hope to become. If nations can be said to have souls, culture is a window into that soul, albeit an imperfect one. Festival as a cultural trait aims at promoting our regional socio-cultural integration through arts and culture and also provides a platform to showcase culture as a primary driver of integration and sustainable development. This Festival will therefore strive to give local, regional and international visibility to the faceless men and women who tirelessly work to entertain, as well as educate the world on the importance and central role-played by art and crafts towards poverty eradication (Posner, 1997).

Indeed, the drums, poems, dances, beads, cloth, needles and cotton we share are not only aimed at social cohesion, although they do that very well. They have the potential to be a key component of our arsenal in the fight against poverty in Africa (Bisin & Verdier, 2008).

Development is not measured in terms or by the standards of economic growth only as many consider it to be. In its simplest terms, it is the “progress and betterment of human conditions” Awedoba (2005). This means that a government can provide the

best social amenities, security and shelter among others but if the government does not provide enough for the betterment of the entire citizenry then there will be a problem. This brings to the fore the bases for development, which is the human factor. Often governments have been in the haste to develop places but in so doing relegate to the background other sectors of the society. Awedoba (2005) suggests that “the individual should not be ignored in the haste to develop”. He argues that in the course of development, there is the greatest need to pause and reflect if indeed whatever is being done can bring any positive effect on the people whose development we seek.

In the opinion of Ansu-Kyeremeh (1997), development should relate to improving the life situation of the individual or a community. He goes on to stress that, actions, activities, and amenities related to development are, therefore, to be designed to meet the people’s needs while improving ways in which they organize their lives. Ansu-Kyeremeh strongly believes that, improvement is to be measured in terms of quality of life and not simply in Gross National Product (GNP) numbers. He concludes that, what matters in the case of the rural communities then is their ability to identify, transform, and utilize resources available to them to improve upon their living conditions; and not necessarily a nation directing all its efforts toward achieving high GNP scores.

Similarly, Wolfgang (1999) attempts to explain development in metaphorical terms and states that;” development describes a process through which the potentialities of an object or organism are released, until it reaches its natural, complete, full-fledged form. Hence the use of the term to explain the natural growth” He continues to say that, “development was frustrated whenever the plant or the animal failed to fulfill its genetic programme, or substituted for it, another. This is the point which Awedoba (2005)

stresses so much. When there is an impediment in the best standard of living for a people or an individual, then we say development has no taking place. This is because development must provide for the individual of the community with high esteem.

Judging from the various definitions, development is said to have occurred when there is positive change in the form, shape and size, ideology, principle, beliefs, relationships of an individual or a people. This positive change is caused by a gradual systematic and schematic procedure which could also be referred to as development.

Where there is no development, there is rot and chaos. Development occurs when the need for a better and comfortable life increases. It therefore emanates from building on what is already in existence.

2.7 Theatre for Development in Ghana

Debrunner (1967) recalled that for over four hundred years, the African continent has witnessed a lot of foreign interactions which could be described as either interventions or intrusions. In the history books, Africa has been, more often than not, been subjected to oppression, exploitation and suppression. Notwithstanding, these interactions have not always been destructive. There are some positive sides worth noting. Africa has enjoyed some benefits from her interactions with the other continents. The West African sub-region has benefited from Arabian merchants. Ghana in particular has benefited and continues to benefit from European missionaries with the introduction of formal education. Formal education taught the Gold Coast to be literate in the English language and later Ghanaian languages (Debrunner, 1967). The European missionaries dismissed the essence of *Africanism*. They managed to inculcate

into the Africans the perception that most things African are “heathen” and managed to create a system of oppression and subtle missionary and educative campaigns. These were translated into the trans-Atlantic Slave Trade where there was a mass transportation of people from the African continent, used as labourers, into the “Newfoundlands”. To Ghana, the British administration is most significant in the dominance and their influence is still being felt as far as today.

Ghanaian natives began living the way of life of the British through their speech, dressing and thinking. The minority literate and majority illiterate classes emerged. The literate ruled the illiterate. It was the literate who made policies without consulting the masses for which those policies were intended to target. After Ghana attained independence in 1957, the masses, with their great expectation of an end to a long period of oppression from the colonial masters, were disappointed to see the replacement of the colonial system with a new form of oppression known as neo-colonialism. A number of artistic works registered their surprise at the phenomenon. Such works include those of Ayi Kwei Armah, Ngugi wa Thiong’O, Mahammed Ben Abdallah, Kofi Anyidoho and Wole Soyinka. The feeling of disappointment soon led to a number of military coups that resulted in instability in the economy. The military administration was also characterized by a philosophy commonly known as “obey before complain”, as decisions were imposed on the masses and people were expected to obey all orders from the military without complaints.

It has emerged from the argument of some scholars that the failure to reach intended national development goals in a sense contributed to the process of democratization as against military rule. Ghana then transitioned into constitutional rule and has since been making efforts to bridge the development gap with democratic

policies with the people's involvement. The artistic world took a leap in the quest for development through a participatory genre of theatre, hence, theatre for development (TfD). Theatre for development is a new development paradigm especially in the developing world where the key approaches to development have been import substitution, loan acquisition and agricultural, industrial and human capital development. However, the medium of TfD is language and the choice of language has often been regarded as a continuous issue. TfD was introduced into the Ghanaian society in the 1980's to help with development and enhance the involvement of the masses in the vertical communication (Arkhurst & Agbenyegah, 2000).

Implicitly, TfD has operated on behalf of the masses to help bridge the gap, and to ensure that the means to development is sustainable. TfD was at its experimental stage during the 1980's. It could be very instrumental in bridging the gap and ensuring that development communication are rather made horizontal than in vertical consultation with the masses.

The argument of Arkhurst & Agbenyegah (2000) echoes Mlama (1991) that before the colonial era, Ghana had artistic features which were expressed through oral literature, storytelling, masquerade, sculpture, music, dance and theatre. Theatre in Ghana differs from that of the European by being a synthesis of all performing arts, without categorising them. Non-Africans find it difficult to appreciate the existence of theatre in Africa as they often dismiss each performance as a mere ritual. Theatre was present at a number of social gatherings such as festivals, durbars, and communal celebrations. The tradition of storytelling was profound and was at its peak in the nights (Mlama, 1991). Theatre was identified with development oriented programmes which

were fundamental activities of the society which spanned education, consultative gatherings and communal activities.

African indigenous theatrical forms were disregarded with the introduction of formal education into Ghana. Literary drama dominated the elitist society and there was the commercialization of the art. The English language dominated the literary forms and the masses which were predominantly illiterate could not relate well with the art. Dramatic literature was also strengthened with the introduction of formal theatre as most performances were scripted plays. This formalization led to the introduction of African issues into Western forms and the adaptation of Western plays in Ghana in the 1980's as there was the emergence of a new wave that sought to establish the African identity. This was championed by Efua Sutherland, Ama Atta Aidoo, Asiedu Yirenkyi, Martin Owusu and Mohammed Ben Abdallah. *Abibigro*, the evolution of a total African theatre concept, was set in motion by Abdallah, and this signified the strengthening of the people's form and the presentation to them to match their interests.

An attempt was made at restoring the declining patronage of festivals, durbars and other theatrical sessions through tourism. It was in this same period that Sandy Arkhurst, who temporarily stayed in Nigeria, introduced Tfd in Ghana after his studies in Amadu Bello University in Nigeria. It was the hope of Tfd to identify what was indigenous, and traditional, and to build it up through democratization to ensure development. In Tfd, the masses could design their message, re-present it and hold discussions based on the presentation made. A community-based program known as *Anansegro* (literally meaning spider play), was experimented, which was not like the concert party form, was focused on one community with less emphasis on entertainment.

A two-week Theatre for Development workshop was organized by Creative Dramatics in 1988 with the objective of equipping participants with techniques, approaches and methodology for using community based theatre to highlight communal problems and solving them. Tfd for that matter was tested three times in four targeted communities namely, Kisseman, Maamobi, Okponglo and Madina. The goals of finding the most effective ways gathering of information from reluctant or suspicious community, using folk art forms and unearthing the potential of Tfd in bringing to the fore and unearthing immense potential of Tfd in exposing communal problems. The School of Performing Arts from the University of Ghana under the supervision of Arkhurst began its careful walk into community lives. Since then the practice of Tfd has journeyed around the country as far up as the Upper East and Upper West Regions. The movement through space in Ghana seems to be more vertical than horizontal as the practice has rarely travelled the eastern and western corners of the country. Notwithstanding, Tfd has crossed many backgrounds. Tfd has been witnessed by urban and rural centers, farming, fishing, and multi-occupational communities; and different subject matters were addressed in these communities. It is worthy to note that a number of Non-Governmental organizations have tried to appropriate the effectiveness of the form while these may not have been felt in the academia.

2.8 Challenges Confronting Theatre for Development

Theatre for development projects conducted globally are constrained in varied ways. One of such challenges border on the use of language(s) in relation to the culture of the target community. Kasoma (1974) notes that theatre groups already face the challenge of translating stories into languages and to ensure compatibility. Agreeably,

the language used should be clear and detailed enough for one to understand the underlying messages while it should be delicate enough not to be perceived as protesting against those in power. To this end, the Ghanaian situation, particularly, the Tfd experience in the community of Nima offers an opportunity to explore and interrogate such a phenomenon.

Cursory observation of the Ghanaian situation in Nima shows that the languages employed in Tfd projects appear not able to either convey the messages or yield the participation needed, as some members of the community are linguistic minorities whose languages are less utilised and may not identify with the Tfd language. Consequently, this would have implications on the extent to which the projects in question, perhaps, could succeed in communicating effectively to raise the needed awareness. The need to give more attention to the language factor in Tfd, especially, in multi-lingual contexts like Nima, in Ghana, cannot be overemphasised.

Two cases are worth pointing out in this regard. First, the Universal Declaration of Linguistic Rights of Barcelona (UNESCO, 1996), stated that “overall principles must be found so as to guarantee the promotion and respect of all languages and their social use in public and private” (as cited in Musau, 2004, p. 59). Secondly, and more relevant to Africa, is the Asmara Declaration on African Languages and Literatures, which articulates many things relating to languages and literature. However, the interest of the present study is the linking of the use of African languages to effective and rapid development of science and technology (Asmara Declaration, 2000) and in development communication processes like Tfd.

Admittedly, it is also very difficult to verify the actual impact of theatre in effecting social change as similar experiences with other factors can yield different

responses under different circumstances and direct causal-relationship. Theatre, just like any other advocacy campaign, in itself is not a soul resolution maker, but it contributes to the action taken to effect social change. In that sense, Dinesh (2005) observes that the use of the theatrical process in TfD is the first important step that potentially triggers the awareness of people, leading to change in attitudes and mentality.

The 2005 Paris Declaration calls for donors to base their support on partner countries' development strategies, institutions and procedures thus requiring changes in the ways in which aid organizations operate. Dinesh (2005) reviews the difficulties faced by Non-Government Organizations (NGOs) in moving aside to let local communities or governments take control and outline the different skill sets needed for NGO field staff and management including new knowledge of recipient government systems. He calls for NGOs and other donor staff to master recipient government legislation and planning so they can enable inclusive, democratic governance at local levels.

As Dinesh (2005) shows, participation takes time, additional resources, and additional skills. It also requires a change of donor and recipient administrative culture. In today's heightened concern for short term cost effectiveness and/or value for money, participatory approaches which take time could be considered cost-ineffective. Donor agencies and recipients need to recognize that building trust and enabling partnerships require new skills and time. These are attributes that as yet most donors and recipient organizations do not have.

Reflection on one's practice and subsequent willingness to change and develop new styles can be a long process, as well as there must also be a genuine desire to

support social change. Participatory theatre may also be seen as risky because power is given to non-professionals (the community) to lead the process. The time and process that is taken on a project impacts the success of participatory theatre (Adams & Goldbard, 2001). Theatre projects need a lot of time, and frequently a large number of people are involved. Therefore, they are relatively expensive (Boeren, 1992). How long will be needed or the time a community can commit will often be underestimated by development bodies and even practitioners. A fundamental element of participatory theatre is that it focuses on process over product (Conrad, 2004). It is not just about creating a theatre piece but instead about the process in which the community comes about the theatre piece and it is important this is not rushed (Adams & Goldbard, 2001). The stronger the relationship built between a group and facilitator, and the more training and time to explore the topic in relation to the community, the greater success the project will have. It is only with time and focus on process that communities can find their own ways to create change. A cause for concern in participatory theatre is where the name is used with little substantive participation in practice. Participatory theatre has become a buzz tool that development agencies, governments and theatre groups are using more and more, but often not including some of the core elements of participatory practice.

Okagbu (1998) found in Ghana that government representatives actively highlighted the importance of theatre for development's participatory processes but in reality, put a stop to projects that supported these processes due to the fear that it may not validate existing authority. Harding (1998) found in Uganda that many government and non-government agencies on the surface embraced theatre for development and participatory processes, especially within HIV/AIDS programmes. Yet, in reality, these organizations focused on processes and results capable of being measured in terms of

quantifiable data such as number of performances, number of spectators, number of participants, as opposed to the process, quality of participation and the actual impact of the project. Many of the projects that have not been actively participatory but put themselves under the banner of participatory theatre or theatre for development can be characterized as didactic theatre where messages are put across to audiences, often by performers who are not from the community, with no discussion, debate or community participation. Chamberlain, Chillery and Ogolin (1995) found in the past that many of the dramas produced in Kenya for HIV/AIDS work consistently assumed a non-participatory lecturing approach, which was unsuccessful at attracting and sustaining audiences' and participants' interest.

In theory, participatory theatre is led by the community, yet in reality it is often initiated by outside agencies with their own agenda of how and what they want the theatre projects to achieve. This in turn has the potential to impact on the ability of the project to be participatory and for communities to bring about their own sustainable change (Malamah-Thomas, 1986; Prentki, 1998; Bengé & Kiguki, 2000). Kerr (1991) argues that within this tightly controlled (by international agencies) creative matrix it is difficult for village based drama groups or theatre workers from outside to explore existing linkages between rural underdevelopment and the political, economic and social structures that perpetuate it.

Another constraint for Tfd practitioners is that there are limited amount of job opportunities within the field. Often, participatory theatre practitioner positions are limited to volunteer wages, done for the sheer love of the job, or are part of research. Because of this, knowledge that is developed through projects is often lost or not fed back into the communities, to development of academia, and people are often not able to stay in the field for long because of financial constraints.

2.9 The Arts as Asset for cultural and Economic Growth

In his view, Mitchell (1993) underscores that the Creative and new media industries are growing in number and playing increasingly prominent economic and social roles. The market value of products is increasingly determined by a product's uniqueness, performance, and aesthetic appeal, making creativity a critical competitive advantage to a wide array of industries.

In this environment, a state's arts and cultural resources can be economic assets. The arts and cultural industries provide jobs, attract investments, and stimulate local economies through tourism, consumer purchases, and tax revenue. Perhaps more significantly, they also prepare workers to participate in the contemporary workforce, create communities with high appeal to residents, businesses, and tourists, and contribute to the economic success of other sectors (O'Hagan, & Harvey, 2000).

To Prayaga, Rolfe and Sinden (2006) economies are defined in a variety of ways, depending on the composition and character of businesses, nonprofits, individuals, and venues that exist in any given area. The creative economy may include human, organizational, and physical assets. It also includes many types of cultural institutions, artistic disciplines, and business pursuits. Industries that comprise the arts and culture sector may include advertising, architecture, the art and antiques market, crafts, design, fashion, film, digital media, television, radio, music, software and computer games, the performing arts, publishing, graphic arts, and cultural Tourism (Tohmo, 2005).

According to Waterman (1998) the arts are an important complement to community development. They provide an enhanced quality of life, enrich local amenities, and play an important role in attracting young professionals to an area.

The arts and culture within an area play an important role in attracting these professionals. To Barlow and Shibli (2007), a thriving cultural scene helps attract visitors who not only spend their money on the events themselves, but also contribute to local economies by dining in restaurants, lodging in hotels, and purchasing gifts and services in the community. A recent study on the drivers of tourist spending found that tourist expenditures correlate directly with the number of arts and design workers employed in a region.

According to Geertz (1973), cultural goods if properly packaged and marketed could play an important role in creating a niche for African societies in the emerging global economic system. For this to happen it is necessary to establish the extent of the creativity of African society and the possibility of transforming them into tradable commodities (Paleo & Wijnberg, 2008). There is no doubt that many aspects of African culture, particularly in the area of dance, music and arts have influenced active industries around the world. According to Quinn (2006) African creativity is however beyond culture. The creativity of the African people manifests itself outside narrow cultural areas. This has to be investigated and areas of comparative advantage established. African ingenuity in designs, textiles and even science and technology can be a source of economic growth, employment generation and wealth creation.

Favero (2007) states that, the African believes that it can contribute to world civilization through its creativity and richness of her cultural industries. Major challenges of leadership in these countries have been the ability to mobilize the creativity of their people and harness them for growth and development. Globally the concept of the creative economy is recent and is still evolving. There is however a consensus that creative assets can generate economic growth, job creation and export

earnings. In an export driven environment the role of creative assets have been acknowledged as growing in importance. Creative assets have been shown not only to promote economic growth and trade but also social inclusion, cultural diversity and human development.

According to Oakes (2003) creative industries are often marginalized in Africa and are seen to have little impact on developmental issues. The increasing realization that they have a critical role to play has stimulated interest in their potential contribution to African economies. It is expected that they can contribute to the issues of poverty eradication, rural and urban development and community livelihoods. If effectively developed they would enhance growth domestic product (GDP) growth, increase employment and expand export earnings.

Development concerns are in the front burner of most African countries. There is a global consensus that development of the least developed countries should be of global concern and that developed countries should commit resources towards addressing this problem. The world's attention on development in most of these countries has resulted in financial aid to most of them. The result has been mixed. The majority of Africans live in rural areas, characterized by poverty and subsistence agriculture on which they depend for their livelihood.

Jone and Munday (2004) postulate that in most developed countries the creative economy is leading economic growth, employment and trade. This is as a result of the transformations that have taken place over a long time. The condition for such a growth has been established and policies to encourage it have been put in place. Different countries have shown different rate of growth of creative industries and areas of comparative advantage have varied. Countries are beginning to encourage creative

cities to revitalizing socio-economic growth and generating employment in urban post-industrial areas.

Despite these advances in the creative sectors developing countries are not yet able to harness their creative capacities for development. Africa, for example, accounted for less than 1% of world trade in creative products in 2000-2005. This reflects the low level of creative activities and also the low level of industrial activities. This is clearly a reflection of a combination of domestic policy weakness and obstacles at global level.

Domestically, policies are needed to enhance production capacities that could drive the production of exportable creative goods and services. Manufacturing is desirable and desired. There has always been fabrication of agricultural or other raw materials in every country, even in the most primitive days. Developing countries must make all the effort required to move across the threshold of industrialization. Various countries crossed these thresholds at different point of their history. Different circumstances drove and determined the speed with which they crossed the threshold (Martin, 2008)

Mitchell (1993) in his work on the above declares that, culture is a sector of activity, through tangible and intangible heritage, creative industries and various forms of artistic expressions; culture is a powerful contributor to economic development, social stability and environmental protection. As a repository of knowledge, meanings and values that permeate all aspects of our lives, culture also defines the way human beings live and interact both at local and global scales. A source of identity, innovation and creativity, a set of distinctive spiritual and material, intellectual and emotional

features of a society or a social group. It has a complex web of meanings, relationships, beliefs, and values that frames people's relationship to the world.

It is acquired through the process of cultivation and improvement of the individual, especially by means of education. When culture is neglected, it is easily lost or destroyed. Some aspects of culture crucial to development and social practices include language, religion, education, family planning practices, decision-making systems, and institutional processes. Practices and processes of inhabitation rooted in local knowledge, accumulated over time, including practices, knowledge and technology of farming, nutrition, health, childbirth, building materials, natural resource use, and environmental management.

Traditional livelihoods related to cultural forms and local practices whose skills and knowledge may be passed on from generation to generation Distinctive cultural forms and artistic expressions including buildings and architecture, literature, art, dance, music, crafts, storytelling, and films. Global ethics that celebrate cultural pluralism and dialogue while promoting human rights, equality for all individuals and groups including gender equality, and democracy. Nurturing and safeguarding of the distinctive cultural forms as well as the processes of their production.

Culture is precisely the medium through which individuals express their ability to fulfill themselves and is therefore an integral part of development. Endemic poverty the financial crisis rapid urbanization and environmental degradation have rendered people all the more vulnerable to change and to the impacts of natural disasters and have led to the progressive loss of local cultures. Culture, in all its multiple forms, is essential to address these global challenges, through its role in economic growth, in human development, as a storehouse of environmental knowledge, and as a symbolic

force to bring stability and meaning to communities everywhere. Principles of inclusiveness and global ethics enable even the most marginalized individuals and groups to participate in development processes and benefit from them. Culture provides solutions that respond to local specificities, as a driver of development in its own right as well as a desirable outcome of development efforts.

Culturally embedded livelihood practices help retain local knowledge and generate employment while enabling local economic development. These may vary from building crafts to agriculture and natural resource management. Cultural goods and services often need low capital investment by building on materials and skills available within the community. The successes of micro-credit enterprises that benefit women have been especially valuable. Universities, museums, cultural centers, cinemas, theatres, craft centers, and other such institutions are significant generators of employment and revenues. Culture in all its forms helps community reconstruct their disrupted lives and restore psychological well-being.

Culture is a well-spring of hope, enabling a deep sense of belonging. Cultural heritage not only generates income, but also builds social cohesion, mobilizing communities around its care and management. Intercultural dialogue with its focus on the respect of difference rather than standardization empowers women by acknowledging their role as both 'value carriers' and 'value creators.' Women in local cultures carry the responsibility of interpreting cultural forms, practices, and their meanings as well as transmitting them to the new generations. Women are also empowered by an acknowledgment of difference and reinforcement of their identities .Safeguarding distinctive cultural forms and the processes of their production contribute

to strengthening the social capital of a community and create a sense of stewardship and trust in public institutions.

2.10 Community Theatre

Community theatre refers to theatrical performance made in relation to particular communities—its usage includes theatre made by, with, and for a community. It may refer to theatre that is made entirely by a community with no outside help, or to collaboration between community members and professional theatre artists, or to performance made entirely by professionals that is addressed to a particular community. Community theatres range in size from small groups led by single individuals that perform in borrowed spaces to large permanent companies with well-equipped facilities of their own. Many community theatres are successful, non-profit businesses with a large active membership and, often, a full-time professional staff. Community theatre is often devised and may draw on popular theatrical forms, such as carnival, circus, and parades, as well as performance modes from commercial theatre.

Community theatre is understood to contribute to the social capital of a community, insofar as it develops the skills, community spirit, and artistic sensibilities of those who participate, whether as producers or audience-members. It is used as a tool for social development, promoting ideas like gender equality, human rights, environment and democracy. Most of the community theatre practices have been developed based on the philosophy of education theorist Paulo Freire's approach of critical pedagogy in theatre and implementation techniques built by Augusto Boal, known as *Theatre of the Oppressed*.

Freire's approach attempted to stimulate social change by encouraging the audience to build capacities for critical thinking through participation in active dialogue. The participants would identify issues of concerns and discuss possible solutions, with an enhanced tolerance for different perspectives with regard to the same problem. Such plays are then rarely performed in traditional playhouses but rather staged on streets, public places, in traditional meeting spaces, schools, prisons, or other institutions, inviting an alternative and often spontaneous audience to watch.

2.11 Community Empowerment, Participation and Communication

Servaes (1996) quotes Julius Nyerere, the former president of Tanzania, speaking of true participation and the relationship between development and participation. Nyerere said:

People cannot be developed; they can only develop themselves [man] develops himself by what he does; he develops himself by making his own decisions by understanding of what he is doing, and why; by increasing his own knowledge and ability, and by his own full participation – as an equal – in the life of the community he lives in. (p. 82)

Nyerere's words are a sound advocate for the role of the beneficiary of Tfd projects to be able to do things for themselves.

According to White (1994), participation is subjective and has a relationship with empowerment. Thyagarajan (2002) explains that Participatory Development is the employment of methodologies in attaining developmental goals, which establish participation as a key feature in the process. Empowerment is believed to be a way of

amplifying the abilities of a people to take charge of their own affairs, either individually or collectively (Somerville as quoted in Lyons, Smuts & Stephens, 2001).

In dealing with participation and empowerment, the main focus is on the human being. Pajibo (2000) points out as follows:

Participation and empowerment are key dynamics of human development because the human heart is the centre stage of the development process. Development in this wise is the work of human beings (p. 36)

The reality captured in the words of Pajibo (2000) cannot be thrown overboard. The two elements he mentions- participation and empowerment- certainly are key to human development. In that vein, communities that benefit from TfD theatres must have indigenous participating within.

2.11.1 Community Empowerment in Ghana

Around the 1960s and 1970s, international and community development theory and practice began identifying participatory processes as a key approach to addressing top-down disempowering practices. Many practitioners argued that development practice should move away from governments, NGOs and organizations, making decisions about communities to bottom-up approaches where communities have the responsibility for making their own decisions about development (Aning-Agyei, 2012). This included transforming the balance of power away from the idea of 'power over', to 'power to', 'power with' and 'power with-in' (Hur, 2006, p. 16). Empowerment approaches represented an alternative grassroots approach to development. This did not simply mean a top-down redistribution of resources to the poorest, but also a bottom-

up strengthening of poor people's participation in the policy making and implementation of development (Aning-Agyei, 2012).

In an attempt to stimulate growth and development at the local level, Ghana adopted a decentralization programme in 1988. This resulted in the creation of Metropolitan, Municipal and District Assemblies. The District Assembly (DA) has remained the key institution in the decentralization process. It is the highest political authority in the district with deliberative, legislative and executive powers to plan, control, organize and direct development activities in its jurisdiction (Ministry of Local Government and Rural Development [MLGRD], 2010). Greater authority over the provision of essential facilities (such as schools, water and health facilities) to transform the living conditions of the constituents was also given to the DA.

The Government established the District Assembly's Common Fund (DACF) as a resource package for implementing development activities in the districts. Similarly, certain taxable elements were ceded to the DAs to complement the DACF in providing development interventions. Crawford (2004) emphasizes that limited financial resources to the DAs are indications that Ghana's decentralization programme may not automatically lead to the achievement of its intended objectives. Ayee (2005) indicates that the DACF suffers from irregularity in disbursement of funds, lack of transparency and lack of discretion afforded to district authority over its allocation. Ahwoi (2010) reports that the functions and services transferred to local governments do not match with the quantum of financial resources. This has constrained the DAs in the effective performance of their functions (Crawford, 2004). The result is that local governments are unable to execute all their projects to spur up growth and development at the local level.

The central idea of community empowerment is that local communities can be mobilized to address their social, environmental and economic needs and to work inter-sectorially on solving local problems (Laverack & Wallerstein, 2001). This makes community empowerment a unifying concept in the development discourse. According to Babalola (2003), the local people must be encouraged to develop entirely new ideas, products, processes and methods through creative approaches. Hur (2006) concludes that community empowerment processes help to develop a sense of responsibility, commitment and ability to care for collective survival, as well as skills in problem solving to influence changes in environments relevant to their quality of life. Hurst (2007) suggests that community empowerment offers the most promising approach to local development. Concerted efforts to empower local communities are therefore seen as long-term solution to poverty alleviation.

According to Hur (2006), deliberate effort should be made to empower local communities in their engagements with development organizations. This may include devising strategies and organizing programmes to expose local communities to innovative ways of organizing development activities (Aning-Agyei, 2012). Olaniyan and Okemakinde (2008) argue that exposing local communities to innovative approaches to development improves their cognitive ability to devise endogenous strategies to improve on their quality of life. Aning-Agyei (2012) adds that empowering local communities increases confidence in their abilities to transform their lives. This is likely to make local communities more reliant on their own effort to achieve development than depending on an exogenous force such as district or municipal assemblies and NGOs to dictate the pace of their development.

2.12 Community Development

There are as many definitions of the term “community” as there are disciplines. For instance, in defining ‘community’, economists emphasize work and markets, sociologists emphasize social interactions and networks, while geographers emphasize spatial aspects. (Kumar, 2005). The diversity of definitions is well captured in Hillery (1955) in the early 1950s as he (or she) came up with ninety-four (94) different definitions of “community” as applied in scientific literature. He points out though, that all the definitions used social interactions, people and space as defining characteristics of a “community.”

Agrawal (1999) explains this paradox astutely in his observation that the complexity and heterogeneity inherent in the term present acute concretizing challenges. He argues that even though such challenges make it difficult to define or measure the term ‘community’, its centrality to everyday life means it cannot be disregarded. Young (1990) attests to the same argument when he points out that there is no mutually universal concept of the term, instead the different definitions can only complement one another.

Burkey (1993) describes a model known as harmonic model of community development. This model visualizes a ‘community’ as a unified, organic whole, using locally evolved norms and rules to manage resources sustainably and equitably. The basic sense of ‘community’ assumes a homogeneous group, bound by common territory and interested in common goals. The resultant practice has been the lack of exploration of the relevance of such harmonic models to communities. This failure to specify the conceptualization of ‘community’ has rendered many community development projects

ambiguous with regard to whether 'community' is meant to be a means or an end to a development programme (Cooke & Kothari, 2001).

Some scholars have pointed to the fact that this perception of community fails to recognize that communities are, in fact, heterogeneous entities with various competing and conflicting interests spanning multiple levels of interaction, such as economics, social interactions, cultural practices and politics. Such conflicting interests play acute role in equitable resource distribution and they prevent the poor from benefiting genuinely from the projects. Community development project initiators often take these details for granted, yet they are critical to the success of development initiatives in the rural areas. Although much of the current writings on community-based initiatives assert the central role of 'community' in the success of community projects, they hardly explain precisely what role community plays in the process of development.

As a working definition the present study, the term community refers to a group of people who live in a specified geographical area, sharing common norms within a socially acceptable structure and to whom development initiatives are directed. This definition takes into account the nuances of meanings inherent in the term 'community' as discussed above.

The early history of community development emphasized thematic concerns such as the use of local resources, the need for an integrated approach, focus self-sufficiency and attitude change. This development reached its peak in the 1950s and 1960s (Swanepoel & De Beer, 1989, p. 3). Similarly, Cornwall (2001) documents the perception of community development in the British colonial Africa and observes that 'community development' denoted government programmes aimed at the stimulation of local initiative for community self-development efforts. Swanepoel and De Beer

(1989) point out that such definition failed to say what 'community' is apart from failing to recognize the diversity of people in a social setting. For this reason such colonial initiatives failed to impact positively in the living conditions of people living in the rural Third World.

The World Bank and the International Labour Organization (ILO) developed an approach to community development that focused on eradicating poverty. The Basic Needs Approach (BNA) emphasized a shift from a pre-occupation with means to a renewed awareness of ends (Ruttan, 1984). However, as Swanepoel and De Beer (1989) underscore, "while focusing on the what (basic needs), the BNA never really developed a methodology of how to achieve the satisfaction of the basic needs" (1998 p. 5). As a consequence, this approach lost its appeal in the 1980s. Nonetheless it is accredited with contributing to the idea of participatory development in which the poor are allowed to define and control their own struggle (Wisner in Swanepoel & De Beer, 1989).

Reviewed related literature reveals that there are scholarly arguments that spell that whereas some proponents saw community development as a method to bring about "desired change", others saw it as a process in which local (or community) groups could take the initiative to formulate objectives involving changes in their conditions. The latter position supports an earlier comment by Brokensha and Hodge (1969 p. 9) that community development is "The educational process by which people change themselves and their behaviour, and acquire new skills and confidence through working in cooperation."

From the foregoing, we deduce that education plays a significant role in communication. However, communities must be willing to adapt to new skills learned in order to develop.

2.13 Language

Undoubtedly Language is indispensable in the transfer and generation of social capital. It is the medium through which communication takes place and we resultantly are able to make meaning of occurrences (Winsa, 2005). It centres on human capital (Lyons *et al*, 2001). It is that same language that is sine qua non of participating in communal activities and obtaining the needed control over the means to one's livelihood (Friedmann, 1996).

2.13.1 Influence of Language on Culture and Identity

Culture is a broad and comprehensive concept that includes all the ways of being. Throughout our life time, we learn Culture as we interact with people from all walks of life (Gollnick & Chin, 2006). According to Brown (1994), culture is a profoundly rooted aspect of the very fiber of our being. Various people conceive various understanding of what culture is. However, anthropologically, it is simply the way of life of a people (Chastain, 1988); it can also be defined as a multi-faceted system which combines the biological and nominal conducts of human beings with their verbal and non-verbal systems of expressive behavior, and this begins at birth and is adopted as the indigenous way of life (Trinovitch, 1980).

Among the many aspects of culture peculiar to almost all cultures are values and behavioral styles; language and dialects; nonverbal communications; and perspectives, worldviews, and frames of reference (Banks, 2006). Culture has such a powerful influence on the language spoken by a group of people to such an extent that sometimes the types of words spoken by men or women in a community is determined by the culture (Ayeomoni, 2011). According to Frances (2009), there are various ways

by which language affects culture. And although culture and language can be interdependent, Udofot (2004) posits that language and culture are not coextensive.

Larson and Smalley (1972) explain culture by proposing the following:

Culture is the blueprint that guides the behavior of people in a community and is incubated in family life. It governs our behavior in groups, makes us sensitive to matters of status, and helps us know what others expect from us and what will happen if we do not live up to their expectation. Culture helps us know how far we can go as individuals, what our responsibility is to the group (p. 39).

The pivotal status language holds in a culture is due to language being the medium through which culture is learnt (Ayeomoni, 2011). Interaction and communication among people is done through language, without which communication would have been extremely difficult if not impossible (Ayeomoni, 2011). To Brown (1994), the most obvious and accessible part of culture by it can be identified is language, language therefore influences culture in several ways (France, 2009). Undisputedly, language and culture share a direct relationship to an extent they can be said to be part of each other (Brown, 1994), and Tang (1999) buttresses this opinion that *culture is language and language is culture*. Stressing on the position of language in culture, Chimhundu (2005b) asserts as follows:

Language is at the heart of a people's culture and it is imperative that the cultural advancement of a people, economic and social development will not register significant gains without the use of indigenous languages (p. 4).

It is worth noting that language is integrally interwoven with personal and communal identity (Amberg & Vause, 2010). Arguably and explicitly, it is not merely our thoughts that are communicated when we use language but also our cultural

identities are revealed (Amberg & Vause, 2010). Thus, it is safe to say that our identities become obvious during communication which is influenced by language, which undoubtedly is the means by which we communicate (Crawshaw, Callen & Tusting, 2001; Beiz, 2002; Djite, 2006; Joseph, 2006).

There exists a rather close correlation between identity and language (Belz, 2002), given the crucial representative role language plays in establishing a person's identity in a society (Wei, 2000; Djite, 2006). Every society, like every person, has its peculiar language that tells its story, history and its way of life (Amber & Vause, 2010). Therefore, the language of a people is a representation of who they are and where they come from. Chinweizu (1974) opines that the seed of sustainability of the culture and heritage of a given society is dependent on the language which goes further to ensure growth and development of the society in question. In spite of the inherent correlation existing between language and identity in the arena of socio-linguistic discourse, some are of the strong opinion that language is only one form of the numerous types of cultural identifiers (Schmidt, 2008). They further argue that the extinction of language does not altogether mean extinction of cultural identity (Schmidt, 2008). The implication of the argument is that cultural identity is not entirely indicated by language, a person may lose his or her ability to speak Hausa in a community like Nima, yet the loss of his/her native linguistic competence does not mean he/she has lost his cultural identity. Though still arguable, scholars in agreement with this opinion explain that linguistic characteristic is not automatically a sign of ethnic belongingness (Fishmann, 1999; Romaine, 2000).

2.13.2 Language and Development

There undoubtedly exists a correlation between language and development. Agents of change as well as developers have come to the realization of the influence of language in the development process. According to Alexander (2005),

It is a long-established fact of modern life that language policy and language practice can either stimulate or impede economic efficiency, labour productivity, economic growth and development (p. 4).

Language might be taken for granted but its power is well captured in the words of Alexander (2005). Even economic growth to some degree depends on language.

The position language occupies in the communication process has been the basis for the above conclusion drawn by Alexander (Winsa, 2005). Magwa and Mutasa (2007), also hold a similar view that language is very much influential in development communication. According to Kamlongera (2005), discourse which is crucial in the development process cannot be achieved except through communication which is dependent on the use of a common language which breeds understanding between both parties. He explains that the language conversant to the beneficiaries of the developmental project should be the first point of call in facilitating understanding followed by the official language utilized by the media. Development can barely be expected to be attained when inadequate consideration is allotted to the function of language in social, educational, economic and political processes and this more profoundly certain in an African setting (Prah, 1993; Chesa, 2001; Webb, 2002). This is an indication that language use is indispensable in most of the major developmental sectors, be it economic, political or cultural and as such language is needed in the development of the nation in general (Wolff, 1999); hence, the input of Kishe (2003)

that one of the essential agents hindering the progress and development of the greater number of people in developing countries is the use of languages imposed on them.

Prah (1993) submits the following regarding language and development:

Language and development are so interrelated that it is impossible to talk about development without mentioning language. This is because language is often regarded as an integrating force, a means by which participation is facilitated or prevented. It is a vital tool in the promotion of nationalism. As such, it holds the key to the establishment of true democracy and equality (ibid). Since development is a process that involves the entire spectrum of the society with each individual making a contribution, the transfer of skills, new knowledge and any other vital information desired to effect production of quality goods and services can best be delivered to the target group through a person's first language (p. 45).

Prah's (1993) self-explanatory words show the binding power of language in that it is key to nationalism and once people are united by language, there are fertile grounds for peace and stability. That has been the case of developing countries in the world – language binds a people and lends them progress in all manner of human endeavours.

Narrowing down to Africa, the acceptance and recognition of the role of language in development gave rise to the conclusion at the Intergovernmental Conference on Language Policies in Africa, convened in Harare (1997) that one of the major driving forces in the African economy as well as socio-political development is the African language, especially considering the fact that over 80% of the population in most African states are yet to master the previous colonial languages (Winsa, 2005).

2.13.3 Language and Theatre

Language forms one of the six components of drama according to Aristotle because of its ability to influence thought, character relationships and plots (Pritner & Walters, 2005). In theatre, information embedded with the work is conveyed by means of language, thus making language the most crucial segment of theatre (Matiza, 2014). Kech (1962) opines that irrespective of the work of art to be performed, language plays a pivotal role in it, in that, it acts as a medium through which messages embedded in an art piece get to the audience (Matiza, 2014).

The question of what bilingualism and multilingualism are a thorny one. While some scholars use the two terms interchangeably, one clearly distinguishes bilingualism as strictly possessing using two languages while multilingualism is the possessing and use of more than two languages.

2.13.4 Linguistic Diversity and Multilingualism

It is common knowledge that in the currently global and interconnected world with interactions occurring for various reasons between individuals and groups of different linguistic backgrounds, bilingualism/multilingualism has become the order of the day and it is expected to skyrocket in the future (Bhatia and Ritchie, 2006). The linguistic field of multilingualism is one that has seen a rise in terms of research and studies. The fields of studies such as linguistics, politics, sociology and psychology are increasingly becoming more accommodating and attentive to multilingualism. It is a globally accepted fact that to achieve success in development, it is required to be

attentive to diversity because the world is increasingly becoming a global village (De'gi, 2012).

There are about 6,912 languages in the world today, although some remain varieties or dialect of the same language (Gordon, 2005). This implies that given the current global world of complex interaction, discussions and negotiations are bound to occur between two individuals of different linguistic backgrounds. Thus, linguistic diversity has become a rather increasing social issue of great importance, especially considering the fact that certain languages are nearing extinction (Gorter, Cenoz, Nunes, Riganti, Onofri, Puzzo & Sachdeva, 2005). By definition, the range of variations exhibited by the human language is what linguistic diversity refers to (Gorter et al., 2005).

Generally, the existence of several diversified languages in a given community or society makes it multilingual, Multilingualism therefore is one social occurrence that is related to linguistics (Omowumi, 2011). It is not necessarily the possession of different languages in their entirety that makes a multilingual society; the existence of different dialects of the same language can render a community multilingual (Appel & Muysken, 1987). Edwards (1994) argues multilingualism as being, according to Edwards (1994 p. 2), multilingualism is a *perfect fact of life* all over the world. He observes that most people have become bilingual and multilingual as a result of the necessity; the need to communicate across speech communities.

2.13.5 Multilingualism and Development

In 2001, the establishment of an international instrument that will emphasize the essence of cultural diversity and to encourage the protection of cultural heritage was proposed by the Francophonie's Third Ministerial Conference on Culture in Cotonou, Benin (Organisation Internationale de la Francophonie, 2013). The importance of multilingualism and the worldwide attention driven to it continues to soar up. To this, the UN Secretary General, Ban Ki Moon said the following:

An essential factor in harmonious communication amongst peoples, multilingualism is of very particular importance by promoting tolerance, it thus ensures effective and increased participation of all in its work, as well as greater effectiveness, better outcomes and more involvement. Multilingualism should be preserved and encouraged by various actions in a spirit of partnership and communication (Moon, 2007 as cited in Organization Internationale de la Francophonie, 2013).

Moon's words are emphatic as to encouraging and preserving multilingualism. As the world possesses many languages, promoting and forging partnership among these languages is a step in the right direction.

Among the ways multilingualism can be preserved and encouraged is by the use of multilingual theatre which the researcher of this project intends to implement. Still on the essence of multilingualism, the secretary general of Francophonie, commented:

Our action is part of a strategy involving all languages, to promote multilingualism as a tool for democratizing international relations. Any infringement on respect for the parity of official languages of international organizations will in fact tarnish the quality of dialogue and cooperation that underpin the multilateralism advocated by the

Francophonie (Abdou-Diouf, 2008 as cited by Organization Internationale de la Francophonie, 2013).

Clearly the tolerance of another language is an extension of democracy as healthy coexistence among people of diverse languages and cultures.

2.14 Multilingual Communities, Minority Groups and Linguistic Minorities

Multilingual communities are scattered all over the world today, and people have been persuaded by the need to communicate to become either bilingual or multilingual. In almost every society, there are minority groups. However, the heterogeneity of the circumstances in which these minorities exist within these communities makes it a herculean task for a common definition of minorities to be accepted (Schmidt, 2008). Nonetheless, the definition of national minority given by the former UN Special Rapporteur on the Sub Commission on the Prevention of Discrimination and Protection of Minorities, Francesco Capotorti has become widely accepted. By his definition in 1979, a minority group is:

Numerically inferior to the rest of the population of a State, in a non-dominant position, whose members, being national of the state, possess ethnic, religious or linguistic characteristics differing from those of the rest of the population and show, if only implicitly, a sense of solidarity, directed towards preserving their culture, traditions, religion or language (Capotorti, 1979).

One key thing that marks a minority group as pointed out by Capotorti (1979) is that the group possesses a sense of solidarity that distinguishes them from the majority.

The general observation over the past decade points out that, there is propensity of smaller languages, especially minority and native languages to go extinct due to the widespread of a few major languages of the world including English, French, Spanish and Chinese (Schmidt, 2008). It is no surprise then that out of the 6,912 existing languages in the world, estimations have shown that only 11 languages are spoken by approximately 70 percent of the global population (Romaine, 2000; Freeland & Patrick, 2004).

In most multilingual settings, language loss is one of the common phenomena which occur when the speech community of the minority language gradually adopts the majority language and less often use the minority language (Schmidt, 2008). The reasons for which people abandon minority languages for the majority are complicated. A variety of phenomena lead to such decisions including power, prejudice, bias competition and occasionally evident favoritism and subordination (Schmidt, 2008). Thus, it can be implied that language loss is not mainly a linguistic subject. Sometimes, members of speech communities of minority languages adopt the majority language to fit in and gain the advantages and privileges those associated with the majority language enjoy, seeking social, cultural and economic development (May, 2001). What related literature clearly reveals as to minority languages being swallowed by those spoken by the majority, the case of Nima is a perfect reflection. Although Nima is a multilingual community as it is cosmopolitan, Hausa, the majority language, has become a prerequisite for every community member who wants to carry out activities such as economic and social enterprises.

2.15 Communication in Multilingual Communities

Undoubtedly, the world today is one big multilingual community made up of many sub-multilingual communities. One of the effects of Globalization is the increase in proximity among individuals. This has forced people to learn and adopt languages of people they deal with either on social, economic, educational or political levels, intercontinental dealings. Relocation and computerized communication have are among the agents of multilingualism that simply cannot be overemphasized (Cangarajah & Wurr, 2011).

Moving towards the Asian region, a very interesting phenomenon exists which a diversion from the linguistic theory is widely known, that speech communities of majority languages often take over the diversified communities. The Indian linguist, Khubchandani (1997), informs of the nature of communication in south Asia; this he elaborates in his book length paper on the subject. This idea of his has seen been buttressed by some linguists from Southern Asia (Annamalai, 2001; Bhatia & Ritchie, 2004). The theory that linguistically communities are homogeneous because the speech community shares a common language is not applicable in South Asia (Cangarajah & Wurr, 2011).

The formation of a community does not have as its foundation a *shared language* or *culture* but rather a *common space*. According to Khubchandani (1997), the south Asians welcome diversity and coexist in harmony, they live by synergy (i.e. putting forth one's own efforts) and serendipity (i.e., accepting the other on his/her own terms, being open to unexpectedness). This way they are able to accommodate each other's differences and communicate (Khubchandani, 1997, p. 94).

Under this pretext, two individuals with different linguistic backgrounds would meet and have their dealings; while each communicates in his own language, the other is able to accommodate, understand and respond in his own language which the other party is able to comprehend. This situation is one from which this project derives a possible solution for theatre for development in a multilingual community like Nima, Ghana.

2.16 Multilingual Theatre

Diversity in theatre is one which can be expected in the current increasing world of diverse cultures, languages, peoples, talents and capabilities. Thus, one of the sectors of multicultural theatre studies is multilingual theatre given that linguistics forms a part of communication (Garles, 2011). Multilingualism is not yet a specific discipline in theatre and as such, there is no one way of defining it (Garles, 2011). Weinstein (2000) opines that multilingual theatre “Enables the playwrights to explore issues of identity more extensively and it feels natural to playwrights, actors, and audiences in Taiwan” (p. 269).

Weinsten (2000) puts up a performance employing multiple languages in it and called it *multilingual technique*; however, the final conclusion he confirmed regarding the technique was that it was indeed a *multilingual theatre* (Weinstein, 2000 p. 269). Thus, in a multilingual theatre, performers make use of various languages to convey the message in the plot.

2.17 Theoretical Construct

On one hand, the theoretical underpinnings of this study include theories that have given rise to theatre for development such as Augusto Boal and Paulo Freire's theories on aesthetics of Tfd. Boal's Theory on Theatre for Development criticizes the use of theatre as means of social manipulation and opines a new approach to theatre (Durden & Nduhura, 2005).

On the other hand, attention on protecting minority languages and minority groups have recently soared up, giving rise to the development of linguistic diversity theory. Groups accepted as minorities have been granted more rights in international law. Indigenous people, minorities and linguistic minorities are the stewards of the world's linguistic diversity.

This study makes use of the works of Khubchandani (1997); language planning theory which challenges the many assumptions that speech community is based on a shared language. He explains that linguistic orientation to African communities is different from those in the West and Middle East. The community for South Asians is not based on sharing a culture but accepting and accommodating the language and culture of others in communication. The argument of Khubchandani is supported by other linguists from the Asian region (Bright, 1984; Annamalai, 2001; Bhatia & Ritchie, 2004; Mohanty, 2006). Using Khubchandani's theory, the study explored the dynamics of the use of language in Tfd, particularly in a multi-lingual community. The study is also grounded on the participatory theatre theory of Boal (1985, 2000) and further assessed the influence of language diversity on the potency of theatre for development. An effort is made to suggest interventions that would improve the ability of theatre for

development performances to induce effective communication, community participation and sustainability in TFDs in the Nima community.

2.18 Chapter Summary

Pertinent and related literature on theatre for development and social transformation in a multilingual community were reviewed. The review started with an introduction of the chapter which sets the tone for the discussion by acknowledging the importance of the whole exercise and presented the structure of the review. The review was done under various sub-headings and summarized. Under theatre, there was the definition of theatre, theatre in Africa and Ghana, performance and theatre, and theatre as a means of communication.

Communication was also reviewed under the following sub-headings: definition, significance, elements, communication and social change, communication and language and mass communication. Development was reviewed under the following sub-headings: definition, development communication, theatre for social change and development; and community empowerment. Language was reviewed under the following: influence of language on communication, language and development, language and theatre, linguistic diversity and multilingualism. The last to be reviewed in literature was action research under the following sub-headings: evolution, features and models and methodology of action research.

CHAPTER THREE

METHODOLOGY

3.1 Overview

Theatre for development (TfD) in addition to other social interventions have become a major tool for development by which target groups become participants in the development process rather than being seen as objects or subjects of development. In this chapter, the methodology employed in conducting the present study is discussed. There is the description of the gamut of major activities which were involved in the whole research process. Specifically, in this chapter, the research design adopted in this study, the population and sample, the sampling procedure and technique, the research instruments used, data collection procedure, validity and reliability, procedure for data analysis, and the role played by the researcher and research assistants during the entire research process are thoroughly discussed.

3.2 Research Design

The design of this study therefore took the form of a case study. The specific case of observation and examination has to do with TfD projects, particularly previous TfD projects undertaken in monolingual contexts within the specified periods of 2010-2015. The study involves undertaking of an intervention through the use of theatre to explore and assess the issue of language barriers theatre for development has encountered over the years in multi ethnic communities like Nima. The problem of using theatre for development to enhance effective communication has become a major challenge in Nima community, most especially, within the years under review. The

purpose is however to make the intervention more community-based as to improve effective community participation which are the major characteristics of effective development communication paradigms.

The TfD methodology has over the years developed and has been applied in many fields such as administration, agriculture, organizations, in political change, conscientisation, empowerment and community development. An action research in this study thus provides the structure that leads to the production of an intervention to the TfD problems identified within the community under study (McNiff, 2002). It also emphasizes learning by doing (McFarland & Stansell, 1993). It therefore does not merely fill a gap in knowledge but also identifies and carries out interventions, in the form of a theatre for development using a play and actively involving opinion leaders, to solve the problem after which it is evaluated (Ferrance, 2000). The participatory nature of community theatre makes it more suitable for TfD research, since TfD projects are meant to create and or raise awareness for people to take charge in solving their own issues (Chambers, 1994; Rowlands, 1998 and Schech & Sanjuga, 2007).

TfD encourages the involvement of community members to collectively collaborate in all the processes to ensure maximum participation and sustainability of projects. *One Ghana*, (a community group) and the drama wing of GMSA (Ghana Muslim Students Association) were identified as community-based groups to work in partnership with the researcher of the present study.

In the end, the researcher is to come up with a useful and applicable intervention that would help assess and improve strategic communication processes in TfD as regards the use of language, particularly in a multilingual community.

3.2.1 Theatre for Development as a Research Methodology

The Theatre for Development (TfD) methodology was the main research paradigm applied towards this study. The evolution of theatre for development as a type of arts based research (ABR) in the field of Theatre Studies has been traced by Kerr (1995) from the Laedza Batanani to Sumanu theatre in experiments in Botswana and Nigeria, respectively. Kerr (1995) discusses development from an externally controlled approach to people taking greater control of the process enabling communities to use TfD to define and control their development process. Kerr (1995) thus outlines the TfD methodology as generally employed in Africa as the following:

1. Research phase
2. Play development and rehearsals
3. Performance in the target community
4. Post-performance discussion, and
5. Subsequent follow-up(s).

The TfD approach was informed by the theory of codification by Freire (1994). The theory involves understanding the participants' reality in a form that enables them to reflect and act upon it. Despite the differing names that have been used in related literature to identify forms of participatory theatre, certain elements are common to all of them as follows:

- a) Community identification
- b) Community entry and negotiation with opinion leaders
- c) Collection of data, sifting and prioritization
- d) Story creation and improvisation
- e) Rehearsals and pre-test
- f) Performance and interaction

g) Monitoring, evaluation and follow up.

The present study employed theatre as an intervention mechanism in Nima community where community members identified their own problems, devised an intervention process and actively participated in the intervention procedure. The researcher considered Tfd as an effective research paradigm for the study because of its suitability and adaptability. Tfd is community-centred, participatory, message-oriented and engaging. It is collaborative and is an adaptive research design that lends itself to social work and community situations. This kind of paradigm focuses on pragmatic and solution-driven research rather than testing theories. When practitioners use arts based research paradigms like Tfd, it has the potential to increase the amount they learn consciously from their experience (Freire, 1994).

The methodological framework of Tfd requires a cyclical trend starting from the research phase, the intervention to post-performance stages. This is followed by the post-performance research. The intervention through performance is then evaluated through subsequent follow-up(s). The whole cycle is repeated if a new problem arises in order to sustain the intervention processes. The intervention used in this study was the multilingual Tfd play which considered active involvement of community opinion leaders and residents at every stage of the process.

3.3 Population of Study

According to Bryman & Burgess (1994), the term population refers to an entire group or aggregate of people or elements having one or more common characteristics. Borg and Gall (1989) also indicate that the larger group which the research scientist wishes to learn about is the study population. The population for this study was the

residents of Nima community. Nima is one of the biggest slums in Accra, and Ghana for that matter. The town houses the largest concentration of Accra's poor and illiterate population. The Nima community has been characterized as being poorly planned but densely populated with a population hovering around 69, 044 people, and 2,429 households according to Kumasie (2010). From the year 2010 to date, there is no denying that the Nima community is certainly more concentrated population-wise in 2017 than it was seven years ago. The community is predominantly Muslim and has therefore been popularly called the largest *Zongo* community in the country. Hausa became popular by the Hausa traders in cola and other commodities from North Africa. These traders settled during the colonial days and settled in communities in major towns and villages in Ghana. One could count as many as over twenty different languages that are spoken in the Nima community (Owusu & Agyei-Mensah, 2011). That is a staggering number of languages for one community. However, the number of languages in itself is proof of the concentration of people of different backgrounds in the Nima community. The most common languages spoken in the community are Hausa, Akan (mainly Twi), Ga and Ewe.

The community has been under the radar of many non-government organizations, government, civil society groups and interested individuals, all in the quest to help solve the numerous socio-economic issues that the community is faced with. Prominent amongst the issues the Nima community faces is the high rate of illiteracy. It is not however surprising that the illiteracy level of Nima is very high. The understanding that the focus of the majority of people is trade itself takes away the desire from people to send their children to school (Owusu, Agyei-Mensah, 2011).

Organisations such as Theatre Arts Department of the School of Performing Arts (University of Ghana), Legal Resource Centre, One Ghana Productions, Ghana Muslim Students' Association, National Commission on Culture and Zongo 360 have all carried out TfD projects in Nima, often employing the Hausa language which is more of a lingua franca in the Nima community (Abdallah, 2006). It is therefore of the goals of the present study to ascertain from its findings whether the sole use of the Hausa language has affected effective communication in TfD as desired in relation to the Nima community (Abdallah, 2006).

As noted earlier, among non-Muslims, the Hausa language has often been associated with Muslims, therefore these non-Muslims are likely to feel projects done in the Hausa language are not meant for them. One reason for this view is that original speakers of the Hausa language were Northern Africans who are predominantly practitioners of the Islamic religion. In that regard, it is only prudent that TfD programmes be performed or presented in as many languages as possible in order to draw on a large audience-base. This would be a huge boost so that each member of the Nima community regardless of ethnicity could benefit from the TfD programme.

Nima was therefore selected for the implementation of an intervention, which is the use of multilingual TfD by actively involving facilitators and past TfD conductors, chiefs, opinion leaders, and the community members, all intended to spur the interest of people and increase participation in driving the development agenda in their community. The employment of such people who serve as authorities and leaders of the community would certainly make it easier for the general masses of the community to follow suit, one's the findings of the present study are endorsed by the leaders.

3.4 Sample and Sampling Technique

Sampling according to Kumar (1999) is the process whereby a small proportion or subgroup of the population is selected for scientific observation and analysis. Sample is a small proportion of a population selected for a study (Seidu, 2006). Seven (7) past facilitators of theatre for development projects were selected using purposive sampling technique. It was observed that in the years under review, though there had been some drama performances in the Nima community, the researcher identified only seven (7) major ones. Hence the researcher considered selecting the facilitators of the seven (7) major projects conducted over the years. Purposive sampling technique was considered because it is the type of sampling method where the researcher carefully selects the sample to reflect the purpose of the investigation. To give equal opportunity and representation, seven (7) opinion leaders were selected using Snow balling technique. Here the opinion leaders were selected through snow-ball approach where the opinion leaders through networking directed the researcher to other opinion leaders within the study area. The researcher at her convenience kept contacting respondents from the Nima community until a quota of seven respondents was contacted. Convenient Sampling method was selected based upon the researcher's convenience in assessing the selected population since the researcher has over the years been involved in community development projects in the Nima community. In all, purposive sampling technique, snow balling and convenient sampling techniques were used to select 21 respondents for the study.

3.5 Data Collection Instruments

A review of previous projects was carried out using in-depth interviews. However, the researcher conducted in-depth interviews to unearth the experiences and factors inhibiting the success of previous TfD projects from project practitioners who have implemented TfD projects within the community. Interviews, observations focus group discussions (FGDs) and documents were the principal tools used to collect data from the opinion leaders, assembly members, teachers, priests, past conductors of TfD projects and community members.

3.5.1 Interviews and Interview Guide

Interview guide was used to solicit information from a total of 21 respondents within the Nima community. There were three different categories of respondents that data was elicited from. The respondents were made up of past conductors, opinion leaders and residents who have participated in theatre for development projects conducted in the Nima community. Resident respondents were selected from each of the three places where the TfD was conducted.

The interview guide contained a list of questions that respondents were asked and was designed to extract specific information through an interview. The interview guide facilitated the collection of data by asking all, or a sample of people, to respond to the same set of questions. This allowed for easy comparison of responses. The interview guide was designed to ask questions that addressed all of the following themes:

1. Assessment of languages utilised in past TfD projects
2. Impact of TfD projects in Nima for the past five years

3. Perspectives on benefits derived from Tfd projects
4. Determining strategies to facilitate multilingual theatre in Nima
5. Multilingualism in relation to community participation and sustainability of Tfd projects in Nima.

The interviews were semi-structured (refer to appendix C). This approach is a more commonly used interview technique that followed a framework in order to address key themes rather than specific questions. At the same time, it allowed a certain degree of flexibility for the researcher to respond to answers from the interviewee and therefore develop the themes and issues as they arose. Semi-structured interviews are also known as guided interviews. There are thematic areas specific to the interview but unlike structured interviews, the interviewees are allowed the flexibility and liberty to answer (Robson, 2002). The researcher had already prepared questions in the form of an interview guide which were designed to address the research questions that the study sought to investigate. These were open-ended questions on the interview guide to allow the respondents to give their own responses, without restrictions. The researcher chose the semi-structured style in order for the researcher to be flexible to additional information that the respondents may provide that the researcher had not previously prepared for. The interviews lasted between 30 to 45 minutes and were conducted in languages that interviewees were most comfortable with, audio recorded and transcribed. This was to ensure the respondents were able to confidently and comfortably express themselves, so as to not withhold any relevant information, or view due to the inability to express themselves.

3.5.2 Focus Group Discussions (FGD)

Focus group discussion is a variation of interviews, but involves a small group of respondents (usually 6-10 respondents) who are interviewed together in a common location (Neville, 2007). With this, the interviewer led the discussion, and ensured that every person had an opportunity to respond. The approach allowed deeper examination of complex issues rather than other forms of survey research, because when people hear others talk, they are more often to give responses or ideas that they did not intend to voice out. Looking at the topic under research, the researcher considered focus group discussion to enable all stake holders to willfully contribute and actively participate in the development process, which is to hear and be heard. The groups were categorized according to the nature of respondents. The respondents were categorized in three strata: (past facilitators, opinion leaders and community members), each group made up of seven respondents. The process provided a forum for discussing topics that one would like to talk about, but barely got the chance to do so, especially, where one wants to have open talk to ascertain one's perceptions or opinions. The FGD enabled detailed discussions on the opinions, perceptions, and attributes community people have toward language use in development communication (MacNaghten and Myers, 2004).

3.5.3 Participant Observation

Participant observation is one of the commonly used research instruments in social research. It enables the researcher to assume the role of an active participant in the project and make inputs as well on the phenomenon being studied. When one observes people over a period of time in the field, one gets a better understanding of people and their behavior. Participant observation, according to Delamont (2004), is

“spending long periods watching people, coupled with talking to them about what they are doing, thinking and saying; and designed to see how they understand their world” (p. 218). The researcher interacted with the community during the field work and observed their activities (refer to appendix D). The researcher visited the community several times and during the process of data collection, had the opportunity to visit the community again, this time on a more regular bases to engage in some community activities like selling and buying, attending mosque, and some social gatherings all in a bid to solicit the necessary information for the study. The researcher chose this approach to enable her to understand the language and cultural dynamisms in the community by assessing their way of life through a careful observation. So from the use of interviews, focus groups and participation, one may come to the conclusion that the current study was a qualitative one.

3.5.4 Authenticity and Trustworthiness of Data

Authenticity and trustworthiness of data for the study was done through varied means. One was through the validity of instruments used. The validity of an instrument is the extent to which it accurately measures what it was intended to measure (Neville, 2007). For instance, if the researcher intends to find out from residents the impact of Tfd projects in the Nima community, is he/she getting appropriate responses from respondents to answer the questions? Also, multiple research instruments were used for purposes of triangulation (Creswell, 2014). Again, prolong stay in the field, and member checking were also adopted (Creswell, 2014). Besides, the study was conducted on the basis of ensuring consistency of the interviews and focus group discussions. Same guide was used for individual interviews as well as focus groups to

elicit information from a group of respondents from the Nima community, a suburb of Greater Accra metropolis to ascertain its reliability and the responses proved very consistent. They were also flexible enough to allow respondents to freely express themselves to be able to get a wider comprehension of the issues raised. This further enhanced the data collected and the analysis thereof. The questions asked were guided by information gathered through review of related literature. To ensure content validity of data, the questions were simplified for easy understanding and given to the researcher's thesis supervisor for perusal. The questions were thoroughly examined by the researcher's supervisors, and also critiqued and re-organised by the researchers' peers at the M.Phil and Ph.D levels to ensure face validity.

3.6 Data Analysis

The data collected focused on the research questions. These were related to the attitudes, beliefs and perceptions the target group had on earlier development approaches, their limitations, and causal factors for their limitations with specific reference to language use in theatre for development. The data embodied the experiences with earlier development projects and why they thought Tfd would suffice in raising the desired awareness on the problems.

Most of the time, codes are generated from the qualitative data to inform identification of themes for the purposes of analyses. So coding was done for the themes in terms of looking for patterns, features and commonalities. The data from the interviews, observation and focused group discussions were analyzed thematically. Also in qualitative research validity and reliability are established through triangulation. That is the researcher used the literature, member checking (going back

to participants for validation) to cross verify the findings. Again, the research made use of related written materials on the study (handbooks, peer reviewed publications and unpublished books, works, reports, journals and articles) for explanations and analysis.

A preliminary observation and evaluation of the current state of the Nima community, where social vices, sanitation and education are serious issues of concern, proved that the expected outcomes of the previous TfdDs were not attained. Based on the information drawn from the data acquired, a planned intervention in the form of a theatrical play was carried out. The researcher and the target group documented what was discovered from the field by categorizing them under appropriate themes derived from the objectives sorting out the intervention to be used in future Tfd programmes.

3.7 Research Phase

The analysis of data followed the pre-test intervention and post-test. The findings of the pre-test stage, which lasted for a month, provided relevant information for the implementation of the intervention. The post-test (after intervention) research was carried out one (1) month before the performance and the post-test lasted for one week. The aim of the pre-test field work as is common to most studies was to elicit information which was scrutinized and sifted after analyzing the data and findings. By discussing the results and methods employed in this pre-test, the researcher incorporated into the skit suggestions from Nima community members.

The involvement of the community members was necessary in order that the issues the community faced were tackled effectively. Only members of the Nima community have a full grasp of exactly what developmental projects like TfdDs have

contributed to their community. They are in a better position than any outsider to tell exactly the benefits and otherwise of developmental projects in the Nima community.

3.8 Pre-test Phase

The pre-test elicited information from 21 respondents. There were also seven (7) opinion leaders and seven residents of the Nima community involved. Past conductors and community members were interviewed extensively to obtain detailed and comprehensive data on, language used in previous TfD projects, its effectiveness, reaction of the community members, community involvement in the past TfD projects, the target group, the themes covered in the TfD projects, outcome of skits, funding, community involvement, role play challenges and the way forward.

The accessible population for the study comprised adults who were between the ages of sixteen (16) and seventy (70) years and residing in Nima. The population accessible to this study consisted of all persons who have either been recipients or spectators of TfD skits from the National Theatre of Ghana, teachers, Ghana Muslim Students' Association, Priests, Assemblymen, National Developmental and Social Transformational practitioners as well as NGOs in Nima between 2010 and 2015. To answer the research questions, the study focused on the following:

- a) Projects that have used participatory methodologies in the past five years.
- b) Previous TfD facilitators/conductors who have worked in the area, at least, in three projects.
- c) Projects that have employed monolingual languages in the community.

3.9 Pre-Intervention

The data collected focused on the attitudes, beliefs and perceptions that the target group had about previous TfD projects in terms of approaches used, limitations and their causes. The data also embodied the experiences with earlier development project conductors and why they thought TfD would be beneficial to the communities. In planning the intervention, a play was developed which was a collective reflection of the Nima community. The intervention processes, timelines and roles of individual actors were sorted out and the means of evaluating the intervention were clearly spelt out. In order to address the identified problem and optimize the effect of TfD projects in the Nima community, the following possible interventions as presented in the subsequent paragraphs were considered.

3.10 Pre-intervention process

Theatre for development is participatory and thus, the involvement of the community right from the planning stage to the implementation of the project, is paramount to the success of the whole project. In previous TfD projects, conductors gained entry into the community by just introducing themselves and their project(s) to the chiefs and opinion leaders. These groups of people seemed to have encountered some challenges in the research process, especially concerning their involvement and participation in the projects. With this intervention, the community chiefs and opinion leaders were part and parcel of the present whole process of TfD.

Unlike the past TfD projects that focused on single subject activity, the present study focused on using multiple languages looking at the multi ethnic nature of the community. Hence, Hausa, Twi, Ewe, Kotokoli, Ga, Sisala and Dagbani were

employed simultaneously in the plays. Multilingual theatre is one that involves the use of more than one language in a single production. Not only did the plays use multiple languages but also gestures, practices and peculiarities of the various languages were combined and included to increase participation and interest as all these made the involvement of the various ethnic groups more realistic.

3.11 Intervention in practice

The intervention was carried out in three major places; the Nima Old Station which is within the market area, the Nima Government Clinic and Nima cluster of schools. These areas are often places where people of different backgrounds converge and, as such, language multiplicity was on the increase. It was also to ensure that the participants were not merely carriers of relevant knowledge to the study but also they had the ability to express them clearly.

The researcher gathered that previous TfD projects conducted in the Nima community largely did not adopt the multi lingual approach. Based on the information drawn from the data acquired through detailed interviews with past conductors, a planned intervention in the form of a theatrical play was carried out. The play employed multiple languages, namely English, Hausa (the dominant language in Nima), Twi, Ga, Ewe, Kotoli and Dagbani. The researcher and the target group documented what was discovered from the field. Tables and charts were used to illustrate summary of the data and the information constituted the foundation for developing or sorting out the intervention employed.

3.12 Ethical Considerations in Data Collection

Application for approval to undertake the research was made to the Chiefs and elders, opinion leaders and conductors of past Tfd projects through a letter and personal contact, which was duly granted (refer to appendix A). Again, an informed consent form (attached in the appendix B) was presented each participant to sign in agreement with the requirements of the study and their participation. This was to maintain anonymity and confidentiality. The nature of the study was fully discussed with all the stakeholders and participants with considerations taken from the suggestions from Jefferies (1990) that insist on the right to privacy or non-participation, right to anonymity, withdrawal and right to confidentiality. This necessitated the need for the administering of the informed consent form in order to stream line the terms and conditions in this contractual engagement process.

The respondents, however, had no reservations in remaining anonymous but rather insisted on having their real names and identities revealed. The researcher had to edit the bio data section to include names on the questionnaire. Although, anonymity and confidentiality is an important component of code of ethics that must be adhered to in interviewing participants, this time round, it was waved and rejected by the respondents. And since the views of respondents must be respected, the researcher acquiesced to their demand.

CHAPTER FOUR

INTERVENTION PROJECT

4.1 Overview

This chapter discusses the intervention project. It thrives on the generally adopted format for TfD practice in Africa as outlined by Kerr (1995) to describe and discuss the processes used in carrying out the intervention project. The chapter details the day to day activities of the pre-intervention, intervention and post-intervention processes under the following sub-headings:

- a) Community identification
- b) Community entry and negotiation with opinion leaders
- c) Collection of data, sifting and prioritisation
- d) Story creation and improvisation
- e) Rehearsals and pre-test
- f) Performance and interaction
- g) Monitoring, evaluation and follow up.

4.2 Community Identification

The Nima community, among others, was considered for this study due to its large size and its dense population. The community has been characterised as being poorly planned but densely populated with a population hovering around 69, 044 people, and 2,429 households according to Kumasie (2010). Due to the nature of the community, it is sometimes referred to as a *Zongo* community in the country.

The community harbours one of the biggest markets within the greater Accra Region. The market attracts different people with different ethnic backgrounds into the community. As a result, the community is made up of different people with different ethnic background, where different languages are spoken. Kumasie (2010) opined that the community members are predominantly Hausa speaking people. Hausa became popular through the Hausa traders in *colanuts* and other commodities from North Africa. These traders settled during the colonial days and settled in communities in major towns and villages in Ghana. Many different languages are spoken in the community. This is a proof of the concentration of people of different ethnic backgrounds in the Nima community.

Again the community, as noted previously, has witnessed many Tfd projects in Nima. Most of such projects often employed the Hausa language which is more of a lingua franca in the Nima community. Nima was, therefore, selected for the implementation of an intervention, which incorporated multilingualism in the process. Efforts were made to actively involve facilitators and past Tfd conductors, chiefs, opinion leaders, and the community members, all with the intention to spur the interest of people and increase participation in driving the development agenda in their community. The involvement of such people who serve as authorities and leaders of the community would certainly make it easier for the community to emulate.

4.3 Community Entry and Negotiation with Opinion Leaders

The researcher contacted one of the opinion leaders who accompanied the researcher to the Chief of the community. On arrival, the chief welcomed the researcher and her assistants and as custom demands, *cola* and a token was presented accordingly. The researcher with the introductory letter from the graduate school of UEW in hand further introduced herself and declared the intention of the intervention project to the chief and his elders. The chief and the elders gladly accepted and embraced the intended project. The researcher intimated her intention to work with leaders of the community as well as some community members. The chief and the elders gave assurance of support for the project. After a successful deliberation, time was scheduled to meet the elders and the opinion leaders for further deliberation. The elders then assisted in contacting some key opinion leaders who assisted in the project.

4.4 Collection of Data, Sifting and Prioritisation

Time schedule was drawn with the consent of the opinion leaders to make room for frequent meetings and discussions. After careful identification of the opinion leaders, the researcher was accompanied and supported by the opinion leaders to identify the community members for discussions; and to survey the community properly and assist in giving recount of previous similar TfD projects in the community. With information on the previous TfD projects conducted in the community, the researcher was able to identify some of the past conductors for the study.

Some of the conductors, where appropriate, were contacted on phone to enable the researcher arrange appropriate time for meetings and discussions. A period of four (4) weeks was set to meet all the respondents on a separate schedule to gather the needed

information from them. Audio recordings of proceedings of data collection were done during the data collection stage. With this, since the researcher could speak and understand, at least, four of the languages spoken in the area, she could easily identify with them and explain her intent to them for better understanding. This enabled the researcher to probe further for detailed responses. The researcher used interviews, focus group discussion, observation and documents (reports of previous TfD projects) to gather the necessary data. The researcher, the facilitator at this stage, employed focused group discussions - made up of six members in a group and a pre-designed interview guide to facilitate the discussions. The session was audio-recorded and later transcribed for further analysis thematically.

4.5 Planning the Intervention: Story Creation and Improvisation

Planning the intervention performance required that the proposed play was borne out of a collective reflection on the Nima situation. The intervention processes, timing and roles of individual actors were sorted. To address the identified problem and optimize the effect of TfD projects in the Nima community, the following measures were considered. One of the main things considered when selecting the actors who willingly wanted to play roles in the play was the ability to speak more than one language. Artists auditioned in order to be cast for the roles they played. This was done through the principle of improvisation and role playing. The selected cast created the story line with the guidance of the facilitator in line with the objectives of the study.

4.6 Rehearsals and Pre-test of Intervention

A period of two weeks was set for the rehearsals of the play. After weeks of focus group discussion and community based interactions, the community members together with the opinion leaders crafted the storyline. With the help of the facilitator, the dramatic piece was put into shape to inform further improvisations. The auditioning process continued with the help of opinion leaders, “One Ghana” theatre group and community members. A rehearsal schedule was drawn for the actors and blocking (movement in performance space) started and was supervised by the researcher. Within the period of two weeks, the actors were able to execute their lines and blockings desirably. Appropriate logistics like canopies, chairs, public addressing system as well as costumes and props (items used in performance scenarios) were secured for the play. During this period, add-ups and corrections were made to the story line. The play was prepared and made ready for the day of performance.

4.7 The Intervention Project / Performance and Interaction

The intervention project of this study was a theatrical play in multiple languages which actively involved opinion leaders and community members throughout the entire process of the project. The play also incorporated everyday aesthetics (elements of arts and culture) of the multi ethnic people of Nima to increase and sustain community participation.

The play was performed by the community members of Nima. It was crafted out of the information about what the themes for past TfDs have been and issues that were considered pressing to the community needed to be addressed. These issues were largely what the researcher determined as, perhaps, the challenges that the Nima

community were facing as intimidated by the opinion leaders. Since this study sought to deal with the issue of multilingualism in TfDs in the Nima Community, the intervention play focused on five of the challenges simultaneously.

4.8 Synopsis of the Intervention Play

The play “Nima Afrafranto Wahala!” is about a mother, Auntie Adzo, who does not advise her daughter, Samira, but rather encourages her into promiscuity. Samira follows men for money and material things in life. Even though the father warns her severally, it all falls on deaf ears. Eventually Samira ends up contracting the HIV virus. The drama piece also showcases a boy, Aziz, who through the advice of his friends, bad company, and the desire to make money, follows a friend, Star Girl, into practicing homosexuality. At the end, Aziz contracts serious anal infections. The play carefully employs the use of multiple languages: namely, English, Hausa, Ga, Twi, Ewe, Sisala, Dagbani, Kototoli Pidgin English to convey various messages to its targeted audiences in Nima.

The play was performed on different occasions at three different selected locations at Nima market between 2:30 pm and 4:15 pm on Sunday, 28th July, 2016. Audiences of this performance composed of school children, assembly men, chiefs, market women, past TfD facilitators, Imams and community members.

4.8.1 Characterisation

Characterisation is the role and nature of actors in the world of the play. This also includes the activities of the characters in the sustenance of dramatic conflict and

suspense in the play. The storyteller introduces the characters to the audience by way of a prologue at the beginning and during the course of the performance, respectively.

Table 4.1: Languages spoken by actors

Characters	Actors	Number of Language spoken
Auntie Adzo	Etse Echa Martha	Twi, Ga, Ewe
Star Girl:	Portia Odeibea	English, Twi, Pidgin, Siala, Hausa
Aziz	Abdul Aziz Yakubu	Moshi, Mole, Dagaare, Dagati, Hausa, Twi, Ga
Samira	Samira Habib	Hausa, Twi, Ga, Gonja, Frafra, Kotokoli
Madam Ramat	Ramatu Alhassan	Frafra, Gonja, Twi, Ga, Kotokoli
Asiya	Asiya Musah	Sisala, Hausa, Hausa, Twi, Ga
Mr. Michael	Wisdom Agbedanu	Ewe, Ga, Dangme, Twi, English, Dagbani, Hausa
Papa Blackie	Joseph Mensah	Ga, Twi, Dagomba, Hausa, English

4.8.2 The Intervention Play

It should be noted that the various languages used in the play have been transcribed into English as seen in the following scenarios:

SCENE 1

(Two students, namely Asiya and Samira, are walking home from school, whiles discussing an upcoming party and how they are going to dress to impress and attract attention of men. See figure 1 below).



Figure 4. 1: Samira and friend discussing an upcoming party event.

(Source: Field Work, 2017)

SAMIRA: Didn't you hear about the upcoming party?

ASIYA: No, Which party is that?

SAMIRA: Haven't you heard about the Sakawa boys' party? Trust me my sister, this is going to be one of the expensive parties you can ever have. Trust me, some of the current dance hall artists like RM, PM, Stone Buoy, and so on coming.

ASIYA: My sister, I've never heard of it oh! Then we really need to make our presence felt in this party, we need to dress to attract and contract people's emotions, or what do you think?

SAMIRA: Off course, why not, in fact, I have decided to go get a new sexy top which will expose my cleavage and a short fitting skirt which will expose my thighs, so as to be able to attract more eyes like a magnet.

ASIYA: What about me? What do you think I should do? You know my mother won't allow me to go, let alone to wear tight clothes which will expose some parts of my body.

SAMIRA: Come on! Try to be smart a little, my dear! Just wear your school uniform and carry the dress you will be using for the party in your bag, so that you can change your school uniform when you get to my place. Meaning?

BOTH: No school for sexy babes.

ASIYA: I perfectly agree to this brilliant idea, trust me, I'm in for it.

(They both laugh and continue to chat whiles they leave stage)

SCENE 2



Figure 4. 2: Samira concocting a lie for her mum.

(Source: Field work, 2017)



Figure 4. 3: Samira being scolded by Papa Blackie.

(Source: Field work, 2017)

(Samira walking to school while chatting with her boyfriend on the phone, telling him she is coming to spend time with him instead. She then meets Papa Blackie who is an elderly person in the community. Papa Blackie disciplines and takes Samira's phone from her and asks her to go and bring her mother. Figures 2 and 3 above capture these).

SAMIRA: *(Speaking Hausa - Making a phone call...)* Hello darling, where are you? Are you at home? In fact, I have planned not to go to school today. I want to come and spend the whole day with you as we did the other time. Honey, I really enjoyed it the last time and as for today we really going to make it hotter and better. In fact, we are going to break the bed today.

PAPA BLACKIE: *(Speaking in Twi)* Children of today don't respect the elderly at all, you saw me and you are still passing such irresponsible and disgusting comments. Hurh! Samira, come here, haven't you noticed me standing here?

SAMIRA: *(Looking at him in a disrespectful manner from a distance while still talking on phone).* Don't worry; he is our gate-man.

PAPA BLACKIE : *(Walks to Samira and drags her (Twi).* What are you doing here? Instead of being in the classroom, you are here talking on phone with your boyfriend, even look at the way you were moving your body *(Papa Blackie demonstrates),* is this not a symptom of teenage pregnancy? *(Addresses the audiences).* Hurh! Let me ask you, are you not supposed to be in school?

SAMIRA : *(Angrily)* What is your problem? What concerns you? Are you my mother? Leave me alone oo! Yoo!

PAPA BLACKIE : *(Pulls Samira and takes her phone from her)*

SAMIRA : *(Begins to cry)* Give me my phone! Give me my phone oo! I will tell my mother about it if you don't give me back my phone.

PAPA BLACKIE : *(Speaking in Twi)* Go and call her. In fact, that's what I want. *(Samira leaves)* Look, you can even go and call your grandmother. *(Talks to audiences)* Just look at what just happened, young boys and girls of today don't take their future seriously. All they are interested in is to be playing around and engaging themselves in pre-marital relationship. You just heard what she said, that she will break bed. How, is she a carpenter? Do you think if things continue like this, do you think there is a good future for our next generation? *(Shakes his head in worry and leaves stage)*

SCENE 3



Figure 4. 4: Mother condoning and conniving with her daughter.

(Source: Field work, 2017)

(Samira gets home and begins to shout her mother's name while she cries. Samira's mother comes to ask her about why she is screaming and crying on top of her voice like that. Samira explains and the mother consequently leaves with her to go quarrel with Papa Blackie as illustrated in figure 4 above)

SAMIRA : *(Shouts)* Mummy! Mummy!!

AUNIE ADZO: *(Responds from the room)* Yes! What is it? Why are you screaming like that? Have you brought me chocolate or papaye?

SAMIRA: *(Continues to shout)* Mummy! Mummy!!

AUNTIE ADZO : (*Speaking in Ewe*) Oh! What is wrong with this girl that she keeps screaming my name? Let me go and listen to her (*Auntie Adzo walks to the sitting room to meet Samira*). Why are you crying and calling my name? Has anyone beaten you? Or it is that your teacher again?

SAMIRA: No, it's not my teacher

AUNTIE ADZO: Then, who is it?

SAMIRA: Is it not Papa Blackie, he saw me speaking on phone and he took the phone from me and beat me. He even called you a prostitute.

AUNTIE ADZO: Called me a prostitute? And is it the phone Michael bought for you?

SAMIRA: No.

AUNTIE ADZO: The one Faisal bought for you?

SAMIRA: No.

AUNTIE ADZO: The one Kabiru bought for you?

SAMIRA: No, the one Kamal bought for me.

AUNTIE ADZO: Then this man has really stepped on the tail of a lion, I will teach him a lesson he will never forget and he even called me a prostitute. Does he know what it takes for a woman to give birth and go through child upbringing? How dare that old good for nothing man to take my daughter's...

SAMIRA: (*Interrupts*) 20 dollars I-Phone 7s!

AUNTIE ADZO: I swear this man has made the biggest mistake of his life. Let me go inside and change for war, wait for me my daughter. *(Auntie Adzo goes to the room and comes back with a belt tied on her waist and left stage with Samira to Blackie's house)*

SCENE 4



Figure 4. 5: Auntie Adjo confronting Papa Blackie.

(Source: Field work, 2017)

(Papa Blackie comes on stage preparing to eat his gari. Suddenly, he hears a knock on his door followed by a loud voice.)

AUNTIE ADZO: Agoo! Agoo! Are there no human beings in this house?

PAPA BLACKIE: *(Twi.)* There are animals in this house. Who is there?

AUNTIE ADZO: *(Enters the room)* *(Speaking Ewe)* Hurh! Who gave you the right to raise your hand at my daughter? Just look at your black face like the trousers you are wearing. Do you know what it takes to give birth to a beautiful girl like this? *(She moves*

forward to hold papa Blackie by the neck) Tell me, do you know how to give birth to a girl like this? And who even gave you the right to seize her phone from her? Are you her mother? Why did you even take her phone, tell me what happened?

PAPA BLACKIE: *(Twi)*. Now you're saying something sensible. Could you believe that while you gave her money to go to school, this daughter of yours went to stand in one corner, talking to her boyfriend and telling him she is not going to school and that she is coming to spend the whole day with him, even...

AUNTIE ADZO: *(Interrupts, speaking Ewe)* And which one is yours in this issue? What concerns you? Is it your phone that she is using to make the call, or were you the one who gave her money to go to school? In fact, this is gossip at the highest level. The next time my daughter comes to me and reports you, that you just saw her and asked her how she is doing, I swear you will regret being in this community for the rest of your life. Nonsense! Go and bring me the phone. *(Papa Blackie walks quietly and picks the phone for Auntie Adzo. She takes the phone from him and continues to insult him. Auntie Adzo leaves stage with her daughter)*

Papa Blackie: *(Interacts with the audiences)* Just look at what has just happened. Your daughter has done something wrong and I try to correct her and discipline her, you come here fighting me. Please audience; is this the right thing to do as a parent? Don't I have the right to discipline any child I see doing anything wrong even if he or she is not my child? *(He shakes his head in disappointment and leaves stage)*

8

SCENE 5



Figure 4. 6: Star Girl convincing Aziz to become a gay.

(Source: Field work, 2017)



Figure 4. 7: Aziz and Star Girl sharing ideas on the new trade.

(Source: Field work, 2017)

(Aziz, the sakawa boy, comes on stage with his friend, Star Girl, smoking wee and discussing why the “Sakawa” business is not moving well. Star Girl then persuades and him to engage in homosexual sex.)

AZIZ: Charley! The sakawa business is not moving well this time. You will do all your best in convincing and confusing a client after visiting the juju man but it still doesn't work. I'm confused now because there is no money for homeboy to chill and spoil all the nice girls around.

STAR GIRL: But you, I wonder why you still do this sakawa thing when there is a new business that brings more money to your pocket without going through all this hustle and bustle of sitting at night trying to convince your client and as well as running from one 'juju man' to the other.

AZIZ: Really? What business is that? And why have you kept it away from me? Please tell me more about this business I can't wait.

STAR GIRL: This business is simple; you just have to start seeing and spending some time with Mr. Michael.

AZIZ: Seeing and spending time? How?

STAR GIRL: I mean you have to satisfy his sexual desire.

AZIZ: Do you mean I should pretend to be a homosexual, pretend to be gay?

STAR GIRL: Of course and he will make you rich within the twinkle of an eye.

AZIZ: (*Shakes his head in disagreement*) as for this business, I don't think I can do it.

STAR GIRL: Just look at yourself. See how old your dress looks, you can't even afford common three square meals a day, not even to talk of taking care of your girlfriend. Look, if you really want to survive and be able to live the life you want to, then you better change your mind.

AZIZ: (*Ponders for a while*) Alright, I am in. So when are we going to meet him?

STAR GIRL: We can go right now; its business and we don't have to let it wait. So let's go and see him right away. (*Pauses to think for a few seconds*) I need to go and clean the house and wash the plates we used for dinner last night. But don't worry, disease can't kill a Blackman.

AZIZ: (*Aziz meets his girlfriend as they are about to leave stage.*) Baby, what's up?

SAMIRA: I am pregnant, and please don't tell me to abort the baby this time around because I have made up my mind. I don't want to go through abortion again.

AZIZ: No problem my dear, just keep the pregnancy. If anyone asks you, just tell the person that I Baron One told you to keep it. Even if we don't get money to buy sheep, we will use tilapia.

SAMIRA: Are you sure?

AZIZ: Of course, my dearest. Trust me, I am still your one and only special kelewele and butter bread.

SAMIRA: (*She laughs*). Alright, sweetheart, call me when you come back.

AZIZ: No problem, my dear.

(They both left stage after Samira leaves)

SCENE 6



Figure 4. 8: Mr. Michael cuddling his new friend.

(Source: Field work, 2017)

(Aziz and Star Girl get to Mr. Michael's house, they knock and enter. Star Girl calls Mr. Michael to introduce Aziz to him, as a gay)

STAR GIRL: Hello Mr. Michael, it's been a while.

MR. MICHAEL: Hello Star Girl, how are you? It's been long.

STAR GIRL: It's because I didn't get any client for you, but don't worry, I have brought a very nice one for you.

MR. MICHAEL: Really?

STAR GIRL: Just check him out.

MR. MICHAEL: *(He moves around for Aziz to check if he is his type of man)* Wow!
You really got my type.

STAR GIRL: But I told you not to ever doubt me. I know what's best for you. Anyway,
just give me my 10 percent.

MR. MICHAEL: *(He went inside and brought her a cheque)*. Alright, there you are.
You know I will always fulfill my part of the deal?

STAR GIRL: Of course, I know Mr. Michael, that's why I love doing business with
you always. *(She moves towards Aziz)* you have to look sharp oh! See me when you are
done with him.

AZIZ: Okay.

MR. MICHAEL: *(Moves towards Aziz)* Don't worry my dear, just feel at home. I was
about to rest so I think we can go in there and rest together, and trust you really going
to enjoy our time together.

AZIZ: Please wait for some time. Why are you in a hurry, I just came and you want to
start.

MR. MICHAEL: Don't worry you will be fine, I know it's your first time. But you will
love it, just trust me. *(They both go into the bedroom)*.

SCENE 7



Figure 4. 9: Asiya explaining her predicament to Madam Ramat.

(Source: Field work, 2017)



Figure 4. 10: Madam Ramat consoling Asiya.

(Source: Field work, 2017)



Figure 4. 11: Papa Blackie advising the youth.

(Source: Field work, 2017)



Figure 4. 12: Facilitator interacting with audiences.

(Source: Field work, 2017)

(Asiya comes on stage crying. Aadam Ramat (community doctor) meets Asiya and tries to offer some help. She asks her what is troubling her and as she finishes explaining her problem. Samira also comes on stage crying and tells Madam Ramat that she is tested HIV positive. Aziz, whose health has also been affected by homosexual sex, comes

on stage screaming and crying. Auntie Adzo who has gone mad when she hears her daughter (Samira) is HIV/AIDS positive also comes on stage displaying her madness. Star Girl, who has also contracted the cholera disease due to her bad attitude in keeping herself and her surroundings clean also joins them on stage while vomiting. Papa Blackie comes on stage to advise the audience about some of the unfortunate and irresponsible attitudes of some parents and urge stake holders, chiefs and religious leaders to come together and solve such problems in our communities. Madam Ramat also advises the audience on the implication of promiscuity and implores them about the importance of being patient and seeking education. These scenes are captured in figures 8, 9, 10 and 11 above)

Asiya: *(Crying)* Oh God! What do I do now, I'm confused. Please somebody help me!

MADAM RAMAT: *(Spots her from a distance and rushes to her)* What is wrong with you, my dear? Asiya, what is the problem? Please talk to me.

ASIYA: I don't know what to do now; I am going to lose everything.

MADAM RAMAT: Please talk to me, what are you going to lose?

ASIYA: I am 2 months pregnant and that means I am going to be sacked from school. I don't want to lose my education and I don't want to be a mother now. My parents will be so much disappointed in me.

MADAM RAMAT: Oh my God! Calm down, no need to add more salt to your injury. Crying will not solve your problem. *(She hears Samira crying bitterly from the other side of the stage. Madam Ramat runs to find out what is wrong with Samira).*

SAMIRA: *(Crying)* Oh God! Why me? What have I done to myself? *(She continues to cry)*

MADAM RAMAT: Samira what is it? Tell me what the matter is, what did you do to yourself? Have you killed anyone?

SAMIRA: I'm HIV positive and my mother has gone mad out of shock, when she heard the news. *(She continues crying)* who is going to save me now? Please someone, help me!

MADAM RAMAT: I know you to be a brilliant student but see how you've destroyed your life. *(Aziz comes on stage screaming whiles covering his anus. he complains to Madam Ramat about what is happening to him)*

AZIZ: Awww! Thank God you are here madam doctor. It keeps coming and I can't control or hold it, please help me doctor.

MADAM RAMAT: What do you mean? What can't you hold and what keeps coming? Talk to me, what is wrong with you?

AZIZ: Madam Doctor, I am into homosexuality and he has penetrated me so much that I can't even hold it. It always comes out. *(He keeps covering his anus and crying at the same time).*

MADAM RAMAT: Oh my God! What is our world turning into? Why did you do this to yourself?

AUNTIE ADZO: *(Comes on stage to display her madness)*

STAR GIRL: *(Comes on stage vomiting and holding her anus as a sign of having a running stomach)* Madam doctor, please what do I do? What medicine should I take? I have cholera and I'm scared I will die soon. Please help me madam doctor.

PAPA BLACKIE: *(Steps forward from center back stage to advise the audience)* *(Twi)*. We have all seen what has happened before us. During our time, everyone's child was someone else's child. Whenever a child did something wrong, he or she was disciplined by a neighbor or a family friend, and this really helped in developing good and cultured children who grew to become responsible citizens. But now we have lost it all, you can't even caution someone's child let alone beat the child if he or she goes wrong. Some parents nowadays don't stop their children from doing bad things, but rather encourage and push them to do more because of their own selfish interest at the expense of the future of their children. What sort of society are we building for ourselves? I call on, all stake-holders, you our chiefs, religious leaders, political leaders and all parents to please come together to fight such cankers which are affecting our society and the future of our children.

MADAM RAMAT: *(Steps forward to share some words of advice with the audiences)*. My mothers and fathers, what we have seen here today is exactly what happens in our homes. We the parents sit unconcerned and watch our children dress to expose delicate parts of their bodies as well as engage in irresponsible and immoral acts. Today, in our communities, money has become the point of focus regardless of where and how we get it. Our children go in for sakawa and ritual money without any fear because that's what makes their parents, family and friends embrace and respect them. Keeping our surroundings clean is a priority we must all observe as god-fearing people, and as the

Holy Quran mentions to us “Cleanliness is part of faith”. Why then do we always keep our homes and surroundings very dirty? Why do we dump refuse in our gutters?

My mothers and fathers, the time has come for us to stop pushing and encouraging the female child into indecent sex activities because of our selfish interests. Abortion is not an option to consider while teenage pregnancy will cripple their future. They will lose their education, and they will grow up being irresponsible parents and citizens of our beloved country. I therefore challenge you all to start taking a bold step to change and erase this attitude in ourselves and as well as in our children, because that is the only way we can succeed as a people. Thank you.

Curtain Call

THE END

4.8.3 Focus of the play

Basically, the import of the intervention play was to break the language barrier via the theatre for development approach in the process of raising awareness on a number of social vices in the Nima community. In effect, multiple languages were employed simultaneously in the dramatic piece. The community members were fully involved in the performance by taking up roles and also participating in the post-performance discussion in this communal act of dramatic interactions for a common purpose towards community education.

Though several social interventions, in time past, have been resorted to mitigating certain social vices through drama as a form of social intervention to in the community, the issue of language appears to have posed a huge challenge to such efforts

since Nima is a multi-lingual community which hosts inhabitants from different parts of the country with different linguistic backgrounds. Hence, communicating for community education purposes demands that multiple languages are used to ensure effective communication. In our Ghanaian society, many languages are spoken by different ethnic groups. However, people can express and comprehend best in the language they understand best. Therefore, the intervention play sought to communicate to raise awareness on certain pressing societal ills that the youth of today find themselves in. It was observed that communicating to the people of Nima in languages they understand best will break the barrier the language factor creates in communication. Though the play focused on raising awareness on identified social behaviors, the intervention experiment was to help improve effective communication in this multilingual context.

4.8.4 The use of language

Since the Nima community is known for its multilingual nature, theatre for development programmes performed at Nima largely needed to have adopted a multilingual approach to raising awareness on issues of concern. The play used simple everyday language in addressing contemporary challenges of the Nima community such as *sakawa*, sexual promiscuity, the menace of HIV and other social issues. Though the play dealt with serious social issues, the events were treated in light hearted manner. The play employed different languages predominantly spoken by the inhabitants of Nima. The play used diverse language mechanisms as means of sending messages embedded in the play. The play was crafted by the community members and performed for the people by the people and of the people.

4.9 Post-Performance Discussions

The research team (composed of the researcher and her assistants) facilitated the post-performance assessment segment. This made room for an open forum interaction with the audiences - the community participants - after the performance of the play. This was done to reflect on the issues raised in the play in order to assess as to whether effective communication was achieved in that regard. This particular segment was also intended to appreciate the outcome of the multiple language infusion.

Through the use of multiple languages by performers and catalysts, effective communication with the target community of Nima could be enhanced. Reception of the messages in the performance may improve since members of the target community would be able to relate well with the issues of concern as incorporated in the performance. Without effective communication through multilingualism in this context, effective reception of the play's messages would largely have been a challenge as it were in the cases of previous TfD performances in Nima, which were mostly done through the mono lingual approach. Multilingual approach is thus significant here. In the process, TfD might enhance effective communication; interaction between receivers and producers of the intended development messages. To the extent that multilingualism could be achieved, democratization of community communication could be encouraged and achieved.

4.10 Post Intervention

After the execution of the intervention performance project, I carried out a post-intervention survey to ascertain the impact of the project on the members of the Nima community. This follow-up assessment for evaluation purposes was initiated and

undertaken one month after the intervention project. This research for sustenance was intended to serve as a complementary attempt to the previous Tfd projects that were undertaken in the community on the said problems at issue in Nima. This phase emphasized the relevance of follow-up projects for the purposes of sustainability.

Multilingual theatre (Weinsten, 2000) was, therefore, considered as the intervention (this research project) and as the data from the study indicated, the post-intervention measure for impact assessment produced quite a significant result in terms of improving community participation in this interactive process of initiating and sustaining a process of change. Detailed discussion of the data in relation to this segment is done in the next chapter under the analyses of objectives 4 and five. However, the discussion below briefly highlights outcomes from the survey. I focused on the comments from the chiefs, opinion leaders, community members and the past conductors of Tfd projects present.

I employed focus group discussion and interview procedures to gather the necessary data to ascertain the impact of the intervention project on the community members. The community members engaged expressed their satisfaction towards the intervention project. A community member recounted as follows:

In fact, we are very happy today because the play was done by our brothers and sisters and we really like the way it was done. We really understood what they did and we have learnt a lot from it.

On the question of the language, a community member indicated as follows: “We could now hear them and understand them because some of us didn’t go to school and we cannot speak English too so it is good that they spoke the Dagomba language, too.”

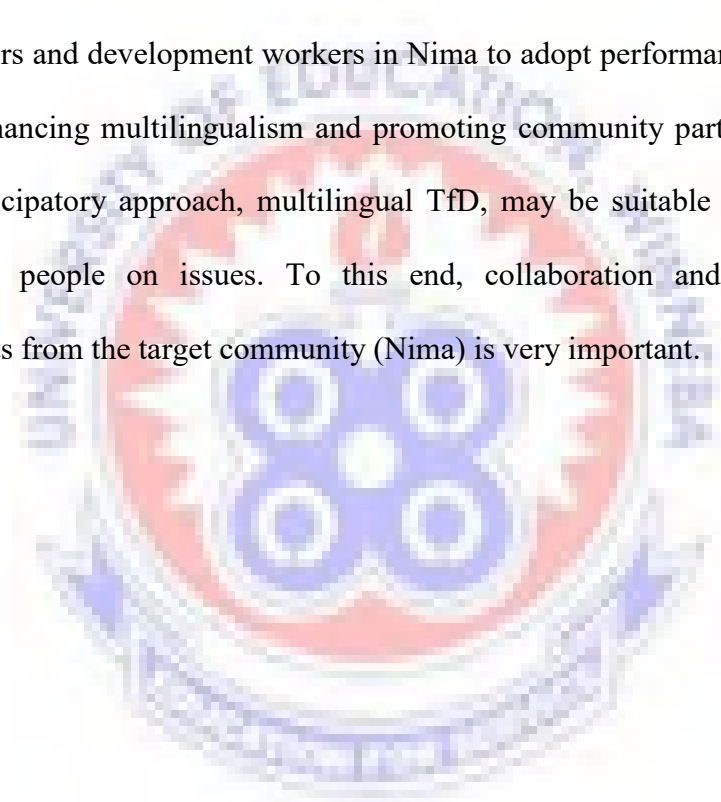
Most of the community members interacted with expressed similar feelings and thoughts toward the intervention project. When the opinion leaders and the chiefs were engaged, they were very surprised as to how different languages were used in creating a single intervention project in a form of a drama. The chiefs and opinion leaders thus expressed their appreciation and recommended that more of such projects be brought to the community to enhance their development. Their major concern was that some of the chiefs should also be cast in subsequent project performances to take part in the play because they feel they can also do as the children did. This request, if obliged, would go a long way to encourage community participation.

The engagement with the past conductors after the intervention brought to the fore that past conductors have not been able to use multiple language as the intervention project did. Some of them attributed their inability to lack of funds, time constraints and lack of community involvement and support. Past facilitators were very enthused and appreciative of the approach the intervention project adopted. They expressed their willingness to adopt the style of the intervention project in their future projects most especially in multi-ethnic communities.

In view of this, complementarity of efforts through follow-up projects as demonstrated by the current study needs to be encouraged in subsequent development projects, especially in TfD processes in Nima. As indicated by Nyatuame (2011), without a follow-up, theatre (especially TfD) becomes an end in itself; a one-time event rather than a continuous process. To be able to sustain the interest of raising awareness on the prevailing issues of concern in the intervention project, a post-intervention measure was considered as indicated earlier. This is also to underscore that TfD is concerned about community education but more importantly about the sharing of

information on the knowledge, skills and experiences about the practice in order to empower target communities to do this on their own (Nyatuame, 2011). The requirement for sustainability is thus essential to this objective.

The essence, therefore, is to sell the success stories of Tfd as a means of propagating the ideas for social development and progress of societies (Nyatuame, 2011). Multilingual Tfd could, thus, be highlighted as suitable and appropriate for Tfd processes in multicultural settings. From the ongoing discussion, it is important for Tfd practitioners and development workers in Nima to adopt performance approaches that aim at enhancing multilingualism and promoting community participation. Hence, a more participatory approach, multilingual Tfd, may be suitable for mobilizing and instigating people on issues. To this end, collaboration and cooperation with participants from the target community (Nima) is very important.



CHAPTER FIVE

RESULTS AND DISCUSSION

5.1 Overview

This chapter presents, analyses, and discusses the findings of the study, particularly, as they border on the research questions. The discussion of results highlights the outcomes of the current study with references to related literature as reviewed previously in chapter two. The findings were presented in narrative and tabular forms for easy analysis based on the objectives of the study under the following thematic headings:

- i. The conceptual foci of major Tfd projects staged in Nima from 2010 to 2015,
- ii. The effect of various Tfd projects that have been conducted in the Nima community between the period years of 2010 and 2015,
- iii. The perspectives of the people of Nima about the benefits derived from Tfd projects in the Nima community,
- iv. Multilingualism and its possibility to improve community participation and the sustainability of Tfd's in Nima, and
- v. Strategies needed in using multilingualism to improve community participation and sustainability in Tfd projects in Nima.

5.2 Demographic Information

The researcher elicited information from respondents as regards the following category of details: age, gender, highest educational level, religion, ethnicity and period of stay in Nima.

5.2.1 Category of respondents

The following categories of respondents as illustrated in the table below were selected to be part of the study.

Table 5. 1: Categories of respondents

Categories of Respondents	Frequency	Total (%)
Previous facilitators	7	33.3
Opinion leaders	7	33.3
Community members	7	33.3
Total	21	100

Source: Field Work, 2017

Table 1 represents categories of respondents who took part in the study. Previous facilitators represented 33.3%; Opinion Leaders in the community represented 33.3%; Community Members represented 33.3%.

5.2.2 Age of respondents

Table 5. 2: Age of respondents

Years	Frequency	Total (%)
21 – 30	5	23.8
31 – 40	9	42.9
41 – 50	3	14.3
51 – 60	2	9.5
61 and above	2	9.5
Total	21	100

Source: Field Work, 2017

Table 2 above presents ages of respondents; 23.8% of the respondents were within the ages of 21-30 years; 42.9% were within the age range of 31-40 years constituting the majority; 14.3% were within the age range of 41-50 years; 9.5% were within the age range of 51-60 years and 9.5% were above 61years. The respondents were found to be in the lower or youthful age bracket of 21-50 years.

5.2.3 Gender of respondents

Table 5. 3: Gender of Respondents

Gender	Past conductors	Opinion Leaders	Residents	Frequency	Total (%)
Male	5	3	5	13	61.90
Female	2	4	2	8	38.10
Total	7	7	7	21	100.00

Source: Field Work, 2017

From Table 3 above, the gender of respondents was male dominated. The number of males was five out of seven for both past Tfd conductors and residents. It was only for opinion leaders that the distribution of females was greater than that of the males by one with a frequency of four for the female respondents and three for the male respondents. The overall percentage of male respondents was 61.90 percent whereas that of the female respondents was 38.10 per cent. In the modern era where gender has been one of the main topics of all spheres of life, it is noteworthy that some of the respondents of the present study are females, almost to forty percent. The community leadership maybe somewhat tilted towards males, at least, in the Tfd programmes.

Table 5. 4: Highest Formal Education Attained

Education	Past conductors	Opinion leaders	Residents	Frequency	Total (%)
Secondary	2	4	3	9	42.9
Tertiary	5	3	4	12	57.1
Total	7	7	7	21	100.00

Source: Field Work, 2017

From Table 4 above, five out of the seven past conductors had secondary education and the remaining had tertiary education. Four out of the seven opinion leaders had secondary education and the remaining three had tertiary education. There were three residents with secondary education side by side four residents who had tertiary education. This gave an overall frequency percentage of 42.86 for secondary education, compared to 57.14 who had tertiary education.

Table 5. 5: Religious Background of Respondents

Religion	Past conductors	Opinion leaders	Residents	Total	
Islam	6	7	6	19	90.48
Christianity	1	0	1	2	9.52
Total	7	7	7	21	100.00

Source: Field Work, 2017

The religious background of respondents is summarized in table 5 above. It can be seen from table 5 above that among the past conductors, there were six (6) respondents whose religious backgrounds were Islam and there was only one respondents with Christian religious background. All the opinion leaders were of Islamic background. Also, six out of the seven residents had Islamic religious

backgrounds with only one resident who had a Christian background. This gave an overall frequency percentage of respondents with Islamic background to be 90.48 per cent and 9.52 per cent for those with Christian religious backgrounds. The earlier proposition is confirmed that Nima is predominantly populated with people of Islamic background. As stated, Nima is one of the *Zongo* communities in Accra, Ghana, with people of Islamic backgrounds regardless of their ethnicity merge.

Table 5. 6: Ethnic background of Respondents

Ethnicity	Past conductors	Opinion leaders	Residents	Frequency	Total (%)
Wangara	1	1	1	3	14.29
Ga	1	1	0	2	9.52
Sisala	2	2	2	6	28.57
Fulani	1	0	0	1	4.76
Konkomba	1	2	1	4	19.05
Bulisa	1	0	0	1	4.76
Hausa	0	1	1	2	9.52
Moshie	0	0	1	1	4.76
Kasena	0	0	1	1	4.76
Total	7	7	7	21	100.00

Source: Field Work, 2017

Table 6 above represents the ethnic background of respondents. The respondents identified with eight ethnic backgrounds namely, Wangara, Ga, Sisala, Fulani, Konkomba, Bulisa, Hausa, Moshie and Kasena. The dominant ethnic background was Sisala, with two respondents each being past conductors, opinion leaders and residents. This gave a frequency percentage of 28.57. This was followed by respondents with Konkomba ethnic background; with two opinion leaders and one respondent each being a past conductor and resident, giving a frequency percentage of

19. This was followed by those with Wangara; with one respondent each from past conductors, opinion leaders and residents. This gave a frequency percentage of 14.29. The next ethnic backgrounds were Ga and Hausa, with a frequency percentage of 9.52%. Finally, the Kasena, Moshie, Bulisa and Fulani respondents had the same frequency percentage of 4.76.

Table 5. 7: Number of Languages spoken by Respondents out of Languages used for the study

No. of Languages	Past conductors	Opinion leaders	Residents	Frequency	Total (%)
All Languages	0	0	0	0	0
6 Languages	0	0	1	1	4.76
5 Languages	0	1	2	3	14.29
4 Languages	3	3	3	9	42.86
3 Languages	3	3	1	7	33.33
2 Languages	1	0	0	1	4.76
1 Language	0	0	0	0	0
Total	7	7	7	21	100.00

Source: Field Work, 2017

Objective 1: The conceptual foci of major Tfd projects (from 2010 to 2015) staged in the Nima community in a monolingual context

It was interesting to note that previous Tfd projects that have been conducted in the Nima community have extensively covered a number of diverse foci. A past conductor could recount a number of themes (messages or concepts) they have addressed. The term “theme” is being used here interchangeably and synonymously to imply specific development-oriented messages or concepts that are communicated

through the Tfd intervention. In an extensive interview with one Tfd expert and past conductor **A**, he recounts the themes his projects have addressed as follows:

We've talked about teenage pregnancy; we've talked about sustainable livelihood in terms of how to generate your own income instead of going the route of what we usually call *sakawa*. We've also talked about sanitation and then we've talked about co-existence, child labour, etc. (Source: A Past Conductor, Field Work)

A community member (member **1**) recounted some of the Tfd projects they have witnessed over the years as follows:

A few of those projects witnessed over here were more on food (hygiene) and sanitation. At that time that people were using colour [Sudan dye] in palm oil, pear seeds and cola to top up pepper and also some of the tomatoes were really rotten. But they would grind it quickly and use it for *waakye* stew and they showed us the health implications. Somebody was interested because he/she had realized that there was this hygienic problem so I had to also prepare the person to know what to do in order to get to the bottom of it.

(Source: A Community Member, Field Work)

All the themes that were recounted by all categories of respondents have been summarised in the figure below:

Table 5. 8: Multiple Responses

Past TfD Themes	Frequency	Total (%)
Girl Child Education	14	66.7
Hygiene Sanitation	15	41
Drug Abuse	13	61
Teenage Pregnancy	20	95
Child Labour	11	52
Cyber Crime	14	66.7
Sustainable Development	16	76

(Source: Field Work, 2017).

From table 8 above, the most dominant theme that respondents recounted was teenage pregnancy, which gave a frequency percentage of 95. Teenage pregnancy as a theme is very apropos for a concentrated community like Nima. There have been strides in the world to conquer this universal problem of teenage pregnancy. TfD programmes have also added their voice to the fight. The significance of this particular finding is affirmed by the World Health Organisation (2015). The World Health Organization (2015) has recently developed evidence-based guidelines addressing six areas: preventing early marriage; preventing early pregnancy through sexuality education, increasing education opportunities and economic and social support programs; increasing the use of contraception; reducing coerced sex; preventing unsafe abortion; and increasing the use of prenatal care childbirth and postpartum care. In each of these areas, World Health Organization recommends directions for future research.

Respondents were to specify whether they have been involved in identification of the said themes. Five (5) of the seven (7) previous facilitators indicated that most of the themes were identified by them. Two (2) of them mentioned that they were identified by the donor agencies. It was also revealed that the themes were identified based on the general perceptions people have about the community. Facilitator 1 indicated as follows:

Since we know the community already, we don't really contact them in the development of the play. Some of the themes were also suggested by our supervisors as an academic requirement in fulfillment of award of degrees in school.
(Facilitator 1: Field notes 2017)

When the community members and the opinion leaders were asked as to whether they were involved in the creation of the themes in the attempt to solve the problems in the community, opinion leader 1 responded as follows:

The organisers of the projects just come around, rent canopies and chairs from the rental shops here and proceed with their performance in front of the mosque. When we see them we also come around and watch the drama, and after the drama, we sometimes walk away with free food and free T-shirt.
(Source: Opinion Leader 1, Field Work)

Most of the community members and the opinion leaders contacted indicated that many of the projects were not community centered or community created. The projects were already prepared for the community members and mostly the community members felt they were not part of the processes. Other issues that past conductors contended with were lack of participation and involvement from some residents during TfD projects.

It has not been smooth-sailing that one would get the co-operation of community members. There were also issues regarding securing venues for productions, getting performers for the plays, and the acquisition of resources for the productions such as costume, props and setting. Notwithstanding all these challenges, the Tfd programmes were usually somehow successful. (Source: Past Conductor 2, Field Work)

Furthermore, the specific findings indicate that major Tfd projects in the community covered a range of issues challenging the Nima community and these were mostly in a monolingual context. The research found that the major Tfd projects conducted in the Nima community focused on correcting social ills and enhancing development. The Tfd projects over the period covered areas like sanitation and waste disposal menace, drug abuse, education and handling of deviant behavior among others. It was identified that all the projects were, to some extent, challenged in terms of adopting suitable strategies to enable them achieve their sustainability and adopting of everyday linguistic aesthetics to make the message more comprehensible. However research has shown that there undoubtedly exists a correlation between language and development. Development can barely be expected to be attained when inadequate consideration is allotted to the function of people's languages in social, educational, economic and political processes and this is more profoundly certain in an African setting (Prah, 1993; Chesa, 2001; Webb, 2002).

This is an indication that the use of language is indispensable in most of the major developmental sectors, be them economic, political or cultural and as such languages are needed in the development of the nation in general (Wolff, 1999). Hence, the input of Kishe (2003) that one of the essential agents hindering the progress and

development of the greater number of people in developing countries is the use of languages imposed on them offers useful suggestions worthy of consideration in this regard.

This means that any sustainable development in any community hinges on appropriate communication strategies. Agents of change as well as developers have come to the realization of the influence of language in the development process. According to Alexander (2005), it is a long-established fact of modern life that language policy and language practice can either stimulate or impede economic efficiency, labour productivity, economic growth and development.

The research identified that though the aims embedded in the past TfD projects were appropriate and suitable, they were not successfully implemented due to some factors and language gaps and differences tended to be one of them. The position language occupies in the communication process has been the basis for the above finding and this is consistent with the observation of Alexander (Winsa, 2005). Magwa and Mutasa (2007) also hold a similar view that language is very much influential in development communication. According to Kamlongera (2005), discourse which is crucial in the development process cannot be achieved except through communication which is dependent on the use of a common language which breeds understanding between both parties.

The research found that most of the projects were not community centered or created projects. The projects were already prepared for the community members and the community members mostly feel they are not part of the processes. Community member 4 in an interview revealed that they hardly get engaged in the planning and execution of TfD projects in Nima. He intimated: “All that we see here is that a drama

is going on. It is only when we come around to ask that they tell us what they are doing...” (Source: A Community Member, Field Work). Another community member claimed, “They only show up one or two and you don’t see them again.” The evidence points to the observation that effective community involvement appears to have been compromised.

To this, UNESCO (2007) affirms that communication for development thus gave opportunity to inhabitants of a community to take charge of their own affairs and be part of the development of their own society. According to Moemeka (1994), the goals of development communication are to breed empathy, to motivate people to work to realize their aspirations, to empower the locals with the necessary skills, knowledge and reorient them to participate in their development and in the end contribute to the overall global advancement. It encourages participation at the various levels of development, from spotting of problems to the realization of solutions and the assessment of the project, giving every deserving person the opportunity to participate (Kamlongera, 2005).

Again, empowerment approaches represented alternative grassroots approaches to development. This did not simply mean a top-down redistribution of resources to the poorest, but also a bottom-up strengthening of poor people’s participation in the policy making and implementation of development (Aning-Agyei, 2012).

Based on the earlier claim of community member 4, it stands to reason that past Tfd projects largely focused on execution of projects rather than how the projects could be effectively implemented and be well appreciated to stimulate the process of awareness creation and or raising for purposes of inducing social change. While past facilitators focused on getting trained people to execute the drama to perfection, the

community members do not associate with the projects since they are not directly involved in the creation of the project. As observed by Servaes (1996),

People cannot be developed; they can only develop themselves [man] develops himself by what he does; he develops himself by making his own decisions by understanding of what he is doing, and why; by increasing his own knowledge and ability, and by his own full participation – as an equal – in the life of the community he lives in (p. 82).

White (1994) has also confirmed that participation is subjective and has a relationship with empowerment. Thyagarajan (2002) explains that participatory development is the employment of methodologies in attaining developmental goals, which establishes participation as a key feature in the process. Empowerment is believed to be a way of amplifying the abilities of a people to take charge of their own affairs, either individually or collectively (Somerville as quoted in Lyons, Smuts & Stephens, 2001).

In dealing with participation and empowerment, the main focus is on the human being. Pajibo (2000) points out as follows: “Participation and empowerment are key dynamics of human development because the human heart is the center stage of the development process”. He asserts that “development in this wise is the work of human beings to take control of their lives” (p. 36).

The research found that community elders and opinion leaders were rarely used as a means of entering the community. Past facilitators by their own means managed to gather their own data from the community for their own good. The past Tfd projects were devoid of a working relationship with the elders and the opinion leaders in the community. It was however realized that proper communication channel was not

followed in trying to work in and for the community. In an interview, some of the past conductors noted only a few individuals are sometimes engaged, but these were hardly the opinion leaders. In his comments on this issue, Past conductor 2 observed that, "...some of the opinion leaders usually want money from us. [They normally appear as though to help]...but fail to, especially when you need them most.

Research has shown on the contrary that communication is vital for human development (UNDP, 2011). It is clear that the developmental sector is one which is not exempted from the use of effective communication. People involved in the use of development communication would most perhaps agree that the essence of development communication is the distribution of vital information that leads to common actions taken which consider the individual's stake in them (Servaes, 2002). Communication for development at different times has been referred to as the application of communication process as to the process of development.

It is believed that development in the third world countries have not progressed due to the undermining of effective communication between developers and the target communities, hence, the case of past TfD projects in the Nima community suffices. Communication is vital as it has the ability to make recipients of knowledge or ideologies aware; more importantly, as to why and how to implement the knowledge they receive. Development is therefore seen as knowledge-based and thus needs to be communicated effectively to suit the context in question appropriately.

Objective 2: Effects of major Tfd projects that have been conducted in a monolingual context in the Nima community between the 2010 and 2015 period

5.3.1 Outcomes of Tfd projects

The researcher sought to find out whether the objectives of Tfd projects conducted in the past five years were achieved. All respondents were of the view that the level of sensitisation was high. One interviewee recalled that at one instance, officials from the Ghana Food and Drugs Board and Ghana Standards Board were invited. Awareness on the project was raised in the people of the Nima community. The project laid bare the activities of people using colouring agents and chemicals in foodstuff in the markets. The Tfd projects were therefore seen as triggers, where alarms were raised on issues that were ongoing in the communities. Another remark from one past conductor during an extensive interview, which buttresses the earlier point about Tfd creating awareness was that:

Tfd does not have to necessarily solve a problem. It is just to create awareness and sensitize the people. In this regard Tfd programmes have, to an unknown extent, been successful since they create awareness and protect people from danger of any kind. (Source: A Past Conductor, Field Work)

When the researcher sought to find out what language dominates the Tfd productions that had taken place in the community, it was revealed by all the respondents from the community that English, Hausa, Twi, Ga, Ewe, Chamba and Arabic have been the languages they all used for their productions. However, they hardly used multiple languages one production. Community member **3** related as follows:

Since it is believed that the dominant languages spoken by the people in the community are English, Hausa, Ga or Twi, it was prudent that one of such languages be used for the production and the discussions that followed. (Source: A Community Member, Field Work)

In supporting the information concerning the above claim on the subject matter, community member **4** also revealed as follows:

They have all been using either Hausa or English, Ga or Twi and others. They seldom combine the languages although people speak different languages in this community. Perhaps the conductors believed that since most people within our community can understand one of the languages, it is most appropriate to use one of them. (Source: A Community Member, Field Work)

In response to the researcher's quest to know how far the use of one language contributed to effective communication of the conceptual foci, the conductors stated that they did not consider that. One of the conductors intimated thus:

Well, I don't think I ever made that analysis. I had always known that most of the community members speak Hausa and so that was enough for me to use Hausa. But as to what level of aid the use of that language contributed to the overall understanding of the conceptual focus, I must admit I didn't consider it. (Source: A Past Conductor, Field Work)

To shed light on this issue to deepen our understanding and appreciation of the discussion, community leader **A** pointed out that:

I don't think it is something the conductors have given attention to. But I think I do. It is the general perception that most of us in

this community understand and speak any of the languages they have been using and that makes the use of any of the languages comfortable for them, but I strongly believe not all the people who have been used to act in the plays they have enacted are well versed in the all the languages and its proper usage. In such situations, it is highly possible that the conceptual focus is not wholly achieved and their messages have not been too clear, but I think it has been good anyway. (Source: A Community Member, Field Work)

On this same point, community member **5** revealed that the conductors have not done too well by using only one language. He intimated that:

Of course most of us can understand and speak Hausa, or Ga or even Twi; they are not the only languages people speak here. Most of the people here are multilingual. But for all you know, most of the people who attended the production could not speak nor understand that single language used as well as was anticipated by the conductors. In that case, there would be challenges regarding the use of one language for such productions. (Source: Community Member 5, Field Work)

The researcher further sought to find out what had been the reaction of the Nima community to past TfDs conducted. Accordingly, community member **6** explained that:

Usually, most of them do not understand until the researcher is done. Because they usually look at whatever it is that the researcher is coming to do with disdain. The community only begins to appreciate what the researcher is doing when the researcher is deep into the project. But by the time they get involved, the researcher would be almost leaving the community. The feeling of disdain towards researchers is not surprising because most residents usually think of benefiting themselves in their own ways. When

they realise that the benefits are long term and not for their individual pursuits, they get bored. (Source: A Community Member, Field Work)

5.3.2 Achieving the aim of project

When asked about how effective the Tfd projects performances in the Nima community have been, some participants revealed that the projects have been very beneficial in terms of raising community awareness on social issues. A few others noted that they were uncertain about how beneficial the projects were. Most participants however claimed that the project performances have not been so effective regarding the language of communication.

These results reveal that although the past conductors had significant objectives to achieve in their projects, they could not achieve the objectives as they ought to. This could be due to the use of monolingualism which might have handicapped the audiences from effectively understanding the issues of concern in the projects.

Though I acknowledge the influences of other catalytic factors in assessing social change, the researcher further sought to find out why the issues that the various Tfd projects have raised awareness on over and over again in the past persist. To this end, community member 7 noted thus:

Most of the projects come in between education and information, but lean towards information-giving, and that is how come people do not really continue with the project. This is so because people get the information but are not really educated. Informing is different from educating. Attitudes therefore remain unchanged. (Source: Community Member 7, Field Work)

In assessing the above problem, community member **3** was of the view that conductors must deal strictly with the principle of “Knowledge, Attitude and Practice” (KAP). He explains by saying:

The information must lead to attitudinal change. So when you have changed the attitude, this time you are going to promote the thing more so that it will translate into behavioral change. That is what you need to bombard them with, using different techniques: drama, film, newspapers, radio, and multiplicity of them. This means when you are doing a program just to give information to have the right attitude, a few programmes will suffice to get them to have the right attitude. But to get them to change their behavior, you must bombard them regularly: every year, every week, repeating over and over. It takes a long time. So don't think you have done one, two or three so you are done. No! (Source: Community Member 3, Field Work)

When the previous facilitators were interrogated on whether community members do associate with the play and the intended message, past conductor **2** indicated:

We rehearse the play in such a way that it is well executed. The people really like the play we do and applaud most of the time. They usually request that we come for another performance in the community again. (Source: Past Tfd Conductor, Field Work)

When they were asked if really the community members understand and apply what they watch, they could not give a concrete answer but only alluded that since they gather around and applaud the performance it is believed they understand. It was clear that most of the performances focused on perfect execution of the play rather than how the play could be well comprehensible to the people. The community members do not

associate with the project since they are not directly involved in the creation of the project.

When the community members were engaged in a discussion on whether they associated with the Tfd projects in the community, community member 3 mentioned that the community members only come and watch the play:

We only come and watch, we don't play any role. But we like the way the people do the drama it's so funny. The people they usually bring can really dance. All that they do is that after the play they just talk to us and promise to come again and another people will come and do another drama. (Source: Community Member 3, Field Work)

It was however observed that even though the projects have had good focus in terms of purpose, the community members were not involved but were only made just spectators of the projects. Further interactions revealed that the community elders and opinion leaders are also not used as a means of entering the community neither did past facilitators work with them nor see their view in a form of focused group discussion on the various projects conducted. When the opinion leaders were interviewed about whether they are involved in the Tfd projects in the community, opinion member 4 indicated as follows:

All that we see here is that a drama is going on. It is only when we come around to ask that they tell us what they are doing. Sometimes we are tempted to drive them away but as humans we allow them to do it. (Source: Opinion Member 4, Field Work)

Others recounted that facilitators of previous TfD projects only come to the community once and all that follows is the performance day. Some of them indicated, that: “they only show up one or two and you don’t see them again”.

When previous facilitators were asked about the involvement of opinion leaders, they indicated that sometimes one or two people are contacted but their main focus is not the involvement of opinion leaders but the community members. Past conductor **2** recounted as follows:

We contact the chiefs in the community sometimes but not necessarily using opinion leaders. We realize that some of the opinion leaders usually want money from us. The opinion leaders also sometimes pose as if they will help but fail to, especially when you need them most. (Source: Past Conductor 2, Field Work)

The records of “One Ghana” indicated that there have been about twenty (20) TfD projects conducted in the community with which several distinctive themes were treated. Respondents were to give their opinion on the effects of these projects to ascertain their usefulness. In response, it was identified that, even though a lot of projects have been conducted in Nima, the impact on attitudes and behaviour as well as community livelihood was minimal. It is admitted that there have been difficulties or challenges that are present in effecting behaviour change.

For instance, though there have been numerous project attempts on the waste management menace, the community still wallows in dirt.

The problem of drug abuse also still persists in the community regardless of countless projects that have been conducted in the community. Community member **1**

recounted as follows: “When the drama is over, that is all. The people teach us good things that will help our lives but within some few days, everybody goes back to the former way.” Community member **5** also recounted as follows: “I remember during one drama, a lot of dustbins were provided around the market area but in some few days people had stolen them.”

Observations done in the field showed that most of the Tfd projects have probably lost their power to effect the desired change in society because of lack of subsequent follow ups. Since most of them are academic requirement, when the facilitators who are students as well graduate, the project comes to a halt. When previous facilitators were asked about the frequency of follow ups on the projects conducted in the society, about 80% mentioned that they hardly do the follow up on the projects. Only about 20% mentioned that they do but wish that the communities will continue afterwards. Past conductor **6** indicated as follows:

After we have done the programme and shown the community members of the dangers they live with, we expect that they continue with it and make it better for their own lives. The communities are many and we must do same for others too so coming back here becomes a problem. (Source: Past Conductor 6, Field Work)

Others attributed this failure to time constraint but intimated that the evaluation begins when one is doing that project. It was realized that when the project was done nobody monitored or supervised to know its outcome as the community members also abandoned the project. It was revealed that the little impact of Tfd projects in the Nima community was a result of follow-ups, supervision and monitoring.

Also, projects do not leave any physical evidence to be remembered for. Elsewhere, TfD projects manage to secure dustbins for the community through funds mobilized by the community members themselves as a result of how well they comprehend the purpose of the project. It was observed that Nima has no such evidence of benefiting from any TfD project. When previous facilitators were interacted with on evidence of the impacts of projects conducted, to find out if some items were secured for the community, past conductor 1 lamented that: “during our time, we supplied fifty big plastic dustbins for the community. As I speak, none could be found there. Not that we have not had impact but the community members don’t want to be affected as well.”(Source: Past Conductor 1, Field Work)

The researcher observed that the community members did not carry on with the knowledge and practices derived from the various TfD projects; this has made community members have little effect on the community at large. It was deduced that community members are just happy to witness TfD projects in the community and most of them feel that the projects are mandatory tasks of the facilitators for specific gains. The community members do not feel the ownership of the project and therefore do not derive long lasting benefits from the projects. Community member 7 indicated:

They usually come here to do their own things. No one will just get up and come and do drama just like that. Yes they have received some big money somewhere and when they come they just do the play and go. Some of the people even come here with white men and they just leave and go. They use us to get money I bet you. (Source: Community Member 7, Field Work)

When the researcher inquired about whether the use of a monolingual approach affected the outcome of the projects on the lives of the people, some of the respondents

strongly agreed that it did. About 82% strongly agreed that the Hausa language that was always used for the projects did not strongly represent the language of the people.

Opinion leader 2 expounded:

I strongly believe in the statement that when you speak to someone in a language he understands, it goes to his head but when you speak to him in his language, it goes to his heart. I believed that most people must have even accepted the productions with contempt because they felt that their own language had been looked down upon and that they had been disrespected. The production may not also have any positive impact on audience who are not familiar with the Hausa language. In fact, most people did not identify with the productions because their languages were not used in the productions. It does not really mean that all the languages be spoken at the same time. I believe if bits and pieces of the various languages are used, people would hear certain things in their languages and, this, I think will have a wider influence on the people present. (Source: Opinion Leaders, Field Work)

Past conductor 2 of the projects acknowledged the effects of the above claim and such a challenge and intimated thus:

Working in such heterogeneous communities is very difficult. In such communities it is very easy for a project to fail. I mean to say that when there are so many languages, to be sure of whether the people who have come to witness the production is problematic. So to really assess how far the message of the production has sunk into the minds of the people is something else which I think none of the conductors really considered. If this is the case, the proliferation of what we attempted to address is evidence that our work did not achieve the desired effect and I believe it is partly as a result of the fact that we did not speak to the people in their languages. (Source: Past Conductor 2, Field Work)

Besides, the particular findings demonstrate that major TfD projects that were conducted in the Nima community between 2010 and 2015 did raise awareness but not make significant effect on the people in the community. The research identified that though a lot of projects have been conducted in Nima community, they have had only a little impact on the community livelihood. Though there have been projects on waste management menace, drug abuse and child labour, the community still wallows in dirt and drug peddling activities. The problem of drug abuse still persists in the community regardless of countless projects that have been conducted in the community in an attempt to raise awareness on the social canker. To affirm this, Todaro (1997) describes development as a phenomenon, not purely economic, but a process, multidimensional in nature. This involves the entire economic and social system through re-organization and re-orientation, especially in connection with the process of language use in TfD communication in a multiethnic community like Nima, Accra.

Todaro (1997) again makes an argument that development includes, as a necessary result, improving the quality of life in three areas which are of equal importance. First, there is increase in living standards through income and consumption of food levels, healthcare and education, through a growth process. Second, there is the creation of systems and institutions (social, political and economic) which will bring into existence conducive conditions necessary for the growth of people's self-esteem. Lastly, freedom of choice must be increased by expanding their range of choice variables: for example, in goods and services. Yirenkyi (2014) has indicated that theatre was therefore identified as a potential tool for effecting visual change than the print media and also had the ability of asserting the African identity.

Objective 3: Perspectives of people about the benefits derived from TfD projects in the Nima community from 2010-2015

Interactions with some opinion leaders and community members revealed that people have misguided perspectives about the intended purpose of TfD projects in the community. The community members observed that the TfD project is an avenue of victimisation and judgment on the community members. Community members felt victimised of ills of society, unlike instead of viewing TfD projects as sensitisation exercises and forms of education. In interviews conducted with some community members and some opinion leaders on how they perceived TfD projects and their related benefits, community member 3 indicated:

Oh yes they try to talk about a lot of things, a lot of times they come here but the way they do their things is not good. Do you know some of the things they do that are not good? You see it is not good to say they report people to the police, when, let's say, they fight small or impregnate someone. No, no, no, no. We are all brothers here and we all come from one place so that thing is not good. We all sin sometimes but the way they attack us as if we are devils is not good. I enjoy smoking my wee. Do I look like the devil? Am not evil but the people talk to us anyhow. (Source: Community Member 3, Field Work)

It was revealed that the approach used made it difficult for some of the community members to derive the needed benefit from the project, especially in the areas of correcting social vices and this has culminated in unwelcomed attitude toward TfD projects.

It was identified that the perspectives of community members also affects the effect of TfD projects in the community. In the response of community members to the

benefit of the TfD projects organized in the community, about 60% of the respondents mentioned that the drama is entertaining. Community member 7 indicated as follows: “the play is nice, I really like the way sometimes they danced, and it is really nice, next time. I will join the drama.”

As a result of the foregoing observation, it stands to reason that target community members appear to have perceived TfD projects as just mere entertainment to make the community members laugh. Hence, they tend to label these projects as “concert shows” or “cantata,” omitting the educational benefit therein. These perceptions however largely have the tendencies to deprive community members from obtaining the needed impact of TfD projects.

It was also noted that the mode of dressing, composure and manner of speaking of TfD facilitators adversely affected community members and discouraged them from participating in the processes. An interview conducted with community member 6 reveals as follows:

When the facilitators come here, we think they want to move with those who are literates. We cannot speak like that so we stay away to avoid embarrassment. And they may show you on television station so they have to speak with the school people. The things they tell us that they want to do, we don't understand but as for the drama its good and we learn a lot. (Source: A Community Member, Field Work)

From the above, the issue of language and class emerges. Community members perceived that TfD projects are for the elites and not for common people, and this perception makes them dissociate themselves from the performances. An opinion leader lamented as follows:

When some of them come here they look down upon us. They think we didn't go to school before and they select people that they want. When you do that we too we won't help you. Even sometimes the t-shirt they share they give to only their favorites; people they think have gone to school and because of that they don't give us anything. We carry all the things but those who don't do anything will take those things to their houses.

From the foregoing discussion, the issues extend beyond language in terms of effect and social change. Community members can be very observant and critical of every conduct of TfD facilitators from various angles. Hence, it is important for TfD facilitators to be mindful of their general conduct and relationship with their target community members. It is contingent on facilitators to be cognizant with the ethical considerations of research methodologies in general, particularly in relation to the cultural values and norms of the target community and be guided as such. This would help improve the needed rapport between TfD facilitators and community members so as to encourage them to own the project and become active participants in the TfD processes.

Also, the specific findings show that community members appear not to see the true essence of TfD for them. The research found that the community members are happy to witness TfD projects in the community. However, most of them felt that the past projects were mandatory tasks of the facilitators for their specific gains. The community members do not feel they had ownership of the projects. It was observed that the past TfD projects did not involve the community members creating their own drama and placing themselves in the centre of the play.

As indicated earlier, though the plays speak to issues in the community, the people did not identify with the issues. Also, the proposed solutions did not come from them. By watching or participating in a play that is highly connected to one's memory or personal story, Somers (2000) says one can re-categorize and re-establish meanings from a complex, reflexive relationship between dramatic experience and personal identity. This might possess therapeutic effect. Similarly, Scott-Danter (1990) reports that people find telling their stories surprisingly therapeutic. For some people who feel embarrassed to share the issues they are facing because they might have a defective well-being, watching a story which recognizes and understands their predicament is in itself enough to alleviate pain and fight isolation (Dinesh, 2005).

Research has shown that theatre is a two-way medium for communicating information because it invites audiences to participate in the act (Kasoma, 1974). Play back or forum theatre, for example, transforms the audience into actors and creators of the drama. Audience who actively engage themselves, are encouraged to critically reflect on, challenge and change the course of the play and try out different solutions. A number of development projects have relied on theatre as a research tool for engaging the community to rally and support development activities (Kalmongera, 2005).

An example is the Primary Health Care (PHC) system in Malawi, which works together with the Chancellor College Theatre for Development team. The objective of this work was to probe, stimulate and tease out ideas from the community through a technique known as "opening up the play." This involves asking direct questions to the audience at critical moments in the story line in the play. In that way, their story lines are incorporated into the plot of the play. From the findings thus far, it appears that most of the past Tfd projects in the Nima community failed this approach. Provision

was however made for this technique in the intervention project performance to enable performers to interact with the audiences often.

The community members also perceived that the TfD project is an avenue of victimisation and judgment on the community members. To affirm this, research has revealed that the potential of art as a tool is to communicate ideas, to teach and educate, to engage people and to empower them, is extremely high. Theatre is undoubtedly a communication tool, among other art forms (Thyagarajan, 2002).

Responses from the community members revealed that people had perceived TfD projects as just a mere drama to make the community members happy at a moment. TfD was usually labeled as some concert show, neglecting the educational benefit therein. This confirms the views by Ogah (1997) who asserted that theatre and the performing arts in general were earlier regarded as entertainment.

Conversely, and as opposed to these problems, theatre has been misconstrued as always used for the purpose of entertainment. But, there exist a number of theatres that have used theatre to convey messages of religion, education, politics, economics and society (UNESCO, 2006). A typical example is using theatre for development purposes in a number of countries such as Uganda, since the mid-1980 (Dinesh, 2005).

The community members perceived that TfD projects are for some particular class of people, most specifically the elite class. This perception makes them dissociate from the performances. The perception carried by the people prevented them from seeing past TfD projects as something meant for them. However, this perception defeats the purpose for the birth of theatre for development, according to Paulo Freire, who initially inspired TfD, believed oppressors persuaded people to think that the

knowledge through life experience that they possess were irrelevant. People had to be structured to be aware and generate their own interest through a process he called “the pedagogy of the oppressed” (Freire, 1970). Augusto Boal, who was a student of Freire, was influenced to develop the *Theatre of the Oppressed* which was a theatre “of, by and for the people, designed to help them learn ways of resisting oppression in our daily lives” (Boal, 1982). This line of thinking is in consonance with the outcome from the post intervention research, which thrived on the adoption of multilingual theatre for Tfd communication in Nima, a multiethnic community.

Objective 4: Multilingualism and its potential to improve community participation and sustainability of Tfd in Nima

The research sought to examine how the use of a multilingual approach to Tfd performances could help improve community participation in such projects in Nima. The idea of multilingualism here subsumed to other issues concerning sustainability of community participation. Commenting on the nature of approaches used in previous Tfd project performances in the Nima community, past conductor 1 intimated as follows:

All Tfd projects I have facilitated and watched as an audience were done in a single language and I have wondered if ever future Tfd facilitators would dare to combine mixed languages in a single Tfd project performance in a cosmopolitan, multicultural, multiethnic and multilingual community such as Nima. (Source: Past Conductor 1, Field Work)

In ascertaining whether past Tfd facilitators made use of multiple languages in their projects taking into consideration of where the projects took place, some of the past conductors noted that they had never tried a multilingual approach in a single project performance. Past conductor 5 recounted his experience as follows:

What we found in Nima was that the chiefs themselves, opinion leaders are all coming from diverse backgrounds. So it was so difficult to speak for all of them to understand. At least, they would be very happy if they could hear us speak and perform in a language they understand. Even though we tried to use most common languages such as English, Twi, Ga, or Hausa, most of them just came around to watch the play. As facilitators, we have observed over the years that, at least, most of them understood some aspect of Twi, Ga, or Hausa. (Source: A Past Conductor, Field Work)

It was however identified that some people could not comprehend the messages in the performances. Most people usually stand aloof with little or no participation. Previous facilitators have already identified language barrier as a major challenge against Tfd projects in the community and have recommended that people could identify with Tfd projects more when especially done in the language they understand better.

The selected community members were to respond to how they felt when Tfd projects were done in languages they find very difficult to understand. The responses pointed out that community members were less concerned about the intended purpose of the project since they felt it was not directly meant for them. Some of the community members indicated as follows: “We only stand and watch because we don’t understand. The people too do not explain anything to us. But the little we understand makes us happy.” Respondents indicated that they would have been happier if they were involved

in the play. Respondents showed much enthusiasm to collaborate to enhance TfD projects in the community but they were not involved.

The researcher sought to find out the various languages that had been used in the past TfD skits and how they were employed. In an extensive interview with four past conductors of TfDs, the researcher asked what choice of language they used in past TfD projects. All interviewees responded that they employed one language but sometimes, unconsciously, other languages slipped in. However, that was not the doing of the facilitator but as a result of the fact that the people are multilingual. They added that the multiple language used in the drama broke the barriers of communication which was hindering effective communication and understanding of TfD projects in the Nima community. The table below shows the distribution of languages that were used between 2010 and 2015.

Table 5.9: Languages used in past TfD Projects

Languages Used	Past Conductors Frequency	Frequency %	Residents Frequency	Frequency%
English	7	100.00	7	100.00
Hausa	7	100.00	6	85.71
Ga	6	85.71	5	71.43
Twi	6	85.71	7	100.00
Ewe	4	57.14	4	57.14
Chamba	2	28.57	1	18.29
Arabic	1	18.29	1	18.29

Source: Author's Field Work, 2017

The table above represents respondents' responses on the specific languages that have been used in past TfD projects; English and Hausa had a frequency percentage of 100, respectively. This was followed by Twi and Ga, which had 85.71 per cent each. This was followed by Ewe with 57.14 percent, Chamba with a frequency percentage of 28.57 and Arabic with 18.29 per cent. Responses from residents about which languages were used in previous TfDs related details as follow: English and Twi had 100 percent, followed by Hausa, which had 85.71 per cent; followed by Ewe with 57.14 per cent. Chamba and Arabic, according to residents were rarely used and both had 18.29 frequency percentage. The dominant languages used in the past TfDs according to both past conductors and residents, in descending order, were English (representing 100% frequency percentage), Hausa (92.86%), Twi (92%), Ga (78.57%), Ewe (57%), Chamba (23.43%) and Arabic (18.29%).

Responding to the question of whether there was a pre-test to know what language to use, an interviewee revealed that one had to go to the field and discover what visible language maps (linguistic maps) he could draw from and cater for them, if necessary. Another interviewee said it was not the first time he went to Nima so they had a fair idea of the dominant language to use. "People in Nima speak Ga but the migrant population is also a factor to be considered. Areas of convergence included bus stations, churches, mosques and markets," he noted.

The above observations call for the need to consider experimenting with multilingual approaches to TfD performances in Nima. To this end, the concept of TfD as action research was put into practice as a way of assessing the outcome of a multilingual approach to TfD performances in Nima. This was to underscore the multi ethnic nature of the community in question. Therefore, the following dominant

languages as illustrated in Table 4.5 above were considered: Hausa, Twi, Ewe, Kotokoli, Ga, Sisala, Dagbani were employed simultaneously in the project performance. Multilingual theatre in this context involves the use of more than a language in a single project performance. The development of the performance also evidenced integration of everyday linguistic aesthetics into the improvisation with the purpose to improve community participation.

During the course of improvisation and creation of scenarios, when asked about what respondents thought about the use of multilingualism for the project, a participant from the past conductors observed: “This is an exciting novelty! Are we going to combine all these languages in a single production?” Another participant also exclaimed and prided herself in being a polyglot and should be given the chance to play a major role. “I live in a household of about five different tribes and can boast of speaking, at least, Dagbani, Ewe, Ga, Twi, and Hausa,” stated a major role player in the project performance. The above reactions from some participants of the intervention performance largely bring to the fore how a multilingual approach to a TfD performance in Nima could provoke individual interest and improve community participation as well.

In responding to how the intervention project performance facilitated effective communication in a more convenient manner, a participant indicated as follows:

When we went there we realized it was a cosmopolitan area. So we used the most suitable languages. If I ask a question in Ga, the actors understood it and someone will answer in Akan. So, the Akan sitting in the audience, the answer the actor will give him should be able to predict the kind of question that was asked in Ga to get that particular

answer. It helped a lot. So, someone will ask a question in Ga and the actor would answer in another language. That was the kind of style we employed and it worked. (Source: A Past Conductor, Field Work)

Inherent in the above comments are techniques about linguistic cross-sectional survey, code switching and code mixing. One had to do a situational analysis and subsequently, undertake linguistic mapping in order to sample existing languages of the lab site. This would then culminate in the grading of the languages according to the ease of communication to be able to identify suitable languages.

Moreover, residents were also interviewed as to the success of the Tfd programmes. 55.71% of residents interviewed claimed they understood the various messages in the Tfd plays. About 74% percent of the respondents were of the view that they would prefer the use of different languages in subsequent Tfd projects. However, 57.14% of resident respondents would prefer the use of their native languages. 88.57% of the residents were of the view that Tfd projects should focus on all available languages in Nima.

Resident respondents were also asked whether they would still understand the Tfd plays even if no spoken language was used. To this, 71.43% of the respondents were uncertain and the remaining 28.57% said they would not. The researcher also sought to find out whether residents had encountered any challenges in the languages that were used in previous Tfd projects. To this, the resident respondents had 71.43% while the remaining 28.57% had no challenges. As regards the use of multiple languages, all opinion leaders were in favour and gave a number of reasons for their support of that idea. Opinion leader 1 noted that:

The multiple languages in TFDs would deepen solidarity, among members of this multilingual community. Tolerance of the other people's languages itself is a recipe for unity with those people. Besides, for development to bear fruit in Nima, its people must be united regardless of language barriers. (Source: Opinion Leader 1, Field Work)

Assessing the views of respondents on the intervention project where multiple languages were used, including languages in the minority as compared to previous TFD projects, respondents highly recommended that subsequent TFD projects should be done in the manner of the intervention project. Opinion leader 1 indicated as follows:

This one is better than the previous ones and we are happier. We now understand everything that was said. Our children have also done well in the play. Previously the children are brought here to come and do the drama. (Source: Opinion Leader 1, Field Work)

Moreover, the findings reveal that the use of multiple languages in the drama largely broke barriers of communication. It was found that the multiple languages used in the drama broke the barriers of communication which were hindering effective communication and understanding of TFD projects in the Nima community. Past conductor 2 in an interview highly recommended this pattern in terms of use of language as was the case in the intervention project and lamented thus:

We also have such an approach in mind but the problem had to do with funds and getting trust worthy persons to assist you. Sometimes we find it difficult to even gather the necessary logistics in the community and all those who could speak the native language to be used usually demand money. So we usually don't have any option than to do it the way we can easily afford. (Source: Past Conductor 2, Field Work)

Comparing the involvement and participation of community members in the intervention project and previous TfD projects, some past facilitators of TfD projects acknowledged that the intervention project had much more patronage and community involvement than past TfD projects. Past facilitator **3** indicated as follows:

I can say that though past TfD projects saw good attendance and patronage, I think this is massive and very impressive. I think the languages used have really helped. The people expressed themselves too well and I really feel it is because you the facilitator can speak different languages and that made accessibility easy for you. (Source: A Past Facilitator, Field Work)

Available data as noted above indicated that unlike previous TfD projects, the multilingual project which was used as an intervention saw the involvement of the whole community. Local people from the community performed a play that focused on social issues of the community. The move facilitated easy understanding, involvement and participation which the community appreciated during the follow up session.

When community members were interrogated on their appreciation of the intervention project as against past TfD projects, community members were appreciative of the fact that the intervention programme which employed multiple languages was much involving with more the community people. Community member **4** indicated as follows:

This project has been different; the rehearsal of the play was done here and we have really enjoyed being part of the project. We carried the chairs and erected the canopies here. The drama was done by our brothers and children and we really understood them. (Source: Community Member 4, Field Work)

On the aspect of sustainability of TfD projects, one respondent explained that involving community members would strengthen the structures that would be left behind after the completion of the theatre for development project. Using the language of community members would make community members take it upon themselves to go back to their various ethnic enclaves to tell people about what is going on. Therefore, inherent in the processes, one is beginning to ensure that there is sustainability. Whoever participated in the TfD programme goes back home and is able to communicate whatever it is that happened in his language to his people. On that note opinion leader 7 noted the following:

So you will see that the Hausa person would go back tell his people what happened. The Ga person would go back, tell his people this was what happened. The Ewe person would go back, tell his people what happened. But if you use only one language, all the others would not be able to go back and communicate with their people. So the moment you begin to employ multiple languages, you are even beginning to kick-start your sustainability. (Source: Opinion Leader 7, Field Work)

It could be gleaned from the above that members of each group who took part in the intervention TfD were likely to become advocates for their ethnic groups. That would not be the case if only one language was employed. This submission follows therefore that the strategy to employ multiple languages in a single TfD project performance is a decision in the right direction in that it disseminates information to people from varied ethnic backgrounds in the Nima community. Moreover, because people comprehended the messages of the intervention TfD in their own language, their understanding of use of the information acquired, perhaps, was going to be a detailed one.

It is clear from the foregoing discussion that people of Nima could identify more with TfD when it is rendered in a multilingual context. Undoubtedly, the world today is one big multilingual community. One of the effects of globalisation is the increase in proximity among individuals. This has forced people to learn and adopt languages of people they deal with either on social, economic, educational or political levels, intercontinental dealings. Relocation and computerised communication have among the agents of multilingualism that simply cannot be overemphasized (Cangarajah & Wurr, 2011). It is of this reason that this study sought to investigate the dynamics of the use of language in TfD, particularly in a multilingual community. Most especially the research assessed the influence of language diversity on the potency of theatre for development in the Nima community.

The research based on the foregoing results found that people could identify with TfD projects more when especially done in the language they understand better. As indicated in chapter four, community members in Nima appear to be indifferent toward TfD projects because they could not understand effectively the language used in addition to other factors. It was found that most of the past TfD projects were not using the most common languages in the community that is Ga, Twi and Hausa, even though the community had diverse languages of about fifteen dialects. This however made communication challenging for past facilitators to disseminate their messages to the community members as desired. Research has shown that human beings have, throughout their existence, always communicated (Ngugi, 1986). They communicate through various media such as speech, telephones, email, blogs, TV, art, hand gestures, facial expressions, body language and even social context (Lakoff & Johnson, 1999). This implies that theatre as an art form is also a method of communication, and theatre

for development which uses drama among others to communicate specific messages to community members can be classified as a method of communication. And since people are more likely to be biased towards information that are in conformity to their own beliefs, values and needs (Keyton, 2010), then if community members are communicated to in a language they do not understand, then message dissemination could be heavily challenged.

As noted earlier, the data demonstrates that the multilingual theatre approach for the intervention TfD project largely contributed to the breaking of barriers to communication which were hindering effective communication and understanding of past TfD projects in the Nima community. As indicated in chapter four, community members interviewed claimed that they felt happier with the intervention strategy play because they could understand and associate with what was being said and done. To affirm this on effective communication, Magano (2008) emphasized the need for communication by saying that information sharing as part of communication is very important in the sense that it could keep all members abreast of the progress in the TfD projects taking place within the community. He added that in order to enhance teamwork and successful running of projects, communication is highly important (Magano, 2008).

As affirmed by Centre Line Solutions Incorporated (2004), poor communication leads to team members not having the information needed in time when it is needed, issues of change do not get escalated and project reporting becomes sluggish. This no doubt shows how important communication planning is to project implementation; thus, the methods of communication in any community based work must be carefully scrutinised before it is utilized. Effective communication is crucial for effective,

desirable and sustainable results to be achieved. Undoubtedly, poor communication leads to chaos and uncertainty (Muavha, 2008). Commenting on the importance of communication, Pandey & Okazaki (2005) pointed out that community empowerment and communication facilitate sustainability, and the transparency of activities and dissemination of knowledge and information promotes community participation in TfD projects. Similarly, the intervention project adopted a multilingual approach, unlike the previous TfD projects that employed limited languages. Thus, as observed and indicated in the results of the study, the intervention project enabled mass communication and effective community participation in Nima. The project sunk to the core of the community since participants could, at least, could hear and understand what was being said and done. Some old facilitators indicated their inability to perform TfD projects in almost all the languages in the community could be attributed to lack of funds and resources. This leaves them with no option than to resort to performing TfD projects in limited languages. With this, it could be argued, that only some people in the community might have benefitted from the projects because other participants, per the results of the study, could not comprehend effectively the messages sent across to them.

Studies have shown that numerous activities on theatre and development have been executed in different parts of the country, while some recipients have comprehended the development messages, others are perceived to be still grappling with the comprehension of the language employed in the projects.

The research revealed that unlike the previous TfD projects, the multilingual project saw the involvement of most community participants, who participated in the intervention play that bordered on social issues of the community. In effect, the

multilingual theatre strategy largely facilitated easy understanding, involvement and participation which the community participants, as demonstrated in the results of the study, appreciated during the follow up session. Research has found that the language a group of people speak or identify with often reveals their identity (Olivia, 2009), hence the direct relationship between culture and language (Brown, 1994). It has also been established that individuals within multi-ethnic communities strongly maintain and adhere to certain independent cultural heritages (Eade, 2010) and the multi-lingual nature of their societies augments this view. In that view, certain people within a multi-lingual community might not necessarily speak nor understand the dominant language of that community but only their own native language. Hence the need and relevance of the multilingual theatre approach in Nima cannot be overemphasized.

Objective 5: Strategies in Multilingual Theatre to improve Participation and Sustainability in Tfd

After the execution of the intervention project, community members and opinion leaders were engaged in the creation of dramatic sketches to reflect pertinent social problems of the Nima community as identified earlier in the results. It was however recommended by community participants per the results (as discussed earlier) that multilingual Tfd would be most suitable for this particular case concerning a multiethnic community like Nima.

As demonstrated in the various responses from community participants (as noted earlier), it became apparent that one significant way the community members could relate well and be more involved in Tfd projects was to ensure that almost all the ethnic groups were in a way featured in the process as the intervention project sought

to do. When opinion leader 3 was interviewed on the possible means of improving on subsequent TfD projects, he indicated as follows:

We will prefer that next time you speak in a language that we understand. Not all of us here are Ga or Hausa speaking people. When they come here they think we are all Hausas but it's not true. Some of us are Sisalas, Mamprusis, Gonjas and the rest. But if you people want to satisfy only the people you like then next time don't invite us. This drama is better than before even though there were some languages in the north that were not used, we urge that next time try to use all the languages here. (Source: Opinion Leader 3, Field Work)

To that end, there was the need for linguistic mapping in the field work in order to draw from it to cater for that desire. Results from the assessment of the intervention project revealed that, perhaps, the most suitable means to adopt TfD to raise awareness on social ills was to adopt a more community driven approach than a community needs project, where the project does not just try to address the needs of the community. Rather, the community members should drive the force to meet their own needs. Also, as shown in the results of the study, the project should be community centered, where the community members would come out with their own story line and how to play it out to the understanding of the community with a very communicable language. This is to avoid the situation where community members will perceive that the projects are prepared and dumped on them which could hinder community participation, involvement and sustainability processes.

Pre-project visibility study is highly recommended as a major means of implementing community based projects. In the process, social dynamisms would be factored into TfD projects, most especially in the areas of community size, available

social resources, ethnicity and languages as well as rate of immigration of a specific locale to enable effective community participation and acceptance.

On the basis of the above experiences, data and discussions, it could be suggested that the following strategies as derived from the data and discussions might be adopted as suitable strategies to facilitate a multilingual TfD project performance in order to improve high community participation and sustainability in Nima:

- a) Linguistic mapping;
- b) Strategising for dialectics of significance;
- c) Language democratisation;
- d) Adapting multilingual aesthetics, ideation systems and everyday life in the (re)construction and sharing of knowledge;
- e) Adopting multilingualism in all processes;
- f) Cross-sectional survey, code switching and code mixing;
- g) Maximising potentials of the polyglot factor.

Therefore, identification of common languages mostly used in the target community; establishing of mutual linguistic understanding; cross-sectional survey, code switching and code mixing and adaptation of a multilingual style in all processes, especially in the project performance, possibly, would largely help in the conscious effort to share in the knowledge of Nima's linguistic and cultural diversity.

Again, the results indicate that particular strategies are needed in using multilingualism to improve high community participation and sustainability in TfD projects in Nima. The study sought to propose strategies that would facilitate the use of multilingual theatre approach in raising awareness on socio-economic problems in

Nima, a multilingual community. It therefore experimented with the multilingual Tfd technique to assess its efficacy in terms of communication as compared with past Tfd projects conducted in the community. The study found that the multilingual Tfd project has been identified to be, likely, the most suitable approach in raising awareness on societal problems in multiethnic Nima using the case of the intervention project which was performed in the community. Research has revealed that theatre has played and continues to play very crucial roles in our current societies. Sloman (2011) established that theatre and its various forms are gradually becoming integral parts of global societal development. He added that the benefits of theatre in social and or political change such as the Shakespearean theatre and the political theatre in the early twentieth century are undisputable. Aronson (2005) concurred and emphasized that theatre has acted as a source of incubation for immerging ideas in a constantly upgrading society. Weinsten (2000) puts up a performance employing multiple languages in it and called it *multilingual technique*. However, in his final remarks and conclusion regarding the technique, Weinsten confirmed that it is, indeed, a *multilingual theatre* (Weinstein, 2000, p. 269). Therefore, in a multilingual theatre, as desired per the intervention project for the study, performers made use of various languages to convey the message in the plot.

At the end of the intervention project, as shown in the results previously, it has been submitted by community participants that Tfd projects should be community centered, where the community members would come out with their own story line and how to play it out to the understanding of the community members within a multilingual context. To affirm this, Campell (2005) has observed that a receiver is the person to whom a message is intended by the sender and the element at the decoding end of a

message is the receiver. The receiver has three basic roles to play which are to receive the message, decode the message and respond to the message through feedback. Decoding is the process by which the receiver extracts a message from a sender and interprets it to attain full meaning and understanding. Similarly, community participants in Nima, the recipients of the intended messages in the intervention project, needed to be communicated to in common languages that they could well identify with in order for them to derive the desired meanings embedded in such performances. As shown in the results of the study (per the earlier discussions), multilingual theatre appears to have offered, possibly, the most appropriate approach for consideration and experimentation in the process. The outcome from the intervention, as noted earlier in the results, largely lends credence to the potency of multilingual TfD in a multiethnic community like Nima.

Literature is replete with the observation that one of the major setbacks for TfD projects initiated by large organizations was the focus on development at the expense of indigenous African culture and such TfDs were duly criticized (Kvam, 2012). Spencer-Oatey (2008) opines that every society has a set of beliefs, ideologies and ways of life which comprise the culture of such a society. Thus, to successfully carry out any developmental project in any society like Nima, the culture of the group of people needs to be considered. In support, Brown (1994) avers that culture and language are inseparable. Language is the core of the culture of any group of people in that it is the medium by which the people relate, comprehend one another, communicate and coexist with one another within the community. Hence, the desire to explore and experiment with a multilingual theatre (TfD) in a multicultural community like Nima cannot be overemphasized.

5.3.3 Toward a model for language democratisation in Tfd communication (in Nima)

In the event that subsequent Tfd facilitators wonder about undertaking projects in Nima, I suggest they consider the following emerging factors (results from the study) in the implementation process: linguistic mapping; strategising for dialectics of significance; language democratisation; multilingual aesthetics, ideation systems and everyday life in the (re)construction and sharing of knowledge; adopting multilingualism in all processes; cross-sectional survey, code switching and code mixing in the use of language; harnessing and maximising potentials of the polyglot factor.

Undertaking of Tfd in Nima should give consideration to recognition and promotion of the linguistic and cultural diversity of Nima at all levels of such engagements. First, thoughts on idea systems and everyday life in Nima should inform recognition of the significance of cultural features and linguistic dynamics of everyday practices of such a multilingual community. Also, aesthetics of language usage and its values for linguistic diversity equally needs attention in that regard. In addition, the multilingual systems and connectives of Nima have the tendency to empower Tfd performances and the contribution to the enrichment of the Tfd performance to reflect the individual participants in the choices to be made in the improvisation process for the creation of the Tfd performance to be laden with dialectics of language usage in the community. The effort should also be about contributing to rehabilitate languages of Nima through multilingualism in the Tfd communication space. Thus, there is the need to identify, scrutinize and synthesise the linguistic balance of structures in play in this multicultural setting.

The focus here is to relate the multilingual framework (model) conceptualised – “multilingual theatre” (Weinstein, 2000, p. 269) as democratisation in Tfd communication (**MTaDTfDC**) to the Nima experience. To do this, key elements that emerged from the findings are identified, evaluated and synthesised in terms of how they could guide Tfd experiences towards the improvisation and creation of Tfd project performances in Nima. The synthesis of features is outlined with the following concepts for considerations in the development of a framework:

1. Everyday Knowledge Systems in Nima
2. Linguistic Mapping in Nima
3. Maximising potentials of the Polyglot factor
4. Language Democratisation
5. Multilingual Aesthetics
6. Cross-sectional survey, Code switching and Code mixing.

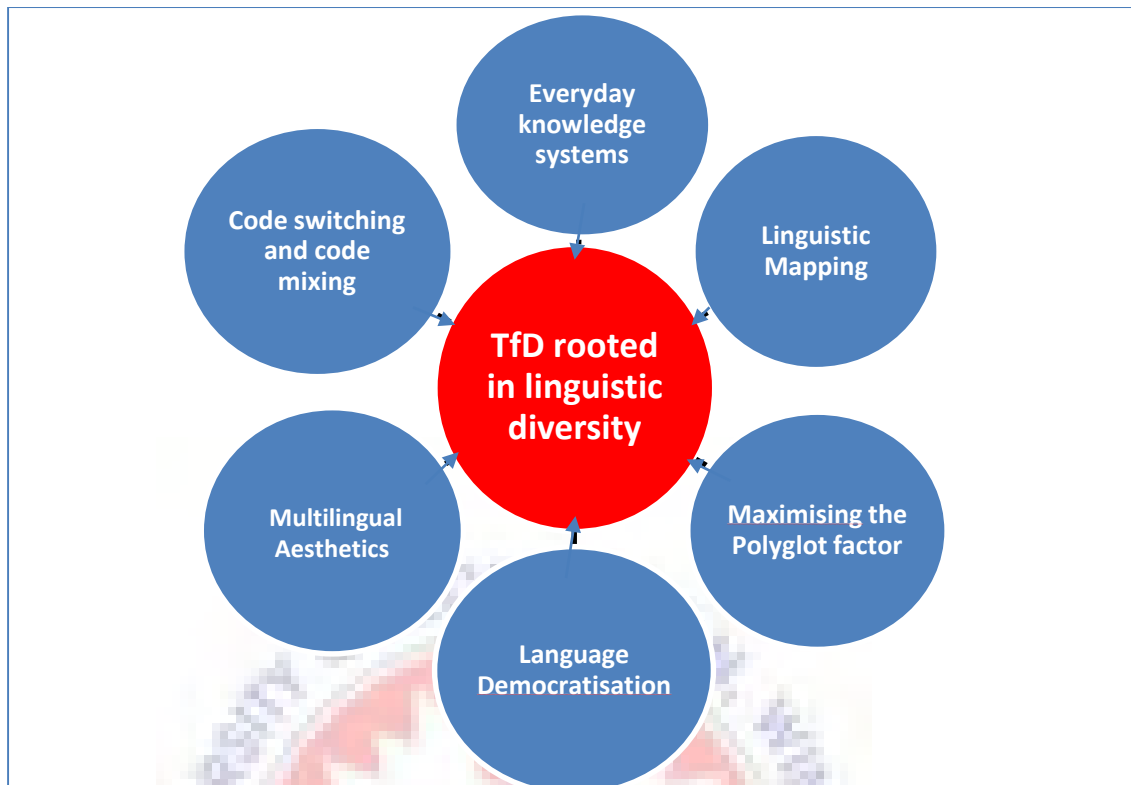


Figure 5.1: Model for language democratisation in TfD communication in Nima (Credit: Abdallah, 2018)

The above figure shows the conceptualised model “Multilingual theatre” as democratisation in Theatre for Development communication (MTaDTfDC) (in Nima). The chart illustrates components of the multilingual geometry in relation to a conceptual framework to link Nima, multiple languages and community education processes through the art of TfD.

Clearly, it has been established beyond doubt that language is so central to transformation in African societies (Nima in particular). The language factor is, therefore, fundamental to the indigenous culture of Nima. In effect, there is the need to democratise the use of language in a multilingual community like Nima within the

context of the social transformation agenda of Tfd. To this end, the linking of related factors to have a meaningful community education with Tfd should guide the strategy of unity of purpose which must be built on linguistic richness (diversity) of Nima.

In practical sense, it is about the dialectics of significance in terms of harnessing linguistic diversity for unity of purpose and social transformation in Nima. How the sharing of knowledge through the Tfd medium is democratised in Nima (a multilingual community) is essential to the social change agenda in the community. Hence, there should be a conscious effort to identify, appreciate and understand the linguistic balance of those structures/forces in the process. The multilingual geometry and the framework (the model) are ultimately about the sharing in of knowledge from Nima's linguistic and cultural diversity.



CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Overview

This chapter summarises the results of the study, draws conclusions and makes recommendations for implementation. Hence, the section recaps the purpose of the study, objectives and research questions, review of related literature, the methodology adopted, and a statement of the major findings. Thereafter, the conclusions and the recommendations which are derived based on the key findings of the study are presented to spur further studies.

The purpose of this study was to investigate the dynamics of the use of language in TfD, particularly in a multi lingual community. Accordingly, it assessed the influence of language diversity on the potency of theatre for development and suggested interventions that would improve the ability of theatre for development performances to induce effective TfD communication in the Nima community. The objectives of the study were to identify and explore the conceptual foci of major TfD projects undertaken in the Nima community from 2010 to 2015; assess the effect of major TfD projects that have been conducted in the Nima community between the 2010 and 2015 period; evaluate the perception of people about the benefits derived from TfD projects in the Nima community from 2010 to 2015; investigate multilingualism and its possibility to improve community participation and sustainability of TfDs in Nima; and to proffer strategies needed in using multilingualism to improve high community participation and sustainability in Theatre for Development projects in Nima.

The study employed an action research methodology where the art of theatre for development was explored as an intervention process for the action research model. The targeted population of the study was the residents of the Nima community. In the pre-test of the intervention, 21 respondents were selected as the sample size for the study. Seven (7) out of the twenty-one (21) respondents were either past conductors or facilitators of TfD projects in the Nima community. There were also 7 opinion leaders and 7 residents of the Nima community. Purposive, snowball and convenient sampling techniques were used to select 21 respondents for the study.

To achieve the said objectives, both primary and secondary sources of data were collected and used. Interview guide, participant observation approach, focus group discussions (FGDs) and documents were the principal instruments used to collect data from the respondents for the study.

6.2 Summary of Findings

Having executed various tasks to attain the set objectives to provide answers to the research questions guiding the study, the following major findings of the study revealed the following points as expounded.

One, the conceptual foci of major TfD projects undertaken in monolingual contexts in the Nima community from 2010 to 2015 are multifaceted, ranging from social, developmental and topical issues. The results of the study demonstrated that the projects in question were concerned with social issues that needed to be addressed. These included the following: food, sanitation and hygiene, teenage pregnancy, child

labour, drug abuse, sakawa, girl child education and handling of deviant behavior, among others.

In addition, community awareness raising and sensitization was largely achieved by the various TfD projects conducted in monolingual contexts in the Nima community between the 2010 and 2015 period but with less significant impact on community livelihood. The results showed that sensitization or awareness raising on the problems was largely achieved. The projects served as media to educate and inform in order to stimulate social change in the community. However, there were challenges as regards the objective to achieve the desired impact on attitudinal and behavioural change. Hence, the target community deemed the impact on their livelihood in terms of physical evidence as less significant.

Also, community participants have different perspectives on the benefits derived from TfD in Nima. The findings showed that the community members perceived TfD projects in Nima as avenues of victimization and judgment on the community members. Some also tended to appreciate TfD performances as mere forms of entertainment. Such perspectives have the tendency to constrain TfD projects from achieving purposes of attitudinal and behavioural change.

Besides, the multilingual approach has the tendency to achieve democratisation in TfD communication, break communication barrier in knowledge sharing, and, thus, likely to improve community participation and sustainability in TfD communication in Nima. As clearly shown in the results and affirmed in the literature, multilingual theatre is most likely to contribute to sustaining community participation in TfDs in Nima. To this end, multilingual TfD in a multiethnic context is significant for purposes of sustainability of development projects and TfD, especially, in Nima.

Furthermore, multifaceted techniques embodied in a multilingual theatre are needed in the use of multilingualism to improve high community participation and sustainability in Tfd projects in Nima. In this respect, multidimensional techniques in a multilingual theatre are most likely to improve high community participation and sustainability in TfdDs in Nima.

On the basis of the major findings of the study as noted above, conclusions are drawn in the following section in order to give prominence to the issue and technique(s) of multilingualism in theatre for development (Tfd) communication in multilingual communities in Ghana, particularly the Nima community in Accra.

6.3 Conclusions

Firstly, several Tfd projects undertaken in the community of Nima from 2010 to 2015 were monolingual in context and socio-economic inclined. Apparently the issues of attention in the Tfd projects cut across social, developmental and topical concerns, which are not exclusive to the Nima community.

Secondly, various Tfd projects conducted in the Nima community between the 2010 and 2015 period have had less significant impact on community livelihood. Regardless of records of about 20 Tfd projects undertaken in the community with several distinctive messages, the research participants determined/found the impact on their livelihood as minimal. The study further revealed that the projects had barely left physical evidence to be remembered. These observations were attributed, to some extent, to lack of subsequent follow up(s) since most of the projects were more of academic requirements, and provisions were, probably, not made by the student facilitators for purposes of sustenance through follow-up(s). This challenge, as was

revealed in the findings, could usually lead to the community abandoning initial projects, perhaps, for lack of impetus, expertise and guidance to spur monitoring or supervision purposes to initiate and sustain implementation processes. However, it was further revealed that the little impact of TfD projects in the Nima community was largely credited to outcomes from follow-ups, supervision and monitoring.

TfD projects in Nima had less significant impact because the inhabitants saw them as mere entertainment, avenues of victimization, elite-oriented, display of affluence, no community ownership. The results of the study indicate that people have varied perspectives about the intended rationale of TfD projects in the community. Some of the community members observed that TfD projects are avenues of victimization and judgment on the community members. They felt victimized of ills of society, and hardly appreciate TfD projects as sensitization exercises and forms of education. It was also revealed that the people of Nima seemingly perceived TfD projects as just mere entertainment for amusement purposes only. No wonder people tended to refer to TfD performances as “concert shows” or “cantata,” and, maybe, in so doing, undervalued functional or educational worth of such performances. Clearly, such misguided perceptions, possibly, could deprive community members from deriving the desired impact of awareness raising to stimulate processes of social change in individuals and the community at large.

Moreover, multilingual theatre intervention has the potency for language democratization, break communication barrier, improve community participation and sustainability in TfD communication in Nima. In essence, the current study affirms that multilingual theatre for development in a multicultural setting is significant for purposes of sustainability of development projects and theatre for development, particularly, in Nima. The multilingual performance technique in the intervention

project could, therefore, be appreciated as a reflection of meaning established jointly by the performers (catalysts), on one hand, and audiences, on the other hand, over a period of time.

Also, multifaceted strategies such as linguistic mapping, maximising the polyglot factor, language democratisation, multilingual aesthetics, encouraging code switching and code mixing improve high community participation and sustainability in TfD projects in Nima. The participation of the people of Nima in the projects was as important as the execution of the entire projects. Participation in that sense became a means to an end. Hence, community participation is crucial to the implementation and sustainability of developments projects, particularly with theatre for development projects in Nima. The use of the multilingual theatre for development for this study was therefore an attempt to share and impart the knowledge and techniques of the art of theatre for development to the people of Nima so that they could be empowered to do this on their own, if the need arises. To this end, the exchange of information; the cross-fertilisation process and subsequent chain of reaction among the facilitator, performers and the people of Nima became an essential component in the sustainability process of the theatre for development approach in the community.

In the light of the above findings and conclusions, the following recommendations are made for consideration and implementation.

6.4 Recommendations

TfD practitioners should be wary of the linguistic diversity of their target community and pattern their praxis accordingly. Potential TfD facilitators should be guided by the complex nature of the conceptual foci of major theatre for development

projects undertaken in monolingual contexts in the Nima community from 2010 to 2015. This would help inform and guide future directions of activities of facilitators in the community of Nima. Such knowledge is also valuable to the administering and implementation processes of theatre for development programmes in Nima since it would contribute to equipping future facilitators with the needed knowledge to appreciate the end-lines and post-lines of previous theatre for development projects in terms of sustainability concerns. Issues of imbibing information and adequate knowledge of statistical basis and outcomes of such projects could be taken care of in that regard.

Also, concerted efforts should be made by potential facilitators to leverage TfD projects in Nima to have significant impact on community livelihood. This consideration is equally significant for further community engagements with the Nima community through the medium of theatre for development. Undoubtedly, initiation and sustenance of theatre for development projects hinge on fundamental conceptions about what particular desired objectives to be achieved. This basic purpose is further tailored towards how a target community like Nima could be entertained, informed and educated through the theatrical form as to catalyze processes of community awakening or conscientisation to arouse change of mindset, attitudinal and behavioural changes. Hence, the impact factor is so essential to the entire process of theatre for development without any apology. In the light of this, it is very vital for subsequent theatre for development facilitators to acquaint themselves with details of previous interventions, particularly as concerns their impact on the target community. This is very significant because without impact, the desired objective of the project cannot be assessed on the basis of success. Such knowledge from previous development projects using theatre for development in Nima within the stated period in a mono lingual context is thus key to

future activities in that direction, especially as regards follow-up engagements for impact assessment requirements.

Besides, Tfd facilitators should be ethical in their work, prioritise participatory techniques in order to encourage community ownership to achieve significant impact. Theatre for development facilitators should be guided by the various perspectives community participants in Nima have about derived benefits of theatre for development. This is importantly so as knowledge of the arts and culture of the target community by the facilitators is so essential to theatre for development praxis, and the case of the community of Nima is no exception. Little wonder the research phase of the theatre for development methodology that is generally applied in Africa, as outlined by Kerr (1995), makes provision for information gathering on the target community. Getting acquainted with a particular lab site in theatre for development thus requires that information and knowledge on everyday life of the community is taken into consideration. This is of significance to eliciting information on the perspectives of people about the application of the art of theatre for development in that community. To be informed about the perspectives community participants in Nima have about derived benefits of theatre for development projects is to be empowered as to what set of objectives to consider and how to proceed accordingly.

In addition, policy makers should consider multilingual theatre as democratisation in Tfd communication in order to improve effective communication, community participation and sustainability of Tfd projects in Nima and other multilingual communities in Ghana. To be able to sustain the interest of raising awareness on the prevailing issues of concern in the intervention project, a post-intervention measure was considered. Therefore, a follow-up assessment for evaluation purposes was initiated and undertaken in Nima by the facilitator after one month of the

intervention project. This follow-up research for sustenance was intended to serve as a complementary effort to the previous theatre for development projects that were undertaken in the community on the said problems at issue in Nima. This phase was also meant to emphasise the relevance of follow-up projects for the purposes of sustainability. In that sense, complementarities of efforts through follow-up projects as demonstrated by the current study needs to be encouraged in subsequent development projects, especially in theatre for development processes in Nima. As indicated in Nyatuame (2011), without a follow-up, theatre (especially theatre for development) becomes an end in itself; a one-time event rather than a continuous process.

Moreover, Tfd practitioners (in Nima) are encouraged to test the potency of the model - multilingual theatre as democratisation in Tfd communication. This would help to assess and sustain the efficacy of the model in order to encourage its adoption a viable technique in Tfd practice, particularly in multilingual settings in Ghana. Doing so requires recognition of the knowledge systems inherent in the community, especially those bordering on cultural diversity and linguistic dynamics of multilingual settings. This would also enable facilitators to appreciate that within the processes of multifaceted techniques lies the dialectics of importance for purposes of unity in diversity. In the process, the multidimensional factor in the multilingual experiment in Nima should be conceived and appreciated as a reflection of the multicultural and linguistic diversity of the Nima community. This is not only about combination of multiplicity of languages in Nima but also how to harness and maximize linguistic balance of peculiar features in the identified linguistic structures of the community. To this end, identification and consideration (adoption) of inherent nuances in the multiple languages of Nima to enhance the multilingual theatre experience is vital towards ensuring efficacy in theatre for development communication in the community.

6.5 Suggestions for further research

For further studies, researchers and scholars are entreated to delve further into investigating the following suggested topics on Tfd communication in Nima:

1. Impact assessment and theatre for development communication in Nima
2. Theatre for development application and impact assessment: An evaluation of monolingual theatre in Nima
3. Theatre for development communication and impact assessment: An examination of multilingual theatre in Nima
4. Sustainability of multilingual theatre in Nima: The theatre for development intervention
5. A comparative study of monolingual and multilingual theatre for development communication in Nima
6. Language democratisation in Nima: An appraisal of multilingual theatre
7. Language revitalisation through multilingual theatre: A study of Nima.

REFERENCES

- Abah, O. S. (2004). Voices aloud: Making Communication and Change Together. *Participatory Learning and Action*, 45.
- Abdallah, A. (2006). *Waas'an Makaranta: A study of Maulid as an instrument for Development in Rashidiya Islamic school in Nima, Accra*. Theatre Arts Department. University of Ghana, Legon. Unpublished thesis.
- Abdul, K. (2012). *Change and the actor: Experiments with theatre for change (TfaC)*, Unpublished MFA Thesis, Accra: University of Ghana.
- Adeyemi, O. S. (2015). The praxis of theatre for development in curbing social menace in urban slum in Lagos State. *Journal of Education and e-Learning Research*, 2(2), 22-27.
- Agbaje, A. (1996). Culture, corruption and development. *Voices from Africa*, 41-51.
- Akashoro, O. G., Kayode, J., & Husseini, S. (2010). Theatre and development: Opportunities and challenges in a developing world. *Journal of Communication*, 1(2), 107-112.
- Al-Fedaghi, S. (2012). A conceptual foundation of the Shannon-Weaver Communication. *International Journal of Soft Computing*, 7 (1): 12-19.
- Amberg, J., S., & Vause, D. J. (2010). *American English: History, structure and usage*. New York: Cambridge University Press.
- Annamalai, E. (2001). *Managing multilingualism in India: Political and linguistic manifestations*. New Delhi: Sage Publications.
- Appel, R., & Muysken, R. (1987). *Language contact and bilingualism. London and Baltimore*. MD: Edward Arnold.

- Arkhurst, S. (1994) The community theatre project: A rethink, *News Letter of the School of Performing Arts*, 2.
- Asiama, E. (2003) Theatre for Development: issues, Approaches and Problems (published in *Sankofa Journal of Humanities* Vol. 1, No. 1, (p. 136-142)
- Ayeomoni, M. O. (2011). Migration and culture: Implications on Nigerian languages. *Internal journal of English and literature*, 2(9), 95-199. Retrieved from <http://www.academicjournals.org/journal/IJEL/article-full-text-pdf/8A6F4DB1428>
- Ayoade, J. (1989). The cultural debate in Africa. *The Black Scholar*, 20: 5
- Banks, J. A. (2006). *Cultural diversity and education: Foundations, curriculum and teaching* (5th Ed.). Boston: Allyn and Aacon.
- Barton, D., & Lee, C. (2013). *Language online: Investigating digital texts and practices*. London: Routledge.
- Beltran, S, L. R. (1993a). The quest for democracy in communication: Outstanding Latin American experiences. *Development Journal of the Society for International Development*.
- Beltran, S, L. R. (1993b). *Communication for development in Latin America: a Forty-year Appraisal*. In D. Nostbakken, & C. Morrow (Eds.). *Cultural expression in the global village*. Southbound.
- Beltz, J. A. (2002). Second language playing as a representation of the multicomponent self in foreign language study. *Journal of Language Identity and Education* 1, (1), 13-39.

- Bhatia, T. k., & Ritchie, W. (2004). Bilingualism in South Asia. In T. K. Bhatia, & W. C. Ritchie (Eds.), *The Handbook of Bilingualism* (pp. 780-807). Oxford: Blackwell.
- Bhatia, T. R., & Ritchie, W. C. (2006). Introduction. In T. K. Bhatia, T.K., & W. C. Ritchie (Eds.), *The Handbook of Bilingualism* (pp. 1-2). Oxford: Blackwell Publishing.
- Brenifier, O. (2001). *L' Apprenti philosophe: L'art et le bean*. Paris: Edition Nathan.
- Brenifier, O. (2002). *L' Apprenti philosophe: L'art et le societe*. Paris: Edition Nathan.
- Brockett, O. G., O. G. (1977). *History of the theatre* (3rd ed.). Allyn and Bacon Publication.
- Brown, A. D. (1994). The effect of organizational culture on communication and information. *Journal of management studies*, 31(6):807-828.
- Brydon-Miller, M., Greenwood, D., & Maguire, P. (2003). *Why action research?* (Vol. 1). London, Thousand oaks CA, New Delhi: SAGE Publication.
- Bühler, K. (1934). *Speech theory: The darstellungsfunktion der Sprache*. Jena: Fische.
- Burton, M., & Walther, J. (2001). A survey of web log data and their application in use-based. Design system sciences 2001. Proceedings of the annual Hawaii. Washington, USA: IEEE Computer Society. Retrieved from <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.135.8755&rep=rep1&type=pdf>.

- Cangarajah, A. S., & Wurr, A. J. (2011). *Multilingual communication and language acquisition*. New Research Directions. The Reading Matrix, 11, 1.
- Capotorti, F. (1979). *Study of the right of persons belonging to ethnic, religious and linguistic minorities*. New York: United Nations.
- Carr, W., & Kemmis, S. (1986). *Becoming critical: Education, knowledge and action Research*. London: Falmer.
- Cassady, M. (2006). An introduction to: *The art of theatre*, Colorado: Meriwether Publishing Ltd.
- Cassady, M. (1984). *Introduction to theatre*. Los Angeles: Prentice Hall Publishers.
- Chambers, R. (1997). *Whose reality counts: Putting the first last*. London: Longman.
- Chastain, K. (1988). *Developing second-language skills*. USA: HBJ Publishers.
- Chessa, S. R. (2001). *Language as a tool for development: Reflections and developmental linguistics in KiSwahili*. In N. I. Opijah, & D. M. Mukuria (Eds.), *Kiswahili: A tool for development; the multi-disciplinary approach* (pp. 4-20). Nairobi: Downtown Printing Works Limited.
- Chimbundu, H. (2005). *Language dialect and ethnicity: The last kicks of tribalism in Zimbabwe*. Midland State University: Unpublished Paper Presented.
- Chisi, T. H. (2012-2-13). Colonial economic disempowerment and the responses of the Hlengwe peasantry of the south east Lowveld of Zimbabwe: 1890-1965. *Afrika Zamani*, 20-21, 165-194.
- Chukwu-Okoronkwo, S. O. (2015a). Theatre for development paradigm as trend in

- socio-aesthetic dynamics: The Zimbabwean 'TfD' workshop example in *Journal of Social Sciences and Humanities*, 1(1), No. 1, 6-13. Accessed from <http://www.publicscienceframework.org/journal/jssh>: 14th April, 2015.
- Coe, R., Higgins, S., & Kokotsaki, D. (2011). *Toolkit of strategies to improve learning: Summary for London*: Sutton Trust-Education Endowment Foundation.
- Cohen, A. A. (1977). The communicative functions of hand illustrators. *Journal of Communication*, 27, 54-63.
- Cohen, A. A., & Harrison, R. P. (1972). Intentionality in the use of hand illustrators in face-to-face communication situations. *Journal of Personality and Social Psychology*, 28, 276-279. Retrieved from <http://www.columbia.edu>: 14th April, 2016
- Crawshaw, R., Callen, B., & Tusting, K. (2001). Attesting the self: Narration and identity change during periods of residence abroad (Electronic Version). *Language and Intercultural Communication*, 1(2) 101-119.
- Dabaghian, J. (1970). *Mirror of man: Readings in sociology and literature*. Little Brown and Company Limited. Canada.
- Dagron, A. G., (2009) Playing with fire: Power, participation, and communication for development, *Development in Practice*, 19(4 & 5): 453-465.
- Davidson, B. (1991). What Development Mode? *Africa Forum: A Journal of Leadership and Development*, 1(1): 16
- De'gi, Z. (2012). *Types of Multilingualism explored in the Transylvanian school context*. *Jeikoslovlje*, 13 (2) 645-666.

- Devito, J. A. (1986). *The communication handbook: A Dictionary*. New York: Harper and Row.
- Díaz Bordenave, J. (1998). *Relation of communication with community mobilization processes for health*. In B. L. Ramiro, & G. S. Fernando (Eds.), *Community Mobilization for Health: Multidisciplinary Dialogue, JHU and SAVE* (pp. 94-98).
- Díaz Bordenave, J. (1994). Participative communication as a part of building the participative society, In S. A. White, & N. K. Sadanandan (Eds.), *Participatory communication: Working for change and development*. Sage Publications.
- Diouf, A. (2008). Implementing multilingualism in international organisations putting linguistic diversity into practice. Organisation internationale de la Francophonie. In N. Alexander (Ed.), *The Intellectualisation of African Languages: The African Academy of Languages and the Implementation of the Language Plan of Action for Africa* (2005 ed.). Cape Town: PRAESA/University of Cape Town.
- Djite, P. G. (2006). Shifts in linguistic identities in a global world. *Language problems and language planning*, 30 (1), 1-20.
- Edwards, J. (1994). *Multilingualism*. London: Routledge.
- Fair, J. E. (1989). 29 Years of theory and research on media and development. *The Dominant Paradigm Impact, Gazerre*, 44, 129-150.
- Ferrance, E. (2000). Action research. *Themes in education-* laboratory at Brown University (1- 20).
- Feyereisen, P., & de Lannoy, I. D. (1985). *La Psychologie du Geste (The psychology of*

gesture). Brussels, Belgium: P. Margada.

Fishman, J. (1992). The displaced anxieties of Anglo-American. In J. Crawford (Ed.), *Language Loyalties; A Source book on the Official English Controversy* (pp. 165-170). Chicago, IL: University of Chicago Press.

Fishman, J. A. (1991). Reversing language shift: Theoretical and empirical foundations of assistance to threatened languages. *International Journal of the Sociology of Language*, 76 Multilingual Matters Yeshiva University and Stanford University.

Flynn, A., & Tinius, J. (2015). *Anthropology, theatre, and development: The transformative potential of performance*. Springer.

Francis, N., & Navarrete Gómez, P. R. (2009). Documentation and language learning: Separate agendas or complementary tasks? *Language Documentation and Conservation*, 3, 176-191.

Fraser, C., & Restrepo-Estrada, S. (1998). *Communicating for development: Human change for survival*. London: Tauris.

Freeland, J., & Patrick, D. (2004). *Language right and language survival; Sociolinguistic Exploration*. Manchester, UK: ST. Jerome Publishing.

Freire, P. (1972). *Cultural action for freedom*. Cambridge (Mass): Harvard University Press (Cultural action for Freedom, Harmondsworth). In C. Kamlongera (Ed.), *Theatre for Development: The case of Malawi, Theatre Research International* 7 (3) 1982 (p. 222).

Freire, P. (1972). *Pedagogy of the oppressed*. Hammondsworth: Penquin.

Friedman, V. (1996). Observing the observers: Language, ethnicity and power in the 1994, Macedonian census and beyond. In B. Rubin (Ed.), *Toward Comprehension Peace in Southeastern Europe: Conflict Prevention in the South Balkans* (pp. 81-105, 119-129). New York: Council on Foreign Relations/Twentieth Century Fund.

Friere, P. (1972). *Pedagogy of the oppressed*. London: Sheer and Ward Limited.

Gallagher, K., Freeman, B., & Wessels, A. (2010). It could have been so much better: The aesthetic and social work of theatre. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 15(1), 5-27.

Garles, D. M. (2011). *Multilingual theatre: Community value and future education necessity*. University Honors Program: University of Northern Iowa.

Gbotokuma, Z. (1996). Cultural identity and under-development in Sub-Saharan Africa. *Voices from Africa*, 17-29

Gollnick, D. M., & Chinn, P. C. (2013). *Multicultural education in a pluralistic society* (9th ed.). Boston: Pearson.

Gordon, R. G. (2005). *Ethnologue: Languages of the world* (15th ed.). Dallas: SIL International.

Gorter, D., Cenoz, J., Nunes, P., Riganti, P., Onofri, L., Puzzo, B., & Sachdeva, R. (2005). *Benefits of linguistic diversity and multilingualism*. Cultural Diversity as an Asset for Human Welfare and Development. Sustainable Development in a Diverse world.

- Graham, J. A., & Argyle, M. (1975). A cross-cultural study of the communication of extra-verbal meaning by gestures. *International Journal of Psychology*, 10, pp. 57-67.
- Hartog, D. N. D. (2015). Ethical leadership. *Annual Review of Organisational Psychology and Organisational behaviour*, 2, 409-434.
- Heugh, K. (2008). Language policy and education in southern Africa. In S. May, & N. H. Hornberger (Eds.), *Encyclopedia of Language and Education*, 1, pp. 356–367). Springer.
- Heugh, K. (2013). Multilingual education and literacy. *Research from Sub-Saharan Africa. Language and Language Teaching*, 2 (1), 5–9.
- Hopkins, J. (1999). University population communication services. In *The Mobilizer, Community Mobilization Task Force Bulletin*, Baltimore.
- Ferrance, E. (2000). Action research. *Themes in education-* laboratory at Brown University (1- 20).
- Johnson, A. & Walker, D. (2000). Science, communication and stakeholder participation for integrated natural resource management. *Australian Journal of Environmental Management*, 7, (82-90).
- Joseph, J. (2006). The Grammatical being called a nation: History and the construction of political and linguistic nationalism. In N. Love (Ed.), *Language and history: Integrationist perspectives* (pp. 120–141). London & New York: Routledge.
- Kamlongera, C. (2005). Theatre for development in Africa. In O. Hemer, & T. Tufte (Eds.), *Media and Global [sic] Change: Rethinking Communication for Development* (pp. 435-452.). Bueno Aires: CLACSO.

- Kamlongera, C. (1987). *Theatre for development in Africa with case studies from Malawi and Zambia*. Zomba: University of Malawi.
- Kemmis, S., McTaggart, R., & Nixon, R. (2013). *The action research planner: Doing critical participatory action research*. Springer Science & Business Media.
- Kemmis, S. (2006). Participatory action research and the public sphere. *Educational Action Research*, 14 (4), 459-476.
- Kemmis, S., & McTaggart, R. (1990). *The action research reader* (3rd ed.). Geelong: Deakin University Press.
- Kemmis, S. & McTaggart, R. (1982). *The action research planner*. Geelong, Victoria: Deakin University Press.
- Kendon, A. (1994). Do gestures communicate? A Review. *Language and Social Interaction*, 27, 175-200.
- Keyton, J. (2011). *Communication and organisational culture: A key to understanding work experience*. Thousand Oaks, CA: SAGE.
- Khubchandani, L. M. (1997). *Revisualizing boundaries: A plurilingual ethos*. New Delhi, India: Sage Publications.
- Kishe, A. (2003). Kiswahili as a vehicle of unity and development in the Great Lakes region. *Language, Culture and Curriculum*, 16 (2) 218-230.
- Koshy, V. (2005). *Action research for improving practice: A practical guide*. London, Thousand Oaks: New Delhi, Paul Chapman Publishing.

- Krauss, R. M., Dushay, R. A., Chen, Y., & Bilous, F. (1995). The communicative value of conversational hand gestures. *Journal of Experimental Social Psychology*, 31, 533-552.
- Krauss, R. M., & Chiu, C. (1998). Language and social behaviour. In G. S. Fiske, & G. Lindsey (Eds.), *Handbook of Social Psychology* (4th ed.), 2, (pp. 41 - 88). Boston: McGraw-Hill.
- Krauss, R. M., Morrel-Samuels, P., & Colasante, C. (1991). Do conversational hand gestures communicate? *Journal of Personality and Social Psychology*, 61, 743-754.
- Kumashie, W. (2010) Coping with Urban Poverty in Ghana: An Analysis of Household and Individual Livelihood Strategies in Nima, Accra. Legon. *Journal of sociology*. 1:79-96
- Lakoff, G., & Johnson, M. (1999). Philosophy in the flesh. In *The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books.
- Larson, D. N., & William, A. S. (1984). *Becoming bilingual: A guide to language learning* (1972 ed.). Lanham, MD: University Press of America.
- Lee, B.C.Y & Chen, C.C. (2017). The influence of service quality on customer satisfaction and loyalty in B2B technology service industry. *Total Quality Management & Business Excellence*, Retrieved from <http://doi.org/10.1080/14783363.2017.1372184>.
- Lewin, K. (1946). Action research and minority problems. *Journal of Social Issues* 2, 34-46.

- London Digest. (2007). Multilingual learners in London. *Leading Education and Social Research, 1*.
- Lunenburg, C. (2010). *Communication: The process, barriers, and improving effectiveness*. Sam Houston State University.
- Lyons, M., Smuts, C., & Stephens, A. (2001). Participation, empowerment and sustainability. (How) Do the Links Work? *Urban Studies, 38* (8), 1233-1251.
- Magwa, W., & Mutasa, D. (2007). Language and development perspective from Sub-Saharan Africa' NAWA. *Journal of Language and Communication, 1* (1), 57 - 68.
- Matiza, V. M. (2014). *Language for development through drama and theatre in Zimbabwe. An African Perspective*.
- May, S. (2001). *Language and minority rights: Ethnicity, nationalism and the politics of language*. London: Longman.
- Mckee, R. L. (2006). The eyes have it. Power dimension of tests. In E. Shohamy, & N. H. Horn Berger (Eds.), *Encyclopedia of Language and Education* (2nd ed.) 7, 401- 413. Boston: Springer Science. Business Media LLC.
- McKenzie, J. (2001a). *Perform or else: From discipline to performance*. London: Routledge.
- McKenzie, J. (2001b). Towards a socio poetics of interface design: Etoy, Etoys, and TOYWAR. Strategies. *A Journal of Theory, Culture and Politics, 14* (1), 121-3.

- McFarland, K.P. & Stansell, J.C. (1993). Historical perspectives. In L. Patterson, C.M. Santa, C.G. Short, & K. Smith (Eds.), *Teachers are researchers: reflection and action*. Newark, DE: International reading association. p. 14
- McNiff, J. (2002). *Action research for professional development* (3rd Ed.). Retrieved from <http://www.jeanmcniff.com>.
- McQuail, D. (2010). *McQuail's mass communication theory* (6th ed.). London: SAGE Publications Ltd.
- Mehrablan, A. (1972). *Nonverbal communication*. Chicago, IL: Aldine' Atherton.
- Meyer, J. (2000). Using qualitative methods in health related action research. *British Medical Journal* 30, 178-181.
- MGlone, M., & Gilesh, H. (2011). Language and interpersonal communication. In M. L. Knapp, & J. A. Daly (Eds.), *Handbooks of Interpersonal Communication* (4th ed.), (pp. 201-237). Thousand Oak: Sage.
- Moemeka, A. A. (1994). *Communicating for development: A new pan-disciplinary perspective*. Albany, NY: State University of New York Press.
- Moghaddam, F. M., & Donald, M. T. (1987). The meaning of multiculturalism for visible minority immigrant women. *Canadian Journal of Behavioural Sciences* L 19, 121-136.
- Moon, B. K. (2007). *Implementing multilingualism in international organisations. Putting linguistic diversity into practice*. In *Organisation Internationale de la Francophonie* (2013 ed., p. 3). Paris: Nathan.

- Muavha, N. P. (2008). *An evaluation of the representatively of ward committees as a way of community participation*. Paris: Nathan.
- Murthy, C.S.H.N. & Das, R. (2011). Social change through diffusion of innovation in Indian popular cinema: An analytical study of Lage Raho Munna Bhai and Stalin. *Asian Cinema*.
- Nethle, D., & Romanine S, S. (2000). *Vanishing voice. The extinction of the world's languages*, Oxford, UK: Oxford University Press.
- Ngugi, W. T. (1986). The language of African literature, *New Left Review*, 109-127.
- Nyatuame, P. N. (2011). *Sustainability of theatre for development intervention project on HIV/AIDS stigmatisation: The case of Edina-Essaman*, Unpublished MFA Thesis, Accra, University of Ghana.
- Oduneye, R. (1996/8, November 6-8). Culture, economy and the performing Arts: Forward looking strategies. A Paper Presented at the Nipps and Nbaac International Workshop on Culture and Economy. *In The National Institute of Policy and Strategic Studies*, (Nipss), Kuru, Plateau State. Retrieved 1998
- Okafor, M. & Noah, P. (2014). The role of local languages in sustainable development community development projects in Ebonyi State, Nigeria. *European Scientific Journal*, (2014 ed.), 10 (35), 1857-7881.
- Okello, G., Ndegwa, S.N., Halliday, K.E, Hanson, K., Brooker, S.J. & Jones, C. (2012). Local perceptions of intermittent screening and treatment for malaria in school children on the south coast of Kenya. *Malaria Journal*, 11 (185).

Retrieved on 27th February, 2012 from <http://doi.org/10.1186/1475-2875-11-185>.

Omowumi, A. R. (2011). *Multilingualism and the question of national language in Nigeria*. Department of English, Faculty of Arts, University of Ilorin. Nigeria: Ilorin.

Osterlind, E. (2013). Evaluation of theatre for social change: What counts and what is Being counted? *Applied Theatre Research* 1 (1), 91-106, DOI: 10.1386/atr.1.1.91_1.

Owusu, G., Agyei-Mensah, S., (2011). A comparative study of ethnic residential segregation in Ghana's two largest cities, Accra and Kumasi, *Population and Environment*. DOI: 10.1007/s11111-010-0131-z

Pandey, B., & Okazaki, K. (2005). *Community based disaster management: Empowering communities to cope with disaster risks*. Tokyo: (UN Centre for Regional Development).

Plastow, J. (2015). Embodiment, intellect, and emotion: Thinking about possible impacts of theatre for development in three projects in Africa. In *Anthropology, Theatre, and Development* (pp. 107-126). Palgrave Macmillan, London.

Plastow, J. (2014). Domestication or transformation? The ideology of theatre for development in Africa. *Applied Theatre Research*, 2 (2), 107-118.

Prah, K. K. (1993). *Mother tongue for scientific and technological development in Africa*. Cape Town Centre for advanced studies of African society, 45.

Prendergast, M. and Saxton, J. (2009). (Ed.). *Applied theatre*. Bristol: Intellect.

- Pritner, C., & Walters, S. (2005). *Introduction to play analysis*. (1st ed). Boston, MA: McGraw-Hill.
- Reason, P., & Bradbury, H. (2001). *Handbook of action research: Participative inquiry and practice*. London: Sage.
- Rodney, W. (2012). *How Europe underdeveloped Africa*.
- Rowlands, J. (1998). *A word of the times, but what does it mean? Empowerment in the discourse and practice of development*. In H. Afshar, Ed., *Women And Empowerment: Illustrations from 3rd World*. Macmillan, London, UK, p. 11-34.
- Rime, B. (1992). The elimination of visible behaviour from social interactions: Effects on, nonverbal and interpersonal behaviour. *European Journal of Social Psychology*, 12, 113- 129.
- Rimé, B., & Shiaratura, L. (1991). Gesture and speech. In S. R. S. Feldman, & B. Rime (Eds.), *Fundamentals of Nonverbal Behavior* (pp. 239–281). Cambridge: Cambridge University. Press.
- Rime, B., Schiaratura, L., Hupet, M., & Ghaysselinck, A. (1984). Effect of relative immobilisation. The speaker's nonverbal behaviour and on the dialogue imagery level. *Motivation and Emotion*, 8, 311 - 325.
- Riseborough, M. G. (1981). Physiographic gesture as decoding facilitator: Three experiments exploring a neglected facet of communication. *Journal of Nonverbal Behaviour*, 5, 172 - 183.
- Rodney, W. (1972). *How Europe underdeveloped Africa*. London: Bogle-L' Coverture.

- Rogers, E. M. (1995). *Diffusion of innovations*, (4th ed.). New York: Free Press.
- Rogers, W. T. (1978). The contribution of kinesic illustrators toward the comprehension of verbal behaviour within utterance. *Human Communication Research*, 5, 54 - 62.
- Rowlands, J. (1998). *A word of the times, but what does it mean? Empowerment in the discourse and practice of development*. In H. Afshar, Ed., *Women And Empowerment: Illustrations from 3rd World*. Macmillan, London, UK, p. 11-34.
- Sapir, E. (1949). The unconscious patterning of behaviour. In *Society*. In D. Mandelbaum (Ed.), *Selected Writing of Edward Sapir in Language, Culture and Personality* (pp. 544- 559). Berkeley, CA: University Of California Press.
- Sapir, E. (1921). *Language: An introduction to the study of speech*. New York: Harcourt, Brace.
- Schech, S. & Sanjugta, V.D. (2007). 'Gender justice: the world bank's new approach to the poor? *Development in practice*, 17(1), 14-26.
- Schechner, R. (2013b). What is performance studies? *Rupkatha Journal*, V. (2).
- Schiavo-Campo, S. & Singer, H. S. (1970). *Perspectives of economic development*. Boston: Houghton Mifflin.
- Sen, S. (2005). Punishment drives student to suicide bid, *The Times of India*, 9(2), 1.
- Servaes, J. (2008). *Communication for development and social change*. University of Massachusetts, Amherst: SAGE Publications.
- Servaes, J. (2002). *Approaches to development communication*. Paris: UNESCO.

- Servaes, J. (1996b). Participatory communication research with new social movements: A realistic utopia. In J. Servaes, T. L. Jacobson, & S. A. White (Eds.), *Participatory Communication for Social Change* (pp. 82-108). New Delhi: Sage publication.
- Shanna, D.X.S. & Jaggar, S. (2014). Performance gaps between online and face-to-face courses: Differences across types of students and academic subject areas. *The Journal of Higher Education*, The Ohio State University Press, 85 (5), 633-659.
- Schimmel, J. (2013). Development as happiness: The subjective perception of happiness and UNDP's analysis of poverty, wealth and development. In *The Exploration Happiness*, A. N. Fave (Ed.), Springer.
- Sloman, A. (2011). Using participatory theatre in international community development. *Community Development Journal*, 47 (1), 42-5
- Spark - Langer, G. M., & Simmons, J. M. (1989). Collaborative inquiry into developing reflective pedagogical thinking. *Action in Teacher Education*, 11(3), 44-52.
- Srinivas, R., Melkote, H., & Leslie, S. (1952). *Communication for development in the Third World: Theory and practice for empowerment*. New Delhi: Sage Publications.
- Stevens, G. A. (1930) "The Aesthetic Education of the Negro". In *Oversea Education*, Vol. I, No. 3.
- Sumner, A. (2007). Meaning versus measurement: Why do 'economic' indicators of poverty still predominate? *Development in Practice*, 7 (1), 4 - 13.

Tang, R. (1999, August 8). The place of culture in the foreign language classroom: A reflection. *The Internet TESL Journal*, 8. Retrieved March 5, 2006, from <http://iteslj.org/Articles/Tang-Culture.html>.

Thiayarajan, M. (2002). *Popular theater, development and communication*. Carolina papers International Development.

Thompson, J. and Schechner, R. (2004). Why social theatre? *The Drama Review (TDR) (1988)*, 48 (3), 11-16, New York, The MIT Press. Accessed from <http://www.jstor.org/stable/4488567>: 8th August, 2015.

Trinovitch, G. J. (1980). Culture learning and culture teaching. In K. Croft (Ed.), *Readings of English as a Second Language*. Cambridge, Mas: Winthrop Publishers.

Udofot, I. (2004). Varieties of spoken Nigerian English. In S. Awonusi, & E. A. Babalola (Eds.), *The Domestication of English in Nigeria: A Festschrift in Honour of Abiodun Adetugbo* (pp. 93-113). Lagos: University of Lagos Press.

UN General Assembly. (1997, February 3). Communication for development programmes in the United Nations system. RESOLUTION ADOPTED BY THE GENERAL ASSEMBLY, 51, 172. Retrieved from <http://www.un.org/documents/ga/res/51/ares51-172.htm>

UNDP. (2011). *Multilingualism in the United Nations: Status of implementation*, 4.

UNDP – Ghana, (2007) *The Ghana human development report 2007* Accra, UNDP Ghana Office

- UNESCO. (2007). Promoting literacy in multilingual settings. *Thailand: UNESCO Asia and Pacific Regional Bureau for Education*. Retrieved from <http://unesdoc.unesco.org/images/0015/001507/150704e.pdf> : 5th August, 2016.
- Valente, T. W., & Roger, E. M. (1995). The origins and development of the diffusion of innovations paradigm as an example of scientific growth. *Science Communication: An Interdisciplinary Social Science Journal*, 16, 238-269.
- Van As, A., & Lissard, K. (2014). Viral collaboration: Harmonising to defeat AIDS in southern Africa through theatre making and choral singing. *South African Theatre Journal*, 27 (2), 95-110.
- Velentzas, L., & Broni, M. (2014.). *Advertisement, communication and competition in the digital era. IuS*, 70.
- Webb. (2002). *Understanding and design market research* (2nd ed.). London: Thomas Learning.
- Wei, L. (2000). *The bilingualism reader*. London: Routledge.
- Weinstein, J. (2000). Multilingual theatre in contemporary Taiwan. *Asian Theatre Journal*, 17(2), 269-283.
- White, S. (1994). *The concept of participation: Transforming rhetoric to reality, participatory communication, working for change and development*. Sage Publications.
- Whitelaw, S., Beattie, A., Balogh, R., & Watson, J. (2003). *A review of the nature of action research*. Cardiff: Welsh Assembly Government.

- Winsa, B. (2005). Language policies: Instruments in cultural development and well-being. *International Journal of Circumpolar Health*, 64 (2).
- Winter, R., & Munn-Giddings, C. (2001). *A handbook for action research in health and social care*. London: Routledge.
- Wolff, H. E. (1999). Multilingualism, modernisation and mother tongue. *Social Domains*, 35, 35-50.
- Yerima, A. (2007). *Theatre, culture, politics and the national question*. Lagos: Concept Publication Ltd.
- Yirenkyi, S. M. (2014). Theatre and social change: Reasserting traditional values through theatre: The role of Kobina Sekyi. *American Journal of Social Sciences, Arts and Literature*. Vol. 1, No. 4, April 2014, pp. 1 - 8, e-ISSN: 2334 – 0037
- Ziter, E. (2008). Speaking in tongues: Languages at play in the theatre. By Carlson Marvin. Ann Arbor, MI: University of Michigan Press, 2006; pp. 257. \$50 cloth. *Theatre Survey*, 49 (2), 334-336.
- Zuber-Skerritt, O., & Farquhar, M. (2002). Action learning, action research and process management (ALARPM). *A personal history*, 9 (3), 102-113.

APPENDIX A
INTRODUCTION LETTER



APPENDIX B

INFORMED CONSENT FORM

Supervisor: Prof. Victor Yankah

Co-Supervisor: Dr. Frimpong Duku Kaakyire

Researcher: Akosua Abdallah

Index Number: 9141750012

Topic of Research:

Multilingualism in Theatre for Development (TfD) Communication: A Study of Nima

Purpose of this Research

This study will investigate the dynamics of the use of language in TfD, particularly in a multilingual community. Accordingly, it will assess the influence of language diversity on the potency of theatre for development and then suggest interventions that will improve the ability of theatre for development performances to induce development in the Nima community.

What you will be expected to do

If you agree to participate in this research, you will be asked to respond to a semi structured interview. This interview may take about 45 minutes of your time.

Your Right to Confidentiality

The obtained data will be treated with absolute confidentiality. A pseudonym will be signed to you in order to conceal your actual identity. No information will be released to expose you.

Your right to ask questions

You may ask questions about the research by calling the supervisor responsible for this thesis on 0244291378

Your Right to Withdraw at Any Time

Your participation in this research is voluntary. You are at liberty to skip questions you prefer not to answer. You may withdraw from it or discontinue participation at any time.

Your Right to Review your Response before it is Finally Analysed and Submitted

To fully acknowledge that your responses to questions have been adequately captured in their exactness, you have the right to review the responses you have given. If for some reason(s) you wish to withdraw or enhance, you will be offered the opportunity to do so. This should be done before data is finally analysed, reported, and submitted.

Possible Risks

To my knowledge, there are no risks or discomforts involved in this research. However, you can refrain from answering any question if you find it to be uncomfortable.

Benefits

Your participation in this research may be of educational significance in Ghana, African and the world at large as it touches on the use of language for Theatre for Development in a multilingual community like Nima. Your participation in this study

will therefore help identify and explore the conceptual foci of major Tfd projects staged in monolingual contexts and also assess the effect of major Tfd projects that have been conducted in monolingual contexts in the Nima community from 2010 to 2015. It will again evaluate the perception of people about the benefits derived from Tfd projects, examine multilingualism and its possibility to improve community participation and sustainability of Tfd projects. Finally, it will proffer strategies needed in using multilingualism to improve high community participation and sustainability in Theatre for Development projects in Nima. This will go a long way to reshape the effect of Theatre for Development on the people of Nima community and other multilingual communities in Ghana, Africa and the world at large. In the end, your participation will help the researcher to add to the repertoire of knowledge existing in the fields of Tfd and Multilingualism in Ghana.

You are therefore highly encouraged to participate in this study to help the researcher attain the purpose for which this study is being done.

Dissemination

The results of this interview will be disseminated through this thesis.

Declaration

I Akosua Abdallah, the researcher undertaking this study, promise to abide by all the statements made above.

.....

Signature

.....

Date

Giving Consent for Participation

.....

Name of Participant

.....

Signature

.....

Date



APPENDIX C

SEMI-STRUCTURED INTERVIEW GUIDE FOR OPINION LEADERS

Supervisor: Prof. Victor Yankah

Co-Supervisor: Dr. Frimpong Kaakyire Duku

Researcher: Akosua Abdallah

Index Number: 9141750012

Topic of Research:

Multilingualism in Theatre for Development Communication: A Study of Nima

Purpose of this Research

This study will investigate the dynamics of the use of language in TfD, particularly in a multilingual community. Accordingly, it will assess the influence of language diversity on the potency of theatre for development and then suggest interventions that will improve the ability of theatre for development performances to induce development in the Nima community.

Estimated Duration of Interviews

About 45 Minutes will be used for the entire interview session.

Section 1: Background Information

1. Give a concise information about yourself.
 - a. Gender
 - b. Age
 - c. Ethnicity
 - d. Occupation
 - e. Highest educational background

f. Religion

Section 2: Perceptions of Theatre for Development in Multilingual context held by members of the Nima Community

2. How long have you lived in the Nima Community?
3. What is your knowledge about Tfd?
4. What has been the conceptual focus of the Tfd's that you have seen in Nima Community?
5. What common theme(s) or topic(s) did the Tfd's depict in the skit(s)?
6. How were the Tfd's conducted? Did they involve the community members?
7. What languages dominated Tfd projects in the Nima Community and how were they used?
8. What was the effect of that language on the general outcome of the Tfd project?

Section 3: Perceptions about the benefits of Tfd's to Nima Community

9. How do you estimate the effect of Tfd for the betterment of the lives of the people of Nima Community?
10. What in your opinion influenced the outcome of the projects?
11. What potential has Tfd's in imparting positive social change in Nima Community in the future?
12. Will you wish to participate in a Tfd? What influenced your answer?
13. What in your view should be changed in Tfd's in Nima Community?
14. What do you think should be encouraged about Tfd's in Nima Community?
15. What do you consider as the most appropriate way to start a Tfd in this community?

16. How far did the use of monolingual language contributed to proper exposition of the conceptual focus?

Section 4: Perceptions about multilingualism and its possibility to improve community participation and sustainability of TfdDs in Nima

17. How many of the languages in this community do you speak?
18. Taking into consideration the multilingual nature of the Nima Community, will you suggest the use of multilingual approach will be better for TfdDs in the community? What influenced your answer?
19. What do you think will be the effect of multilingual approach for TfdDs in the Nima Community?
20. What in your opinion are some of the ways by which multilingualism could be effectively employed for TfdDs in Nima Community?
21. What will you consider as relevant factors to be considered before landing on the use of multilingualism for TfdDs in Nima Community?
22. Do you think there will be limitations to the use of multilingualism for TfdDs in Nima Community?



SEMI-STRUCTURED INTERVIEW GUIDE FOR COMMUNITY MEMBERS

Supervisor: Prof. Victor Yankah

Co-Supervisor: Dr. Frimpong Kaakyire Duku

Researcher: Akosua Abdallah

Index Number: 9141750012

Topic of Research:

Multilingualism and Theatre for Development Communication: A Study of Nima

Purpose of this Research

This study will investigate the dynamics of the use of language in TfD, particularly in a multilingual community. Accordingly, it will assess the influence of language diversity on the potency of theatre for development and then suggest interventions that improve the ability of theatre for development performances to induce development in the Nima community.

Estimated Duration of Interviews

About 45 Minutes will be used for the entire interview session.

Section 1: Background Information

23. Give a concise information about yourself.

- g. Gender
- h. Age
- i. Ethnicity
- j. Occupation

- k. Highest educational background
- l. Religion
- m. Leadership role/position in community

Section 2: Impact of Tfd Projects in Nima

24. What is your knowledge about Tfd?
25. What has been the conceptual focus of the Tfd's that you have seen in Nima Community?
26. How many Tfd projects have taken place in Nima from 2010 till 2015 that you are aware of?
27. How were the Tfd's conducted? Did they involve the community members?
28. What is your view on Tfd's employed for community social transformation projects in Nima?
29. In your view, to what extent are Tfd's capable of bringing about transformation in Nima?
30. What has been the reaction of the community members towards the projects?
31. Which area or sector of the community development would you say has been greatly influenced by Tfd project? Mention the specific impact(s)
32. What role did you play in Tfd projects in Nima and how did Tfd assist you play that role?
33. To what extent has Tfd been successful in addressing the issue of underdevelopment in Nima?
34. Elaborate on specific Tfd's conducted in Nima which curbed problems (if any)?

**Section 3: Influence of the choice of Language on the Success of TfD Projects
in Nima**

35. Elaborate on languages spoken in Nima Community.
36. How many of the languages do you speak
37. What language(s) has/have dominated past TfD projects
38. To what extent does/do such language(s) contribute to the understanding of the purpose of the study?
39. To what extent will you advocate for a change in the approaches used to execute TfD projects in Nima?
40. To what extent are the community leaders involved to ensure community is empowered adequately to undertake TfD projects when the need arises without external practitioners getting involved?
41. To what extent can TfDs be sustained if the community is not empowered to undertake such projects when confronted with challenges?
42. What ways do you suggest can help maximize the impact of TfDs in Nima?

SEMI-STRUCTURED INTERVIEW GUIDE FOR PAST TFD CONDUCTORS

Supervisor: Prof. Victor Yankah

Co-Supervisor: Dr. Frimpong Kaakyire Duku

Researcher: Akosua Abdallah

Index Number: 9141750012

Topic of Research

Multilingualism and Theatre for Development Communication: A Study of Nima

Purpose of this Research

This study will investigate the dynamics of the use of language in Tfd, particularly in a multilingual community. Accordingly, it will assess the influence of language diversity on the potency of theatre for development and then suggest interventions that improve the ability of theatre for development performances to induce development in the Nima community.

Estimated Duration of Interviews

About 45 Minutes will be used for the entire interview session.

Section 1: Background Information

43. Give a concise information about yourself.

- n. Gender
- o. Age
- p. Ethnicity
- q. Occupation
- r. Highest educational background
- s. Religion

Section 2: Knowledge on the Nima Community

44. How well do you know the Nima Community?
45. Are you aware of the multiethnic and multilingual nature of the community?
46. How do you deal with the diverse ethnic groups of the community?
47. Does the multiethnic and multilingual nature have any negative effects on Tfd in the community?
48. Elaborate on languages spoken in Nima that are spoken
49. How many of the languages do you speak?
50. Did you find any issues regarding the use of only one language for the project?
If yes, explain.
51. How far did the use of monolingual language contributed to proper exposition of the conceptual focus?

Section 3: Assessment on Tfd Projects

52. When did you undertake a Tfd project in the Nima community?
53. How many Tfd projects have you conducted or been involved in Nima?
54. What was the theme(s) or topic(s) depicted in the skit(s)?
55. What was your motivation for the project(s)?
56. Did you involve the community members in the project(s)?
57. Who were the recipients or target group for the project(s) and why?
58. What language(s) was used by performance and why?
59. Describe the processes involved in the organization of the project(s)
60. What were your successes and challenges?
61. Was your project able to solve the issues for which you undertook it?
62. How was the project funded?

63. Did you make any follow-ups after the project?



APPENDIX D**SCHEDULE FOR FIELD WORK**

DATE	ACTIVITY	VENUE	REMARKS
15 TH MAY	<p><u>PERMISSION AND APPROVAL LETTERS TO CHIEFS, ELDERS AND FACILITATORS</u></p> <p>Application for approval to undertake the research for the purpose of compiling data for this Tfd project was drafted and sent to the Chiefs and elders of the Nima community, opinion leaders and conductors of past Tfd projects through a letter and personal contact.</p> <p>This, was necessary in order to ensure that the researcher did not overlook the pressing issues the community faced ensure they are tackled effectively. The participation of the community members was crucial as only members of the Nima community fully understand exactly what</p>	NIMA	<p>The chiefs and opinion leaders pledged their full support in order to help make the project a success.</p>

	<p>developmental projects like TfdDs have contributed to their community.</p> <p>The chiefs received me very warmly and were eagerly looking forward to the actual project as this time around they were going to be part of the entire process, and the community has also been a huge beneficiary of the objectives of TfdD projects that have been carried out in past years.</p>		
<p>18TH-12ST MAY</p>	<p><u>FOLLOW UP ON LETTERS OF APPROVAL</u></p> <p>A follow up on the letters sent to the Chiefs and elders of the Nima community, opinion leaders and conductors of past TfdD projects was carried out and permission to conduct the research was duly granted.</p> <p>A brief meeting was held with stakeholders and they were informed about the nature and purpose of the study, the importance of confidentiality and</p>		

	<p>anonymity. However, since the respondents insisted on having their real names and identities revealed I had to edit the bio data section to include names on the questionnaire.</p>		
<p>9TH -24TH JUNE</p>	<p><u>PRE-TEST</u></p> <p><u>PILOT STUDY</u></p> <p>The field pilot study was a huge success as respondents were very cooperative. The respondents reported on time, excited and ready to divulge information to help the research on their own community. The research process was informal but participatory in approach. The respondents were mainly engaged in focus group discussions, interviews, filling questionnaires and participant observation. On account of the large number of research assistants, we used the flooding research method to cover most parts of the township. This was necessary because the researcher needed to have an idea on the interventions they themselves had tried to employ to solve their</p>		

	<p>problems. This helped provide valuable insight for the research.</p> <p>The researcher was able to source information personally from 21 respondents. Seven(7) out of the twenty-one respondents were either past conductors or facilitators of TfD projects in Nima, they had all either conducted, facilitated or supervised TfD projects in the Nima community. There were also seven (7) opinion leaders and seven residents of the Nima community involved. The others included past conductors and community members.</p> <p>From the pilot study, the researcher gathered that the accessible population for the main study was all adults residing in Nima ranging between the ages sixteen (16) and seventy (70). They consisted of all persons who have either been recipients or spectators of TfD skits from the National Theatre of Ghana, teachers, Ghana Muslim Students' Association,</p>		
--	--	--	--

	<p>Priests, Assemblymen, National Developmental and Social Transformational practitioners as well as NGOs in Nima between 2010 and 2015.</p> <p>The areas covered in the study were on:</p> <ul style="list-style-type: none"> d) Projects that have used participatory methodologies in the past five years. e) Development consultants who have worked in the area on at least three projects. f) Projects that have employed monolingual and multilingual languages and cultures to a multi-ethnic audience in the community. <p>The areas were further broken into smaller components.</p> <ul style="list-style-type: none"> • language used in previous TfD projects, its effectiveness, reaction of the community members, community involvement in the past TfD projects, • the target group of past TfD projects 		
--	--	--	--

	<ul style="list-style-type: none"> • the themes covered in the Tfd projects • outcome of past skits • funding • community involvement • role play challenges • suggestions on the way forward <p>One main challenge the researcher encountered was getting information from respondents who could not read in English language as the questionnaires were in English for the purpose of the study. However, we were able to tackle the challenge as questions were interpreted into different languages depending on the language(s) the respondent understood.</p>		
<p>25TH -9TH JULY</p>	<p><u>DATA-ANALYSIS/PRE-INTERVENTION/ REHEARSALS</u></p>		

	<p>This key stage involved issue identification and analysis. The data collected mainly focused on the attitudes, beliefs and perceptions that the target group had on earlier development approaches, their limitations and causal factors for these limitations. The data also embodied the experiences with earlier development project conductors and why they thought TfD would be beneficial to the communities.</p> <p>At this stage, the researcher zoomed in on the data collected to draw up possible interventions. The researcher first prepared the profile of the Laboratory site, which took care of the topography, and culture of the Lab site. Based on the numerous problems found in community, the need to prioritize was very crucial. More importantly, we were also concerned about the focus of the study which bordered on the use of multiple languages in TfD projects. The researcher took a look at the situations at the Lab site</p>		
--	--	--	--

	<p>and how it exists and affects the Nima community.</p> <p>The researcher discovered that in previous TfD projects, the Chiefs and opinion leaders were only invited to witness the plays on the event day. Also, unlike the past TfD projects that focused on single subject activity, this intervention focused on using multiple languages looking at the multi ethnic nature of the community. The researcher employed languages in the community (Hausa, Twi, Ewe, Kotokoli, Ga, Sisala and Dagbani) simultaneously in the plays.</p> <p>All these were included to increase participation and interest as the involvement of the various ethnic groups made the intervention more realistic.</p> <p>Upon careful sifting and prioritization, the researcher in planning the intervention, developed a play which tastefully incorporated the pressing issues faced by the Nima community using the local languages. Based on the information</p>		
--	---	--	--

	<p>drawn from the data acquired, a planned intervention in the form of a theatrical play was carried out.</p> <p><u>REHEARSALS</u></p> <p>Rehearsals soon began in earnest and were facilitated by respondents. We engaged in local games, and singing and dancing for warm up sessions. Games were mainly used to break the ice. The actors particularly enjoyed the “7-up game” The game is played with participants standing in a circle. The first person starts by tapping on his/her right or left shoulder while mentioning number one (1). The person standing next to him/her in whichever direction the one who started pointed, calls the next number while tapping his/her shoulder to the left or right direction. They keep calling out numbers till it gets to number seven where the participants says “7 up” with the hand over his/her head in either direction. The numbering then starts all over from one again till it gets to seven. The chain</p>		
--	--	--	--

	<p>continues and as participants miss their numbers, they fall out of the game. The actors played it with much enthusiasm and at some point the numbers were called out in their local dialects. This gave chance for others to learn the numbers 1-7 in different languages. Other games included the “name” game and “on the left”. During the rehearsal process which lasted for a week and half, the opinion leaders gave suggestions and ideas to contribute to the play. A past TfD facilitator suggested that the actors should be allowed to improvise a bit especially when speaking in their local languages. The researcher however advised that it is done in moderation as it could easily mean a different thing from what it was initially intended to. The opinion leaders were not left out of the rehearsals. They sat in and gave suggestions on how best to tackle the issues of concern raised. Some viewed that:</p>		
--	--	--	--

	<p><i>The multiple languages in TfDs would deepen solidarity, among members of this bilingual community. Tolerance of the other people's languages itself is a recipe for unity with those people. Besides, for development to bear fruit in Nima, its people must be united regardless of language barriers.</i></p> <p>They also threw light on the fact that the Nima community is a large one and unlike assumptions by people, they are not all Hausas.</p> <p>The rehearsals continued intensively with relying improvisation from time to time. Improvisation is a basic tool in TfD and yet the most difficult stage since it involves convincing dialogue, and probable action and the collective agreement on creativity of all participants. Despite the fact that there was a written script prepared based on findings from the</p>		
--	--	--	--

	<p>community research, the team discussed what more could go into each scene, characterization and in some areas dialogue. Actors were given the chance to express themselves by showcasing their talents. This made it easier for the researcher to identify the strengths of some actors and distribute roles accordingly. Some were also made to attempt different roles until they found one that best suited them. This increased active participation and involvement of the actors.</p> <p>However, there were a few disagreements during the course of the rehearsals which were resolved amicably. Water and some refreshments were served on some days to boost the morale of participants. It was generally agreed that the drama was informative, educative, entertaining as well as unique.</p> <p>As opposed to the traditional researches whose findings and recommendations are often forgotten on shelves, this Tfd</p>		
--	--	--	--

	<p>process employed the joint identification and solution regarding the problems making the solution durable and sustainable.</p>		
<p>10th JULY - 28th JULY</p>	<p><u>INTERVENTION/ PLAY</u></p> <p>The intervention was carried out in three major places; the Nima Old Station which is within the Market Area, the Nima Government Clinic and Nima Cluster of Schools. These areas are often places where people of different backgrounds converge and as such, language multiplicity was on the increase. It was also to ensure that the participants were not merely carriers of relevant knowledge to the study but also they had the ability to express them clearly.</p>	<p>Nima Old Station Market Area. The Nima Government Clinic. Nima Cluster of Schools.</p>	<p>The actors were enthusiastic and full of energy. They projected audibly and flowed naturally in delivering their lines.</p>

	<p>The actors, who were community members of Nima arrived two hours earlier on the three occasions to begin the play on time. The team also used that period to pep them up for the performance and the researcher cautioned them about the challenges ahead in performing to a large crowd.</p> <p><u>NIMA MARKET</u></p> <p>The play was set at Nima market precisely around 2:30pm and ended on 4:15 pm on Sunday 28th July, 2016.</p> <p>The occasion was graced by school children, assembly men, chiefs, market women, past facilitators, imams and community members. The intervention of project of this research was a theatrical play in multiple languages (English, Hausa, Ga, Twi, Ewe, Sisala, Dagbani, Kototoli pidgin English) listed above which actively involved opinion leaders</p>		
--	---	--	--

	<p>and community members throughout the entire process. The play set to expose certain societal ills that the youth of today find themselves. The play also incorporated ethnic practices to increase participation. Focus group discussions made up of six members were held before the play. The researcher used a pre-designed interview guide to facilitate the discussions. Others who did not have roles to play were tasked with ensuring that canopies, chairs, electricity, banners and refreshments were made available for the performance.</p> <p><i>THE FULL SCRIPT OF THE PLAY IN ENGLISH IS DETAILED IN THE NEXT SECTION.</i></p>		
<p>28TH JULY- 11TH AUGUST</p>	<p>After a successful intervention, the researcher proceeded to carry out post performance discussions. The participants gave their honest views of the projects and</p>		

	<p>their understanding of the solutions to the issues raised. The main focus was to evaluate the effectiveness of the use of multiple languages in the play.</p>		
<p>11TH SEPTEM BER- 20th SEPTEM BER</p>	<p><u>POST INTERVENTION</u></p> <p>After a successful intervention, the researcher carried out a post intervention survey to determine the impact of the project on the members of the Nima community. Below is a highlight from the survey.</p> <p><i>This project has been different, the rehearsal of the play was done here and we have really enjoyed being part of the project. We carried the chairs and erected the canopies here. The drama was done by our brothers and children and we really understood them.</i></p> <p>However, few challenges encountered still bordered on the prevalence of existing issues that had been tackled in previous TfD projects.</p>		

	<p>In the succeeding chapter, the researcher elaborates the findings from the post-performance discussion and survey.</p>		
--	---	--	--



APPENDIX E

TRANSCRIPTIONS

Interviews

Interview with Past Conductor One

Interviewer: After working extensively in the community, I am wondering why we still have issues in Nima after numerous TfD projects being done in that community. Or the people are so stubborn that they refuse to abide by anything that was taught them.

Interviewee: Can you list 10 of the projects others have embarked on?

Interviewer: Oh yes! There was one by this young man on HIV /AIDS

Interviewee: Oh I am only pulling your legs. I am wondering if you have a catalogue of all the various projects.

Interviewer: Oh yes! I do have a catalogue. I need to put them together. There is another NGO that did projects there and I know some students from this school also did. I have done a couple of projects there on the side. Once upon a time, during Kufuor's time (regime) they had a Hajj counsel and they wanted a sketch on DOs and DONTs on performing Hajj and I worked in that community for some time. But at the end of the day, you still come back to square one and that is the driving force behind my present project in the community. What I am really concerned about is the use of language. What kind of language was used during those projects in that community?

Interviewee: But you can answer it?

Interviewer: Oh yes! But I want to make this conversational. I know Hausa is used. Twi is used. I don't know what the students themselves use. Did they stick to mono or they did multi? That I can't remember.

Interviewee: A few of those projects I supervised over there were more on food (hygiene). It came out even at that time that people were using colour in oil, pear seeds and cola to top up pepper and also some of the tomatoes were really rotten. But they would grind it quickly and use it for *waakye* stew and they showed us the spots where all those things were.

Interviewer: So the target group or recipient for this drama was the market women?

Interviewee: Yes

Interviewer: Did you use any of the locals or the sketch was done from the school and sent there?

Interviewee: No! You know me. When you are doing your project you cannot sit in the school. You have to go there. They used artistes some from there. Some of them were even not beyond class six. They used Hausa and all those things.

Interviewer: So they used one language then during that project?

Interviewee: Yes and No! They were in either English, Hausa or Twi.

Interviewer: Would it not have been interesting to combine all the three languages you used separately?

Interviewee: Acting itself is a language. So you don't need a verbal language because language can be defined in different ways: verbal language, non-verbal language, body

language... So the definition of your language should bracket what you want to focus on.

Interviewer: Was there any theme or topics you developed or you just decided that these are the identified issues in this community and we are going to build scenarios around them?

Interviewee: I was both a supervisor and facilitator in the community. Some students were interested because he/she had realized that there was this hygienic problem so I had to also prepare the person to know what to do in order to get to the bottom of it.

Interviewer: At the end of the day, what came out?

Interviewee: The sensitization was high and we brought Food and Drugs Board, we brought Standard Board, we brought people from all those areas and they were also educated and informed. So within that time, that was when serious work started and they discovered that people were using *sudi* and all those things. And recently *koobi* and *famaline*. So these things are boomerang effects. We are triggers. We were the alarm raisers. We made our presence felt and we go away. We did something on small scale arms in Nima and repeated same in Agbogbloshe. We didn't know what was actually happening there. But we had plain cloth, military, all of them seated at the performance but people didn't know. The interviews went on. That is how they were able to arrest people who bring tomatoes with guns under and cover it with tomatoes.

Interviewer: So from the narration you are given me it means your objectives were achieved at the end of the day?

Interviewee: Yes. As for the use of one particular place for research, the characteristic nature of the place makes it such that it is an inexhaustible gold mine. You can do

everything there. It doesn't necessarily mean that because one or ten TfDs had been done so the solution is met. No, it is a perennial thing. It's there like human nature. So long as human beings are there you can always go back and use the place. It's an inexhaustible gold mine. TfD doesn't have to necessarily solve a problem. It is just to create awareness and sensitize the people.

Interviewer: The students, do you remember if there were any follow ups?

Interviewee: You know my work. Go back there and manage to talk to people and see what has happened. And even because of the time constraint, it is when you are doing the project that you do the first pilot evaluation. By the questions you ask and by the questions people ask you is a form of evaluation.

Interviewer: The community is pregnant with all kind of people from Ghana and beyond.

Interviewer: It's a cosmopolitan community.

Interviewee: Very much so. And recently, I even understand that we have Liberians and Malians. I will not be surprised to see Chinese there.

Interviewer: In the choice of language, was there a pre-test in the community to ascertain what popular language to use?

Interviewee: When you are collecting data you get to know. You do a map out of the languages there (the linguistic map).

Interviewer: From experience (and I know you have a lot of experience) do you think using mono or multiple language is effective in TfD projects?

Interviewee: It depends on where you are doing it (the community)

Interviewer: What if is cosmo like the Nima community? You know now Accra is not just inhabited by *Accrarians*. We have people from all walks of life and all parts of the country living in Accra. So what will be the choice of language or you will still want to use multi?

Interviewee: You have to go to the field and discover what visible language maps you can draw and therefore cater for them if necessary. I tell people if you are doing a multilingual project in a community, you should also be ready to do the translation and transcription as well.

Interviewer: So at the end of the day, what will be your recommendation with regards to working in a multilingual community?

Interviewee: It is the best.

Interviewer: Productions that focus on multilingualism, on a Likert scale from 1 to 10, 1 being the poorest and 10 the richest, what will you rate in using multiple languages in such a community?

Interviewee: Well, in reality, you need to even qualify it. In a multilingual environment you use a multilingual approach, if it is monolingual you use a monolingual approach. You don't need to bring any other language.

Interviewer: I don't know if there are there still students who go into the community to work there. For a very long time I have not heard of any projects from the School of Performing Arts. Do you still think our kids or our students are still working in that community, it's come to a standstill?

Interviewee: There are more than necessary issues all over the world and depending on the situation that people will like to investigate since we cannot impose it on people, the choices they make, and we follow them. That is what we do. But once we've worked with them, ever, we trust that the way we set it up, they will also carry on. Except that, after many years you are no more so keen to go and find out what is really going on there.

Interviewer: I also think that some of the choices or the laboratory site also depend on students. For example, if someone lives in that locality and has identified a problem they can bring it and share it.

Interviewer: Who finances these projects for you?

Interviewee: you know we have to find every means to make impossible things possible.

Interviewer: I know you are passionate about theatre for development and you are passionate about your students making an impact. Sometimes traveling far and wide can be tedious.

Interviewee: It came to a time I said, come on, write to public corporate bodies and see if they would respond to you. So I write cover letters and all those things for them. Sometimes responses come and if...

Interviewer: I know a lot of them, out of research data collection you encounter a lot of problems. What about agencies or NGOs that have a product to sell and they want to use your services?

Interviewee: well, if I understand your question, you need to know the various genres and styles and methods that people use: the purposes, objectives and ulterior motives for which people use Tfd. Okapokita will say “is a product or a process?” so if it’s a process you follow them with the process, if it’s a product you follow them and chat with them that it’s more a process than a product. They are not always ready to go through the process because it’s a political manipulation: there is some money here, let’s get it, let’s do the proposal, let’s chop some. So even a democratic process can turn into oppressive process. And it came to a time where I observed that now everybody is a Tfd expert and those of us who started were put aside.

Interviewer: I met an NGO. They call themselves Theatre for Change in Germany. They were in London. They are everywhere

Interviewee: They were a political strong Tfd group and they will never come near the original promoters of Tfd. They would rather want to destroy you so that they would survive

Interviewer: and they were riding on mediocrity because I saw one of the projects which was on HIV/AIDS and I said even a student from the School of Performing Arts will not do something like that.

Interviewee: we call theatre for development facilitators and experts stepping stones and also, though you are an expert, if you can’t throw in the towel your heart will burst. Because, in the name of what you have taught which is not what it is.

Interviewer: I have been thinking about this question. I went for somebody’s viva they asked they asked the person what contribution the person has made to scholarship and the person was stuck. The person did theatre for development and I was wandering,

what did they expect the person to come up with? That the process of theatre for development should be adhered to if there should be social transformation in the community, etc. but really, what would you have contributed to knowledge? I am still asking myself that question and I still haven't arrived yet.

Interviewee. It's a very simple question. It's a straight forward answer. You've conscientized the people who watched whatever you have presented.

Interviewer: but they would have said that Paulo Freire did a lot of conscientization at the end of the day but you, as an individual, what have you added?

Interviewee: that is the conscientization in another dimension, in the context of what you did. You don't need to reinvent a new wheel. Even the product you have produced as a thesis is a contribution. Unless they don't want to see the thesis but that is a new product or evidence of a new work. Or have they ever seen that particular one anywhere? There are some people who try to ridicule people and also make you feel useless. But you don't have to worry too much about babies with sharp teeth. When it came to a time they got to know that I was behind the Tfd thing, some people said they didn't want to see his face. Why is he polluting a lot of students? But at the time, everybody in the university started using Tfd. I can hear participatory something, I can hear this, the bottom-up approach...we heard all. And I said *Anansentetan* approach.

Interviewer: And I remember the health therapy bit that you came up with.

Interviewer: It's unfortunate, but you do have a lot of students.

Interviewee: oh yes and they have gone far.

Interviewer: Because for those of us that you've also thought, we too were teaching and were still going on teaching. I appreciate it but we haven't finished. I will come back.

Interview with Past Conductor Two

Interviewer: how many projects have you done in the Nima community and what was the language used in conveying messages to them?

Interviewee: maybe you don't know the work I have done in theatre for development because I have done nationwide campaigns for Speed Ghana and recently for Rural Agricultural Finance (RAFIN). I have done radio community-designed for those projects and in Nima, Maamobi and New Town, social issues.

Interviewer: What was the mode of communication?

Interviewee: It was always in Ghanaian language of the particular community. We settled on the language based on research in terms of the dominant language because there were places that you could find two or three languages being spoken and we would think of which is dominant and which is more accessible.

Interviewer: Let me get to the projects that you did nationwide. What was the motivation or driving force behind those projects that you did?

Interviewee: it was a literacy awareness on proper financial behavior. That was the first one and it was the Ministry of Finance, Speed Ghana and German Development Corporation who financed that project. We designed it for them. We toured on an average of eight communities in every region in all ten regions of Ghana.

Interviewer: so it was done for a particular NGO, the request came from them?

Interviewee: yes, that is it.

Interviewer: the language use, let's say you worked in Greater Accra in a typical Ga community, did you just use one mode of communication being the Ga language or you mixed it up?

Interviewee: in places like Madina we used multilingual. They spoke Twi, they spoke Ga and even there was a third language, *pigeon*.

Interviewer: and how was it interspersed? Can you throw more light on it?

Interviewee: what happened was that, sometimes a character Ghanaian language. So anytime he comes, even though you've spoken in Twi, he replies in say Ga or Hausa. In Nima we used Hausa.

Interviewer: so for example, if asked a question in a particular language, the answer you gave will make the non-speakers of my language understand what was asked?

Interviewee: that's it.

Interviewer: I need to throw more light on that technique. Most people do not understand that technique that I'm speaking Twi, you are speaking Ga. How come I am able to understand what you just said? In your estimation, there is the need for further scholarly research on such language use? Will it benefit a community and how will it benefit the community if it is yes?

Interviewee: yes! I think because of the cosmopolitan nature of certain communities. Otherwise, I would recommend the single language. But there is a growing mix. If you

go to Ashaiman for instance, and you say because it's in Greater Accra you are going to speak Ga, it will not work. I think we had a problem like that in Ashaiman on the recent research we did. We settled on Ga and Adangbe and they preferred Ewe or something like that.

Interviewer: Was there pretest in the community to ascertain what proper language can be effective in those communities?

Interviewee: yes. Because that wasn't the first time of going to Ashaiman. They speak Ga alright but the migrant population is also a factor. We were dealing with lorry parks, market days, people are coming from diverse background.

Interviewer: what were the themes of those projects that you did, the last one for example, and the Ashaiman one?

Interviewee: it was a Rural Agricultural Financing so were talking about insurance financing, savings, etc.

Interviewer: that's very technical. How did it go down well with the community? It's a semi-literate community so how were you able to fly all that information?

Interviewee: because we designed the dramatist kits and they were approved before and the model was in Twi and we translated it into English so that the sponsors can appreciate before we re-translated into various local languages.

Interviewer: so there was improvisation done?

Interviewee: yes

Interviewer: would you say there was involvement of stakeholders: chiefs, etc?

Interviewee: yes, they facilitated the community entry.

Interviewer: How were you able to bring them on board?

Interviewee: there was always an advanced party that went to do the reeking or scouting, so to speak. There was one on our part and another event organizing company was also in charge of doing all those things. We were responsible for the theatre production and for securing our spaces and all that and designing the production. There was another that was doing the PR sort of work. So they would go to the District Assemblies and the chiefs and work with the stakeholders as you call them and then invite them to the occasions. We also did part of that but that it was largely Stratcom. We had worked on something like that with them so they were doing that work.

Interviewer: you know sometimes when there is funding, the funders usually have their own objectives and they want to impose on the people. TfD is such that it has to be originated from the people in the community itself. But this is a situation where there was a product that needed to be sold in the community and so at the end of the day would you say that the funders influenced the project in any way?

Interviewee: I think you are talking about respectability and looking up to how well the audience received the project. Sometimes the community has various concerns and it could be that financing agriculture could be part of it, but they may never come up with any desire like that until people like you who are interested in what is happening in various communities or what the needs are will take up some projects like that. I think in terms of the way it was received, it was good. Especially in certain places like the farming communities really went down well so it became something they could identify

with. I wouldn't know whether other things would have been priority, but by and large...

Interviewer; on a scale of 1 to 5, 5 being the strongest, would say that at the end of the day you were successful in whatever you set out to do in the community?

Interviewee: yes, maybe I would say 7, 8

Interviewer: I am really concerned about language and I am really concerned about the Nima community. In fact, my motivation came out of the fact that we have a house in that community and I visit the place quite often. And I see the kind of development going on in other communities but Nima is forever Nima despite the numerous theatre for development skits that have taken place in Nima. From sanitation to *sakawa* to all the social vices, it's still ongoing. So I'm wondering, what seems to be the problem? Is it understanding of the language? Did they not understand really what the projects were about or its just apathy?

Interviewee: I think you have to look at the demographics as well as the settlement patterns. I have been to Nima and is very choked. So you can't almost breathe in terms of the houses and the structure. We are talking about sanitation and sanitation would be linked to something and to another and to another. If you are not careful, to be able to uproot it you'd be doing something on a major scale than personal hygiene. Because the drainage and all that is not taken into consideration.

Interviewer: I don't know if you remember years ago when Jerry John was the president of Ghana, he went into the gutters one day to let people know that as a leader I've set a good example. Why don't you continue from where I left off? They hailed him that day and that was it. I'm still concerned, I'm still worried about the way our people behave

in that community. It's still big bother to me in the sense that I remember a couple of years ago I offered my expertise in TfD to the Hajj Committee to teach them the DO and DONTs of performing Hajj. So I brought an Imam and they took me through the rudiments and I put up a sketch, and I also used multiple languages. They seem to have understood everything. Coincidentally, I travelled with them to Hajj that year. In the middle of a beautiful apartment that somebody left for pilgrims, a beautiful tiled veranda such as yours with heavy traffic. With people going and coming bathroom, kitchen, etc, somebody just threw water on the floor. I asked why she did that. She said where else should throw the water? And I am like haven't you realized there is a lot of traffic here, old people are going and coming. Don't you think somebody might have a fall? She said eh, but in my house I throw water and nobody falls down. Then said yes, in your house, probably. What is the nature of the nature of your home (your compound)? She said its dusty. I said water will be absorbed in that dust and you cannot have a fall in there. But here it is very slippery. So when I explained to her said, *ah! Koo*. But then, three days later she went back to her old ways. And I keep thinking, well, is it because of illiteracy? Because apart from what I have done in those communities, other people have done so much in those communities. And still we are not getting anywhere.

Interviewee: Slums are slums, whether Nima or Sodom and Gomorrah. Nima is a hundred times better than Sodom and Gomorrah. Everything comes with its own attitudes and as you are saying, somebody has done something and it has become a habit.

Interviewer: it can't be easy. A couple days ago, brought me a CD. There was a film the *Queen of Katwe*. It's a Disney production but was set in Uganda. It was a story of a

girl living in a place like Sodom and Gomorrah, not that she wanted. She saw her brother learning how to play chess and apparently, she is a fighter kind of character. She took interest in it and she started winning and she went to national level, all the way to Germany, etc; and she won. I wonder, and I'm still wondering why (this off record, beside what I'm doing) Disney decided to use a slum.

Interviewee: well, also that gems can come from any place. I think that may be the central idea and Disney should know by now that they are not endowed with, when it comes with folktales. That is what they are dealing with and those things are products of such communities. Maybe, its access or looking for access into those areas. I think they are doing some research, I've been told, in our storytelling. You know they did it with the Middle East and Far East: Aladin and those things. The idea is now in Africa. The language is giving them a lot of problems because of the idioms that we use.

Interviewer: they will miss it. No matter how much you want to translate into English, you will miss it. But wouldn't they want to do transliteration?

Interviewee: then they can't capture the essence. And if you look at the story on face value you might not understand. The story itself, the form of it, is a metaphor.

Interviewer: even the character Ananse. It's up to us to portray Ananse in a positive manner. Because Ananse has always been portrayed as a trickster and I have concerns with that. Since he is our folk hero, why should we always see him in the light of being a trickster?

Interviewee: I think it's just a representation of the human mind (the possibilities). Because Ananse can be good and bad. It's a manifestation of our "parts" as humans. That's why it is there. It is the morale of it so we have to decide. At the end of the day

they always make Ananse suffer for whatever he did. So if you want to be like that this is how you will end.

Interviewer: there is always a lesson at the end. Language is very key in the sense that, recently, on television, some Indian soap opera with Twi being slapped on it, what is it called?

Interviewee: I've seen some of those

Interviewer: I have seen important people in society watching that and I'm wondering, is it because we do not have enough local material (local content) for them? Is that the reason why they are watching, excuse me to say, rubbish?

Interviewee: because there is no alternative and where there is alternative the quality is not the same. Because, at least, the picture quality of those soap operas, however horrible their story lines are good.

Interviewer: because the stories are so slow. You can watch a scene, go to the kitchen, cook a whole banku, come back and nothing has changed. Yet, we sit and watch. Is it because of the language in it because I am more really concerned about the language?

Interviewee: no, even before the language they were watching. You have to do the research on that. They could understand. There could follow the body movement. Another thing is may be it is love stories and we love them. Everything is about love. They were watching. That is why they have added the language to it. It is developing it. If they didn't have an audience they wouldn't have gone to the other level of now let's do it in Twi. They were watching it when it was in Mexican, Spanish

Interviewer: I had a shock of my life in JFK. We were sitting there getting ready to board Delta. All I heard was Twi come out. And you know when they announce it goes everywhere and I was wandering what the hell had happened. I paid particular attention and apparently it was almost time for our flight and as usual we were nowhere to be found, people were loitering. So when I heard the Twi I froze and I listened and I noticed other people doing that as well, other people who looked very Ghanaian. I think they took it more serious than the English announcement, etc. so I think we generally like to identify with our own. What do you think?

Interviewee: I think so. Language is a very strong point in that but also, if you look at the literatures of Africa, a lot of the modern literature is done in English. How is it able to capture the spirit of African languages? So there is something beyond the language and you know this has been debated at length, especially with people like Ngugi and others who think that literature is a product of language. So how can you do African literature in another language? Your father is an advocate of that. They are the people who thought they could break away but they have not been able to break away. Because there is something beyond language that can still capture the imagination, inspiration and the spirit of the people. I have also been contemplating that issue for long, especially the language thing and I used to like the Chimwezu's argument that in fact, before we can talk about African literature the literature should be in ehm.. But I don't know whether it was a Romanian or an East European writer was writing in English and she did some good work I have forgotten. It's a long time. It was a BBC interview of that writer I listened to and it's a long time ago. And they were asking her about the same thing that hey, you are not writing in your language so why do you think you can

identify with your home? Then she says home is not how it is said, is what is said. How it is said is the medium, but what is said is the central. That is the core.

Interviewer: Boss I don't want to take too much of your time but I will be back but will zoom in on Nima, its projects, the themes and most importantly, the language used to relay Tfd messages.

Interview with Past Conductor Three

Interviewer: I am still collecting data of facilitators and supervisors who have worked in Nima community. Nima is a large community. Dealing with them is quite difficult in the sense that, you would take a Tfd project there today. Let's say you are tackling HIV/AIDS today, tomorrow you are tackling sanitation, another day you are doing irresponsible parenting. But after following up during the post-evaluation you realize the problem still persist. So I asked a couple questions and I did some pre-test and I realized that even though a lot of people think Hausa is the lingua franca there, it's true to a certain extent, but Ewes, Mosis, etc. are very much represented there.

Interviewee: Nima is a cosmopolitan place

Interviewer: so if you send just a single language it poses a lot problems. I was looking at theatre for development in a multilingual community. How do you address the issue of language in one of those communities? That's what I'm working on.

Interviewee: we did a work in Mamobi, Nima and there is a community close, what's the name?

Interviewer: there is Tunga

Interviewee: when we went there we realized it was a cosmopolitan area. Different languages, so our performances were in Twi or Hausa.

Interviewer: why didn't you combine both languages in a single project?

Interviewee: that would have complicated matters because we were not sure the community understood both languages. We did the sketch on different days switching languages.

Interviewer: but was there a follow up?

Interviewee: follow-up is there. It's like Kwasu, a project we did in Brong Ahafo or what I did here in Kissema. The student doing theatre for development must also learn the technique. So by learning the technique, they will go to Kissema, collect the data, work with the people and come back to base on campus to prepare the play rehearsed. When the play is ready they go back to the place to perform for them. The next level, the students, together with residents will team up to select a topic to perform for the audience. The third level, the residents themselves will identify their problem, rehearse, prepare and the students will go there only as facilitators. So by the time you finish the first step, second step, third step, you would have transferred a lot of the technique to the residents. When you leave you have people who can do it there. We did that in Kwasu and it worked. So we have people who know the methodology and when there is a problem, the residents themselves will prepare and take it to applying communities. When you are working with them you are not only going to communicate with them about the problems and so on. You also put structures there. You are training them. When you go away, the people are there to continue with that project. I think that is the best example to give. So the multi-lingua thing is there and the structures that you have

to leave. Don't go there...I am going to help them...no, no. you are going there to teach them also to become literate in theatre and then when you leave they will continue. Because for the students, the longest, four years they are out of here. For the graduates, two years and they are gone. So we had a problem at Oda Nkwanta. There was a program in Oda Nkwanta. It was only boys who were going to school. The girls did not go to school. So they said they would do that theatre for development project. The following year they were sending the girls also to school. The girls went but a problem arose that they couldn't pay fees for both boys and the girls. They claim girls are to be in the kitchen. Why then do we pay for both boys and girls? You've made us send our girls to school. This is all the money we have. So I had to send a student from here to go and continue the work. This time, we were going to do the work on income generating activities to sustain them. When they engaged in income generating activities, now they were able to pay the fees for both boys and girls. Teachers also hardly stay there because they were coming from outside the town so their studies were not that good. They therefore decided to do evening classes. After evening classes, they closed around 7-8 o'clock. Boys and girls had to come, but they did not come straight home. They stood under trees, uncompleted houses, etc. Teenage pregnancy also sprang up. So I had to send another student to go work on teenage pregnancy. That's why Ashimolowo says, it is not over until it's over. So while you are solving a problem, it is generating another unforeseen problem to start with.

Another example is commodore Obimpe, when he became secretary for Agriculture for Rawlings. He imported plenty fertilizers for the farmers. Within the first three years, Ghana had plenty of food and they were even exporting some to other countries. Little did we know that, for instance this room, if you use a bag of fertilizer you will get ten

bags of maize. The following year when you are planting, you must use two bags of fertilizer to get the ten bags of maize. The third year you have to use three bags of fertilizer to get the same ten bags. You are destroying the land even though you are getting food. So with the little money we had we had to go to IMF to borrow to top up. The Environmental Protection Agency was set up to repair the land. We were back to square one. It must be holistic. The problem is cyclical. Situational analysis. You have to analyze and know how you should do it. Then when you implement it, you perform. Then post-performance discussion. The moment post-performance discussion is done you realize another problem that has been generated. Then the problem that you have generated out of your project becomes another situational analysis. That's why you have to plan ahead with them (the community) so that you can know unforeseen circumstances.

Interviewer: back to language use in a multilingual community. How do you know that this community is predominantly Twi speaking or any other particular language?

Interviewee: you have to do your research, your situational analysis. So when you go there for the first time for the situational analysis, you find out the language they speak, which one are you most comfortable in when doing the performance. So when you are done you put all together and you will know the commonest one. For instance, in Ghana, 70% of the population can speak Twi and understand Twi. But now if you want to do Akan lingua franca, the Ewes won't agree. If you use Ewe too the Akans won't agree. If you use Akan, the North will not agree. So what do we do? That's the problem. Unless we do the East African way, Swahili.

Interviewer: how did they do theirs?

Interviewee: what they did was to overrun the whole East Africa. One tribe dominated, conquered the whole region and imposed their language on them so everybody would speak Swahili. The same thing happened in China. They also had several languages and they imposed a particular language as a lingua franca. That united them. It's the same thing in US: they came from Russia, they came from Poland, they came from Britain and so on, but English has dominated. Sometimes if you don't lose certain things you won't gain anything. In Ghana, if we could get one tribe which will dominate, for a start it's not fine. People will complain, but in the long run it will serve better. In China, it's a single language. They have combined them. The language has really united them. They are a force to reckon with. They are beating America. But for me, 70% percent of Ghanaians can speak and understand Akan language.

Interviewer: Exactly. We went to Hamale and we realized not everybody was literate for English so we did it in Twi. At the end of the day we realized that there were numerous local dialects that needed to be incorporated.

Interviewee: sometimes they feel proud. I have gone to Navrongo and the moment they see that you are from the South, those who have come to stay here before would speak Twi for you to know that they have been there and they feel proud. If you sit in a bus going to the North, nobody speaks Hausa or other Northern dialects. They speak Twi all the way from Accra till they get there. We must take advantage and make this thing work and when they start it, it will work. To start with, politicians will make it very difficult.

Interviewer: we found in Nima was that the chiefs themselves, opinion leaders, they are all coming from various diverse backgrounds. We asked what they would that if they see us doing something with Moshie language. One Dagomba man said he would pass

by. We asked him why he would pass by and he said it wasn't his language. Maybe you targeted them (Dagombas), so he doesn't see why he should be a part of it. But when he comes and hears people speak a bit of Moshie, Dagbani, Twi, Ewe, you realize that that whole big community are attracted like magnet to the event.

Interviewee: with the event you have organized, now you have to develop the language. Eventually you realize that one of the languages dominate. Let it be a natural process. If it dominate then you use more of the dominant language whilst you still bring in the less dominant languages until finally you eliminate the less dominant languages and use the dominant one throughout. They will accept it. But if, you start using all languages in the community. Not sure of the outcome with the multiplicity of languages.

Interviewer: I know you have done your situational analysis and you realize that they are lacking in challenges or problem A, B and C. You solve it and its still running. The same problem keeps occurring. Are we saying we didn't target the right group or we targeted the right group at the wrong time? Still the problem still exist. I remember during Kuffuor's time there was going to be Hajj and was contacted to use theatre to educate them on the Dos and DONTs of Hajj. So on the tar mark, where they processed them and they are about to board the plane, in the holding area, we put up a TfD. They asked questions. There was even a case somebody poured water on the floor and told I her she could not pour water there. Someone can fall down.

Interviewee: it's a slow process. Development is a slow process. It is necessary to think of this statement that is eminent in theatre for development: Knowledge, attitude and practice. Information will lead to attitudinal change, and attitudinal change will lead to practice or will lead to behavioral change. But from information to attitudinal change

is very easy. But from attitude to behavior to practice is where the problem is. I can say about 98% Ghanaians heard about AIDS, do they have the right attitudes? Nah! AIDS is a killer. We get it from sexual...and so on. Some people say it is AIDS is from the devil. People with the right attitudes will be about 70%. How many people have stopped making love, 20%, 30%? So you see, everybody knows the information, the right attitude has reduced, the behaviour (practice) is less. This means when you are doing a program just to give information to have the right attitude, a few programs will suffice to get them to have the right attitude. But to get them to change their behaviour, you must bombard them regularly: every year, every week, repeat. It takes a long time. So don't think you have done one, two or three so you are done. No!

There was a lady doing graduate studies, Theatre for Development. She is in Winneba and she came to do her graduate studies here. She went to do her project in Nsuekyir, a suburb in Winneba. She used students and they did a program on teenage pregnancy. So during her graduate studies, she decided to follow up and see what happened. She realized that two of the girls who were students who were part of the students she used for the project were themselves pregnant. So she thinks she has the right attitude that is why you used her for to teach but the behavioural change is hard (practice). It's very hard, but how do you solve it? Deal strictly with the KAP, the knowledge i.e., the information. The information must lead to attitudinal change. So when you have changed the attitude, this time you are going to promote the thing more so that it will translate into behavioural change. That is what you need to bombard them with, using different techniques: drama, film, newspapers, radio, and multiplicity of them. You are going to concentrate on the senses. Let them see it, let them hear it, let them touch it, let them taste it, let them smell it, and the more senses you use the better. That is why

simulation, dramatization is very important. If you take into consideration this scientific research they did in University of Texas, we learn through the eyes, reading books, pamphlets, newspapers, you gain 10%. If you learn through radio (listen, giving lectures), you gain 20%. If you do a program where you see and you hear, i.e. television, film you gain 30%. When you give a demonstration you gain 50% when you are given opportunity to give a talk (a debate), you gain 70%. But when you use simulation (dramatize) and you are seeing all the five senses you gain 90%. So if you want people to change their behaviour, dramatization simulation is the best.

Interviewer: this source, this Texas source, where can I get it from?

Interviewee: Edgar Dale. They did the research. They say when you study for one hour after two weeks you remember 10%. That is 6 minutes. So you gain only 6 minutes. What about the 54 minutes? Radio and so on. I always say the theatre we do in drama school is 30%. Because the audience go there to see and to hear. But if you want them to gain the 90% the participants themselves must create the play. They must rehearse the play. They must perform the play. They are participants, not observers. When you are using theatre for development, you are using drama and education, the participants are observers. They are also creators. They participate, they observe, they create and they are spectators. It's like inviting people to come and see a play at the national theatre. You've done a children's play in the drama studio, you've invited students to come and see it. They come and see it, they laugh, and they go home. That is it. They haven't gained anything. But if the teachers who came with them would task them and say, on Monday write a critique on what you saw, they would pay attention because the teacher would make them write on it. It happened in Commonwealth Hall. We used to invite students to come and watch plays at amphitheater. The girls used to go to the

guys' rooms at Commonwealth Hall because they knew the play would last for two hours. After two hours they would come and board the bus and go back to school. They didn't even watch the plays. But, they would watch if the teacher tasked them to write a critique on what they saw then later come and visit their boyfriends on weekends. Whiles the plays were going on they were in the boys' rooms. They are not watching. These are little experiences you develop to build yours. Creative dramatics, participating, at the same time try and be a spectator. It means you mentally stand apart and review what is going on. You have to remember the whole process. Take festival as a very good example. Winneba deer hunting festival, who are the performers and who are the audience? Everybody is involved because they sacrificed human beings for the gods. Now the god says give me a deer and you say you won't participate. Everybody participates. So if the young men go to the bush to hunt the animal, the girls are preparing *rice water*. They are meeting them on the way with ice water to cool them. It is only the sick and the aged who wouldn't go. That's how festivals are, so who are the performers and who are the audience?

Interviewer: I understand there is another research design called action research. It also this cyclical characteristic like theatre for development. You see a problem, you plan towards taking care of the problem, you implement the intervention then you evaluate the intervention. They say it is teachers who use that research design. Because it's a learning something, a do-it-yourself something. If you want something well-done then you might as well do it yourself and be part of it. So for instance you put all the kids together and say you are going to build a toy house. Then you seek the ideas form the kids, you build it and after you evaluate whether we were able to achieve what we set

out to do, which is very close to the theatre for development methodology but it's more of classroom.

Interviewee: it is drama and education. Creative drama. It's the same thing. But in drama in education, the facilitator who is working with them would first of all think of, when I have a project what do I want to achieve at the end of the exercise? Maybe the class is one hour. What is your goal you want to have at the end of that project you will do. But in identifying the goals, think of projected goals: maybe after two hours they would have gained this. Projected goal is something that they will gain and use in future life. Then you can think of the age group. If they are nine, there is a program that will be good for them. You think of materials. You think of warm up. The war map must lead to the exercise. After the warm up then you tell the story. If you use drama in this way, participating, getting them to think, they discover things for themselves. In Agric here, the Home Science have a primary school there. They don't teach them anything. They provide them with containers, lorry tyres, plastic bottles, ordinary bottles, sand, etc. the nursery assistants organize them so they don't hurt themselves. If at the end of the day, a child playing takes a fanta bottle and fills it with water, empties it into a beer bottle. He fills the Fanta bottle again and empties it into the beer bottle. The beer bottle is full. Two bottles of Fanta fills a beer bottle, he has discovered it. You don't tell them and they discover things for themselves. Once you have discovered it you don't forget it. But in primary school, you take your child to an international school. They teach them poetry and music, baa baa black sheep, have you any wool? And they would be doing recitations. When they come home they will be speaking some English that they don't understand. The parents will say their child does well and goes to a good school. That technique, Montessori, forcing the children to discover things, to make use of their

environment. Education is both nature and nurture. If the son of Attaa Ayi, the criminal is adopted by the Archbishop Palmer-Buckle and stays with him in a bungalow in the mission house, it isn't unlikely that the child can grow up to become a Roman Catholic father. Even though his father is Attaa Ayi. The nurture, the environment can change that person. So if you have two sets of twins, put one at Airport residential area and put one in Nima. When they turn 18 or 20 bring them together. You wouldn't think they are from the same father, the same mother.

Interviewer: when it comes back to language, apart from the spoken language, what other forms can we have in these mini projects?

Interviewee: facial expressions, nature, signs and symbols. It's like I am a father and you are my child. Today I am taking the lead to check on my traps I set in one of my farms. Follow me when you finish washing your clothing. You finish washing and decide to follow your father early in the morning. But you come to a place where two roads (footpaths) meet. How would you know which route your father took?

Interviewer: you would look at where the dew and stuff had created an impression.

Interviewee: you would realize the dew had wiped off by your father's clothing where your father passed. On the other side, the dew would still be there because nobody had passed there. So you are discovering for yourself. If someone has a problem, he would make fire and you will see the smoke. If you go to the sea and you have a problem with your outboard motor, helicopters or other fishermen would be fishing over there so you put white cloth on the paddle and then you wave it that he is in distress. You must learn all these signs and symbols, the totems. They are all languages and language is a combination of thought and feeling. It's not just the words. I always use this example.

I want you to come here. One person would say, *I want you to come here, I want you to come here.* The emphasis is part. So sometimes, body languages, facial expressions, emphasis, signs and symbols can be used.

Or look at Charlie Chaplain in the beginning of movies. He will make a film, 10 minutes, 15 minutes, 20 minutes, he may use guttural sounds or vocal. He won't use any words but at the end of the program he can tell the story. Marcel Masso, tell the story from beginning the end. We must always say culture is a frame of reference.

Some years ago, Martin Owusu was going to give a lecture in the US and we all went to see him off at the airport. There was an American who was studying here so we all went to the airport. When the flight was called, Martin Owusu was climbing to go into the plane and the American did this (short wave). Martin got down and the American said, oh no, I was waving you goodbye. Ghana goodbye must be from the Western Region to the Eastern Region, but you do this thing. Rather in America when you do this it means when you go don't come back. That is what it means. Culture should be a frame of reference in communication. So even when you are using language and so on, the culture should reign supreme.

Interviewer: I think people or students using theatre for development in some of the institutions are having problems. I attended a viva at Winneba and of course, it wasn't just the School of Music lecturers but other lecturers from the graduate school. They asked the person about his contribution to knowledge and he was stuck. He didn't know what to say.

Interviewee: was the person a graduate student?

Interviewer: yes

Interviewee: because for a graduate student, when you are writing your thesis, part of the requirement of your thesis is that it must account to knowledge. If you not able to get something you can say this is something new, maybe I read something and he did it this way, that person did it this way, both are relevant, but mine I had a third dimension, that is the contribution to knowledge.

Interviewer: but then, even that thesis presentation is contribution to knowledge. Because he's looking at a topic that nobody has probably looked at.

Interviewee: somebody will be referring to it in future.

Interviewer: isn't that contribution to knowledge?

Interviewee: it is contribution to knowledge

Interviewer: research methods also played a big role in the presentation because the research methods here is not as rigid as that of Cape Coast and Winneba

Interviewee: because of the education component.

Interviewer: but don't you think non-governmental organizations are taking too much credit for development projects in this country?

Interviewee: and they are not doing it right too. They are negating a lot of things instead of doing the thing right. They are getting wrong people and they are causing more harm than good. They think theatre is good. But you must you must know theatre before you can use it. You can't use it when you don't know how to use it. Theatre, I always say is like a sharp knife in your hand. A doctor can use a sharp knife, operate upon you and cure you, correct the things and sew you. The same knife in the hands of an armed robber, he will kill you. So theatre is like that. So people who are using theatre and are

not using it right are causing more harm. It shouldn't be just anybody to use theatre because they think theatre is effective. How did you use it? If you don't take care you will cause more harm.

Interviewer: another thing that annoys me is when they use the word *role play*. How did you do it?

Interviewee: the moment you use role play, you are thinking of positions. Let's say, this time people are getting sick and the hospitals are full and you want to solve it. You bring people together to solve that problem, you take the vice chancellor, and he has a role to play. You take a hall master, he has a role to play. Head of department, you have a role to play. Medical doctor of the university hospital, you have a role to play. When I was a senior tutor, you saw students go for class whilst sitting at the porters' lodge. You see them hold a 20 pesewa loaf of bread and eating along the way. After they will drink water. They would not eat till they come back in the evening to eat a real meal. So they would be yawning whilst in the classroom. In the past, you ate 3 times in the day, eat snack at 10 o'clock, another snack at 4-4:30. People didn't get sick so they hardly go to the hospital. Now, you go there, people are sick every day.

Interviewer: is it because of how we are eating?

Interviewee: it has affected our eating and our health. It used to be one student, one room. Your room would be cleaned by the time you came from lectures and laid your bed for you. Today you have 8 perchers in one room, breathing unto each other. So if you want to solve that problem you involve the vice chancellor. In role play, you ask the vice chancellor his thoughts about the problem. Not that I am going to dress and look like the vice chancellor. A lot of people don't understand

role play. The role play is for your contribution, in terms of message, thoughts. Not that I must go and borrow a gown or a suit. No, the suit and gown won't help that. Role play is the idea that you contribute which is important, and not what you wear or you must come to the meeting in a vice chancellor's car. If the students ate well and so on, the hospital would use little money to buy drugs. But this time they use the whole money is used for buy drugs.

I was presiding member at Pentecost. There was a girl who sold eggs. She fed herself from the little she had from the sale of eggs. She got sick very often and was regular at the hospital so the church decided to help her by giving her little moneys to go to hospital. One day, a doctor came searching for me and said, this woman, if you want to help her, help her well. Don't give her money to come to the hospital and so on because she doesn't eat well. So the drugs don't work well even after taking good care of her at the hospital. The doctor suggested that we find enough money to set her up then we should send the girl to her parents. Because in church, she would only eat after making sales from the eggs. In church, she would give free will offering, pay tithe and *nsawa*, all from this little moneys. That is why you analyze all these things. Situational analysis is very important.

Interviewer: what I intend doing is that, I will go back to the community and talk to opinion leaders. Fortunately, they met every 2 weeks, so I intend to send a short skit there. A skit that kids in the community put together themselves, for the benefit of the opinion leaders and then I will collect some data from them and I will move on. That's the whole idea. Now I needed to interview facilitators and supervisors of projects done in Nima. The students leave after four or two years, so sometimes you have to check out the library to see exactly what they got down.

Interviewee: there is another technique which is good and you can use is Focus Group Discussion. It's good when you use people between the numbers of 8 to 12. If you use less than 8, you don't have variety of opinions. If you use more than 12 too, people are repeating what this person said: *oh I agree with him*. You give the problem and you question them and let them have discussions. It's better than sending a questionnaire. With questionnaire, they will tell you what you want to hear. But if it is focus group discussion, don't let them know you are recording. It is different if they know you are recording. They become conscious and might not want to make a mistake in their delivery. Make it free, natural, and informal and you will get so much information.

Interviewer: I will use the chiefs because I think we have about 15 of them. Even if all do not attend and I get 13 out of the 15, it will do.

Interviewee: and then you also include both male and female. I used this in the North, we were doing focus group discussion. But there, the elders in the group would make a statement. There in the North, if an elder speaks you don't contradict. After we closed, I called some of them and they said, what one elder said wasn't right but here we don't contradict our elders. On sexual issues, the males would be open and frank. If a woman speaks the truth, she is branded as spoilt. So you separate them. Later you can bring them together when you see they have gained experience. How to develop the group for the focus group is necessary. The selection is also very important.

Interviewer: I have come to school today. Thank you very much.

Interview with Past Conductor Four

Interviewer: we'll make it as brief as possible. Of course, May I have an idea of your name, how far you have gone in education...

Interviewee: Masters' degree

Interviewer: Religion?

Interviewee: Islam

Interviewer: how many theatre for development project have you taken part in?

Interviewee: quite a number. Uncountable.

Interviewer: what areas of Ghana did you conduct your projects?

Interviewee: I've been in almost every part of Ghana, because the last TfD i did in Ghana, I did for Ministry of Agric and Ministry of Finance throughout the country.

Interviewer: let's zoom in to Nima. What do you know about Nima and the projects that have taken place in Nima?

Interviewee: I know it's a cosmopolitan area and quite a number of projects have taken place and a lot too are been planned on education, on sanitation, on health, to mention but a few.

Interviewer: when it comes to social transformation, do you think conductors of TfD have done a good job in the vicinity.

Interviewee: I think they've done what they could, but the problem is usually with follow-ups. Because you could see that almost when they finish their theatre for development projects, the euphoria, the zeal, people want to do quite a number of things

but maybe because they lack funding to continue, it gets stuck on the way, in terms of the change process that they've ignited.

Interviewer: what was the impact of those projects; the impact of those Tfd projects in the community at the end of the day.

Interviewee: in terms of number, one cannot say. But in terms of attitudinal change, you get people long after you've finished theatre for development projects over there, when they meet you they keep on saying thank you for this and that because this helped me do this, this helped me do that. So I can say it was very much impactful.

Interviewer: But you don't have any specific impact?

Interviewee: hmm...I can't pinpoint.

Interviewer: what was your role in all this? I know for a very long time you've been a big facilitator and supervisor of projects, but maybe three roles that you've played. Because of course, I know that Nima is very close to you because of the locality of Nima and the kind of people who reside there. What has been the roles that you've played as either a facilitator or a supervisor or whatever in that vicinity?

Interviewee: well, you can take it from three angles. Some, you are a participant, because it is not yours but other people's project and you are a participant of the project. Some, you are a facilitator, because it's a project that you probably created because you saw a need over there and you felt that the only vehicle to be able to change that malice you've seen over there is theatre for development. And some you supervise students projects over there. So you have actually played all the three roles in theatre for development.

Interviewer: What languages were used during these projects?

Interviewee: we don't use one language. The reason being that, not everybody speaks one language over there. A lot of them speak multiple languages and some do understand this language and don't understand that language. So Hausa, Twi, Ga and sometimes Ewe.

Interviewer: but what was the strongest language?

Interviewee: Hausa

Interviewer: Do you think any of these languages are going extinct in the community?

Interviewee: I think Twi and Ewe, but Hausa and Ga I think they still much speak. One thing you will even find is a hybrid of Hausa and Ga.

Interviewer: so what is your opinion on the use of several languages in Tfd projects in Nima?

Interviewee: I think it's not a bad idea, just the way it is facilitated. Because I believe if it is conducted well, a facilitator facilitated it well, whoever does not speak another language even when it is spoken in context the person would be able to understand. It means you've not left anybody out. Though I haven't ventured in employing this technique, it sounds interesting.

Interviewer: do you think the projects are sustainable? At the end of the day, are structures left behind for community members to carry on long after?

Interviewee: that is the problem. For most of them, structures are not left behind. The facilitators finish and then they leave because inherent in their plan, most often they forget the angle of continuity or sustainability.

Interviewer: What ways would you think or would you suggest to help maximize the impact of TfD in that community?

Interviewee: I think it should be like democracy, from a theatre perspective. Theatre of the people, by the people, for the people and with the people.

Interviewer: eh! Ok. They do it themselves, among themselves, and for themselves?

Interviewee: yes. They should believe in it and then they should steer it. So a facilitator shouldn't be the telling people to do ABCD but it should be the community agreeing that this is the way forward, although, you are facilitating.

Interviewer: so you are against the top-down approach?

Interviewee: top-down approach? Nope

Interviewer: We hear people talking about community development, community empowerment, and community education, what is your take on these words?

Interviewee: I think a lot of people don't really understand what it means because people just bundle words around. Somebody says community education but the fellow is looking at sensitization that is education. Community development, the person goes in there and at the end of the day palpably say some people are developed or the community has changed. I think we should probably reorient and reeducate ourselves about what they mean. We should get in touch with the professionals who understand it from development studies, from theatre for development, that is, from the Performing

Arts angle. They should come together and then they could use the tools from development theories, the tools from the performative angles to be able to change the people.

Interviewer: we know there are a thousand and one definitions of theatre. Off your head, what would you say theatre is?

Interviewer: True theatre should be a theatre that the way of life of the people. If I say way of life of the people I would be talking about their language, their dance, their music, and their artefacts. That is when the people would be able to really accept and be a part of it and see themselves in it. But if it is something that is from elsewhere, I don't think within the context of any community it should be a theatre.

Interviewer: Does the community in question even understand the word *theatre* or they have other meanings for it?

Interviewee: A lot of communities have different names for theatre and that is why I say it should be from the perspective of the community and not from the perspective of the person bringing it.

Interviewer: In your own view, after working extensively in the Nima community, how did they refer to theatre? Concert, drama...

Interviewee: Concert, yes

Interviewer: In your own view, what has been flashing through your mind when you worked in those communities?

Interviewer: When I worked in those communities I think I would regard their theatre to be, if you take it from the high level, they would say it is what they normally do as

wasamakaranta. If you take it from the ordinary level it would be like what they do in the evenings in the communities, playing and all those stuff, role playing that they do is what they would consider as theatre.

Interviewer: How many languages do you speak yourself and how well do you understand them, from the strongest perspective?

Interviewee: I think three. No, four. Yoruba, English, Hausa, Twi, yes

Interviewer: So you still haven't forgotten your roots?

Interviewee: No

Interviewer: And do you have any of your family members staying in Nima?

Interviewee: No, at the moment, no.

Interviewer: Have you encountered any language challenge in Nima?

Interviewee: Language challenge in Nima? Not yet.

Interviewer: For example, there's a production going on and then a person asks another person to explain some of the lines because he or she does not understand?

Interviewee: Yes, yes. I think I've seen that twice on occasions that I am not an integral part of it, but am probably an audience member. Here people usually ask, *Ɔse sen?* (Meaning, what did he/she say?). Then you would have to pause and explain yourself.

Interviewer: Whiles the drama is going on? Which means if you are not careful you will miss something out of it?

Interviewee: yes

Interviewer: To what extent are Tfd capable of bringing social transformation?

Interviewee: To every single extent, it is the best approach to bring about social transformation.

Interviewer: What has been the reaction of community members towards projects?

Interviewee: Usually, most of them don't understand until you are done. Because they look at whatever it is that you are coming to do with disdain and when you are deep into the project they begin to appreciate what you are doing. But by the time they get involved, you are almost leaving the community.

Interviewer: What sectors or what areas, what social issues were addressed? I'm looking at from health, education, economy, etc. The projects that you addressed or the projects that you had contact with, what were some of the social issues that were addressed.

Interviewee: I think we center on three: economy, health and then education.

Interviewer: When was the last time you conducted a project in Nima?

Interviewee: I think it should be a year, but I'm planning one next semester.

Interviewer: oh good! I am looking forward to that. Next semester meaning from January?

Interviewee: no, September.

Interviewer: what are some of the themes or topics that you have addressed in your projects?

Interviewee: we've talked about teenage pregnancy, we've talked about sustainable livelihood in terms of how to generate your own income instead of going the route of what we usually call *sakawa*. We've talked about sanitation and then we've talked about co-existence.

Interviewer: was there ever a problem that needed the attention of some of these themes?

Interviewee: almost every time, before we even go, we identify that these are some of the challenges that they are facing before we even decide to do it. For instance, we've realized that although a number of projects have been done on sanitation, as in Nima, there's still sanitation problem. So now we are not only going to look at sanitation but we are looking at making money out of sanitation. So that is the next project we are doing.

Interviewer: I know you are really committed, but what motivated you to...I know some of your students are indebted to Nima and the want to pay back to the community? But what motivated you to work in that community?

Interviewee: I just look for a place that needs an intervention and we just go there. Because what drives us is the passion to bring about change in every community we go to.

Interviewer: who are the recipients or target group?

Interviewee: it's the people of the community so we don't select a particular demography. We do pay attention to women and children, but we also don't exclude men and other people with disability. Our target usually is the community people when we give preference to women, children and people with disability.

Interviewer: I know you talked about the people kind of theatre, when you are sending the production there, do you use the locals or everything is manufactured in academia and sent there and collaborated with them or vice versa?

Interviewee: usually, we manufacture it here and sent it there. But we've seen that approach doesn't work because you need to be evaluating whatever that you do. So now we believe and adopting the strategy of working with the community people, let them own it and let them drive it.

Interviewer: As part of your entry into the community, do you use the people that are in the community or you just seek entry from opinion leaders and you do your own thing? Are they part and parcel of the processes?

Interviewee: They are part and parcel of the processes. First, we do the official eye: we are going to the opinion leaders and we ensure that they lead us to youth that they think are credible. Then the youth that are credible will lead us to youth that are misfits in the community. Then by the time you realize, it's a chain effect, every single person gets involved at one stage or another.

Interviewer: was there ever a pretext to ascertain the proper use of language?

Interviewee: no

Interviewer: so you just assumed that Hausa is the lingua franca fly with it?

Interviewee: yes, exactly.

Interviewer: have you ever done follow-up or evaluation, post the project?

Interviewee: not really. Even when we do, it is not as in-depth as we would have loved to do it because of financial constraints and all those stuff. You see that we do select. We talk to about 5-10 people then we can assume that a number of people still recall. Because when you are passing and you see everybody hands.

Interviewer: do they come up with any challenges, those that you do the evaluation with?

Interviewee: sometimes they point a particular project that we can do that, oh can we look at this angle too, this people too? They themselves will point out to us.

Interviewer: what was the source of funding?

Interviewee: Usually, it's donor agencies or sometimes government departments when they want to do anything they get in touch with you or when you want to do and you have a competent proposal and you get in touch with them and you see the possibility of the funding. Usually, they are limited, because they themselves don't understand the concept.

Interviewer: is there any need for further scholarly research post your project?

Interviewee: yes, there is the need. A typical example is that, we've done quite a number of projects, but most of them you realize that they are not documented. So people go there and they want to do further research but they don't have anything as a base. It is very important that from now onwards, every single person who goes into Nima community to do project should really document it. And anybody doing such a project that seeks to map out the strengths and document whatever it is that has been done so far.

Interviewer: I am really looking forward to using sanitation to generate cash. Can you give me a heads-up on that project?

Interviewee: we've realized that you go and do theatre for development in the area of sanitation in Nima, people embrace it and they say they would change. Tomorrow you go back and they are doing the same thing. But now, we are saying that maybe they are not motivated enough. Sometimes when you go back and ask them they say the bigger bin that they are supposed to dump their stuff in is full and there is nobody to clear it. So what we've decided to do is that, why don't we look at an incinerator. An incinerator will help generate power in one way or another. So we give you a bin, we take you through some processes, you have your waste and when you deliver your waste, you earn something. Because your waste will be incinerated and then processed into something else.

Interviewer: if you were a community member and you watched this project, would you classify them as educational, entertainment, information giving or anything else?

Interviewee: most of them will come in between education and information, but I will say they lean towards information and that is how come people don't really continue with the project. Because they get information, they are not really educated. Informing is different from educating me.

Interviewer: do belong to any ethnicity and which language has dominated any of the productions?

Interviewee: I think Hausa

Interviewer: and were you ok with it?

Interviewee: I am comfortable so I don't complain

Interviewer: was the message communicated well through the language?

Interviewee: yes, the message is communicated well.

Interviewer: do you stay throughout the production?

Interviewee: yes I do

Interviewer: was there anything you didn't understand? Because we hear theatre is language so whether you understand the language or not you should be able to understand all the messages that were relayed?

Interviewee: it's not all the time that you will understand all the languages of theatre. Mode of communication is very important. For example, sometimes people use props, semiotics. It's a language but I might not understand what is there but I understand what they are saying.

Interviewer: would you prefer a monolingual theatre to a multilingual theatre?

Interviewee: I am used to the adoption of a single language but with this savvy discussion I would prefer a multilingual theatre

Interviewer: why?

Interviewee: because then everybody is catered for

Interviewer: why not mono so that we are all listening to the same thing?

Interviewee: if I don't understand what is going on, I would stay there for a minute and I would leave.

Interviewer: so do you think there will be more participation if everybody is satisfied?

Interviewee: exactly. If everybody sees somebody he/she can identify with, the person will stay.

Interviewer: do you think performing in a multilingual language will bring more participation and empowerment?

Interviewer: if you are passer-by and your language is been used...

Interviewee; I would stop and listen and even see whether the person is speaking it well or not

Interviewer: what if it is not your language?

Interviewee: I would turn and ask, what are they doing? Then I might move on.

Interviewer: would you say theatre for development focuses on available language in the community?

Interviewee: yes, every single language found in the community must be employed in the theatre for development.

Interviewer: would you advocate for the selection of a particular language?

Interviewee: I wouldn't advocate for the selection of a particular language if you want me to change then let me be part of you. If you select a language that is not my language, automatically you are excluding me. But if you select a language that we all can understand, then begin to interact. It means we are promoting co-existence so I would prefer that one.

Interviewer: in your opinion, is the lack of understanding of language the reason why Tfd projects are still soaring?

Interviewee: most of the time

Interviewer: what can be done about it?

Interviewee: we should use multiple languages and involve the people.

Interviewer: so you believe language is the key through which information can be disseminated?

Interviewee: it is very key because it is the vehicle that makes all of us understand each other.

Interviewer: in dealing with the languages that is dominant in the community, what do you think is the reaction of the community members?

Interviewee: come again

Interviewer: the attitude of community members on multiple use of languages?

Interviewee: I think the attitude towards multiple languages is that they embrace it. But mono, most of them look at it...because they are filled with a lot of prejudice. But if they see this one is speaking Twi, this one is speaking Hausa, this one is speaking Ga, this one is speaking Ewe, and they would want to understand what is going on. Because I can identify with this, so why is he able to identify with the other person? Then let me see what is going on, then they stay.

Interviewer: do you think community members will understand the meaning of a Tfd play even if no spoken language of theirs is employed?

Interviewee: yes! Because then nobody is treated special so they would stay and see what it is. Now it means, that now everybody interpret from your own perspective.

Interviewer: at the end of the day, people say they want to contribute to knowledge. In using multiple languages in a community like Nima, how do you think you would be contributing to knowledge?

Interviewee: you are educating people about other people's language. You are promoting co-existence among people so it means you are encouraging peaceful co-existence between different ethnicities.

Interviewer: I am asking this because, of course, the messages would promote that. But what is being done differently. You think you want to use multiple languages in a multi-ethnic, multilingual community? What will make your project special?

Interviewee: your project will be special from the onset because your project now says we are developing the community, everybody get on board. Not we are developing the community, the Hausa people are in charge, the rest of us follow. Or, the Ga people are in charge, the rest of us follow. We all have equal stake so everybody come on board. So from the onset, there is no prejudice. Everybody feels special, everybody feels a part of it. So your project from even the beginning, is a successful project.

Interviewer: let's go back to sustainability and leaving structures in place. A lot of the productions are cooked from academia or from the school and sent there. Don't you think involving community members would strengthen the structures we are talking about?

Interviewee: yes, involving community members would strengthen the structures we are talking about. Using the language of community member would make community

members take it upon themselves to even go back to their various ethnic enclaves to tell people that this is what is going on. So you see that, inherent in your processes, you are beginning to ensure that there is sustainability. Because whoever leaves there and goes back home will be able to communicate whatever it is that happened in his language to his people. So you will see that the Hausa person would go back, tell his people what happened. The Ga person would go back, tell his people this what happened. The Ewe person would go back, tell his people what happened. But if you use only one language, all the others would not be able to go back and communicate with their people. So the moment you begin to employ multiple language, you are even beginning to kick-start your sustainability.

Interviewer: I think I am officially done, but this is off the book. Do you think embarking on such a project using multiple languages is good enough for academia?

Interviewee: I think so

Interviewer: why?

Interviewee: Because you are showing academia the way

APPENDIX E 1

TRANSCRIPTIONS

Interviews

Interview with Past Conductor A

Interviewer: It was interesting to note that previous Tfd projects that have been conducted in the Nima community have extensively covered a number of diverse foci. As a past conductor what themes have your projects addressed?

Interviewee: We've talked about teenage pregnancy; we've talked about sustainable livelihood in terms of how to generate your own income instead of going the route of what we usually call *sakawa*. We've also talked about sanitation and then we've talked about co-existence, child labour, etc.

Interview with Community Member 1

Interviewer: A lot of Tfd projects has been organized in the Nima Area. As a community member can you recount some the Tfd projects you've witnessed over the years.

Interviewee: A few of those projects witnessed over here were more on food (hygiene) and sanitation. At that time that people were using colour [Sudan dye] in palm oil, pear seeds and cola to top up pepper and also some of the tomatoes were really rotten. But they would grind it quickly and use it for *waakye* stew and they showed us the health

implications. Somebody was interested because he/she had realized that there was this hygienic problem so I had to also prepare the person to know what to do in order to get to the bottom of it.

Interview with Facilitator 1

Interviewer: With regard to the identification of themes, can you specify whether you have been involved in identification of the said themes as a previous facilitator?

Interviewee: Since we know the community already, we don't really contact them in the development of the play. Some of the themes were also suggested by our supervisors as an academic requirement in fulfillment of award of degrees in school.

Interview with Opinion Leader 1

Interviewer: Since the issues to be tackled are problems of the community do you get involve in the creation of the themes in the attempt to solve the problems in the community?

Interviewee: The organisers of the projects just come around, rent canopies and chairs from the rental shops here and proceed with their performance in front of the mosque. When we see them we also come around and watch the drama, and after the drama, we sometimes walk away with free food and free T-shirt.

Interview with Past Conductor 2

Interviewer: On the issue of lack of participation and involvement from some residents during TfD projects, how do you contend with or handle it?

Interviewee: It has not been smooth-sailing that one would get the co-operation of community members. There were also issues regarding securing venues for productions, getting performers for the plays, and the acquisition of resources for the productions such as costume, props and setting. Notwithstanding all these challenges, the TfD programmes were usually somehow successful

Interview with Past Conductor 3

Interviewer: Coming from the point of a past conductor, was the objectives of TfD projects conducted in the past five years achieved with regard to creating awareness or solving the problem at hand?

Interviewee: TfD does not have to necessarily solve a problem. It is just to create awareness and sensitize the people. In this regard TfD programmes have, to an unknown extent, been successful since they create awareness and protect people from danger of any kind.

Interview with Community Member 3

Interviewer:

Interviewee: Since it is believed that the dominant languages spoken by the people in the community are English, Hausa, Ga or Twi, it was prudent that one of such languages be used for the production and the discussions that followed.

Interview with Community Member 4

Interviewer: What language was utilized in the TfD projects you have witnessed in Nima between 2010 and 2015?

Interviewee: They have all been using either Hausa or English, Ga or Twi and others. They seldom combine the languages although people speak different languages in this community. Perhaps the conductors believed that since most people within our community can understand one of the languages, it is most appropriate to use one of them.

Interview with Past Conductor 4

Interviewer: In your opinion as a Past Conductor how far has the use of one language contributed to effective communication of the conceptual foci?

Interviewee: Well, I don't think I ever made that analysis. I had always known that most of the community members speak Hausa and so that was enough for me to use Hausa. But as to what level of aid the use of that language contributed to the overall understanding of the conceptual focus, I must admit I didn't consider it.

Interview with Community Member 4

Interviewer: Can you shed more light on this issue of the use of one language and how far it has contributed to effective communication of the conceptual foci?

Interviewee: I don't think it is something the conductors have given attention to. But I think I do. It is the general perception that most of us in this community understand and speak any of the languages they have been using and that makes the use of any of the languages comfortable for them, but I strongly believe not all the people who have been used to act in the plays they have enacted are well versed in the all the languages and its proper usage. In such situations, it is highly possible that the conceptual focus is not wholly achieved and their messages have not been too clear, but I think it has been good anyway.

Interview with Community Member 5

Interviewer: What is your take on some of the TfD Conductor use of one language in the programmes and how it has contributed to effective communication of the conceptual foci?

Interviewee: Of course most of us can understand and speak Hausa, or Ga or even Twi; they are not the only languages people speak here. Most of the people here are multilingual. But for all you know, most of the people who attended the production could not speak nor understand that single language used as well as was anticipated by the conductors. In that case, there would be challenges regarding the use of one language for such productions.

Interview with Community Member 6

Interviewer: What had been the reaction of the Nima community to past TfdS conducted?

Interviewee: Usually, most of them do not understand until the researcher is done. Because they usually look at whatever it is that the researcher is coming to do with disdain. The community only begins to appreciate what the researcher is doing when the researcher is deep into the project. But by the time they get involved, the researcher would be almost leaving the community. The feeling of disdain towards researchers is not surprising because most residents usually think of benefiting themselves in their own ways. When they realise that the benefits are long term and not for their individual pursuits, they get bored

Interview with Community Member 7

Interviewer: Why is it that the issues that the various Tfd projects have raised awareness on over and over again in the past persist?

Interviewee: Most of the projects come in between education and information, but lean towards information-giving, and that is how come people do not really continue with the project. This is so because people get the information but are not really educated. Informing is different from educating. Attitudes therefore remain unchanged.

Interview with Community Member 3

Interviewer: why are the attitudes still an issue to contend with post being exposed to numerous TfD projects?

Interviewee: The information must lead to attitudinal change. So when you have changed the attitude, this time you are going to promote the thing more so that it will translate into behavioral change. That is what you need to bombard them with, using different techniques: drama, film, newspapers, radio, and multiplicity of them. This means when you are doing a program just to give information to have the right attitude, a few programmes will suffice to get them to have the right attitude. But to get them to change their behavior, you must bombard them regularly: every year, every week, repeating over and over. It takes a long time. So don't think you have done one, two or three so you are done. No!

Interview with Past Conductor 2

Interviewer: On the issue of participation, do the community members associate with the play and the intended message?

Interviewee: We rehearse the play in such a way that it is well executed. The people really like the play we do and applaud most of the time. They usually request that we come for another performance in the community again

Interview with Community Member 3

Interviewer: why is it that the issues that the various TfD projects have raised awareness on over and over again in the past still persisting?

Interviewee: We only come and watch, we don't play any role. But we like the way the people do the drama it's so funny. The people they usually bring can really dance. All that they do is that after the play they just talk to us and promise to come again and another people will come and do another drama.

Interview with Opinion Member 4

Interviewer: As an opinion member of the community do you get involved in the TfD projects in the community?

Interviewee: All that we see here is that a drama is going on. It is only when we come around to ask that they tell us what they are doing. Sometimes we are tempted to drive them away but as humans we allow them to do it.

Interview with Past Conductor 2

Interviewer: In the organization and executing of TfD projects in the community, are opinion leaders of such communities involved?

Interviewee: We contact the chiefs in the community sometimes but not necessarily using opinion leaders. We realize that some of the opinion leaders usually want money

from us. The opinion leaders also sometimes pose as if they will help but fail to, especially when you need them most.

Interview with Past Conductor 6

Interviewer: It has been observed that the impact of most Tfd projects in the communities gets to a halt after it has been conducted. What is the frequency of follow ups on the projects conducted in the society?

Interviewee: After we have done the programme and shown the community members of the dangers they live with, we expect that they continue with it and make it better for their own lives. The communities are many and we must do same for others too so coming back here becomes a problem.

Interview with Past Conductor 1

Interviewer: I understand sanitation is a major issue in the community, what can we do collectively to eradicate or improve on the issue of sanitation?

Interviewee: “during our time, we supplied fifty big plastic dustbins for the community. As I speak, none could be found there. Not that we have not had impact but the community members don’t want to be affected as well.”

Interview with Community Member 7

Interviewer: Why is it that the community members do not carry on with the knowledge and practices derived from the various Tfd projects?

Interviewee: They usually come here to do their own things. No one will just get up and come and do drama just like that. Yes they have received some big money somewhere and when they come they just do the play and go. Some of the people even come here with white men and they just leave and go. They use us to get money I bet you.

Interview with Opinion Leader 2

Interviewer: Does the use of a monolingual approach affected the outcome of the projects on the lives of the people?

Interviewee: I strongly believe in the statement that when you speak to someone in a language he understands, it goes to his head but when you speak to him in his language, it goes to his heart. I believed that most people must have even accepted the productions with contempt because they felt that their own language had been looked down upon and that they had been disrespected. The production may not also have any positive impact on audience who are not familiar with the Hausa language. In fact, most people did not identify with the productions because their languages were not used in the productions. It does not really mean that all the languages be spoken at the same time. I believe if bits and pieces of the various languages are used, people would hear certain things in their languages and, this, I think will have a wider influence on the people present.

Interview with Past Conductor 2

Interviewer: Does the use of a monolingual approach affected the outcome of the projects on the lives of the people?

Interviewee: Working in such heterogeneous communities is very difficult. In such communities it is very easy for a project to fail. I mean to say that when there are so many languages, to be sure of whether the people who have come to witness the production is problematic. So to really assess how far the message of the production has sunk into the minds of the people is something else which I think none of the conductors really considered. If this is the case, the proliferation of what we attempted to address is evidence that our work did not achieve the desired effect and I believe it is partly as a result of the fact that we did not speak to the people in their languages..

Interview with Community Member 3

Interviewer: As an avid member of the community how do you perceive Tfd projects and their related benefits?

Interviewee: Oh yes they try to talk about a lot of things, a lot of times they come here but the way they do their things is not good. Do you know some of the things they do that are not good? You see it is not good to say they report people to the police, when, let's say, they fight small or impregnate someone. No, no, no, no. We are all brothers here and we all come from one place so that thing is not good. We all sin sometimes but the way they attack us as if we are devils is not good. I enjoy smoking my wee. Do I look like the devil? Am not evil but the people talk to us anyhow.

Interview with Community Member 6

Interviewer: How does the mode of dressing, composure and manner of speaking of TfD facilitators affected community members and their active participation in the project?

Interviewee: When the facilitators come here, we think they want to move with those who are literates. We cannot speak like that so we stay away to avoid embarrassment. And they may show you on television station so they have to speak with the school people. The things they tell us that they want to do, we don't understand but as for the drama its good and we learn a lot.

Interview with Opinion Leader 4

Interviewer: What is your say on the issue of language and class as projected by the mannerisms of the TfD conductors?

Interviewee: When some of them come here they look down upon us. They think we didn't go to school before and they select people that they want. When you do that we too we won't help you. Even sometimes the t-shirt they share they give to only their favorites; people they think have gone to school and because of that they don't give us anything. We carry all the things but those who don't do anything will take those things to their houses.

Interview with Past Conductor 1

Interviewer: What has been nature of approaches used in previous TfD project performances in the Nima community?

Interviewee: All TfD projects I have facilitated and watched as an audience were done in a single language and I have wondered if ever future TfD facilitators would dare to combine mixed languages in a single TfD project performance in a cosmopolitan, multicultural, multiethnic and multilingual community such as Nima.

Interview with Past Conductor 5

Interviewer: Has past TfD facilitators made use of multiple languages in their projects taking into consideration of where the projects took place?

Interviewee: What we found in Nima was that the chiefs themselves, opinion leaders are all coming from diverse backgrounds. So it was so difficult to speak for all of them to understand. At least, they would be very happy if they could hear us speak and perform in a language they understand. Even though we tried to use most common languages such as English, Twi, Ga, or Hausa, most of them just came around to watch the play. As facilitators, we have observed over the years that, at least, most of them understood some aspect of Twi, Ga, or Hausa.

Interview with Past Conductor

Interviewer: How has the intervention project performance facilitated effective communication in a more convenient manner?

Interviewee: When we went there we realized it was a cosmopolitan area. So we used the most suitable languages. If I ask a question in Ga, the actors understood it and someone will answer in Akan. So, the Akan sitting in the audience, the answer the actor will give him should be able to predict the kind of question that was asked in Ga to get

that particular answer. It helped a lot. So, someone will ask a question in Ga and the actor would answer in another language. That was the kind of style we employed and it worked.

Interview with Opinion Leader 1

Interviewer: What do you have to say about the use of multiple languages in TfD projects and what has been its impact?

Interviewee: The multiple languages in TfDs would deepen solidarity, among members of this multilingual community. Tolerance of the other people's languages itself is a recipe for unity with those people. Besides, for development to bear fruit in Nima, its people must be united regardless of language barriers.

Interview with Opinion Leader 1

Interviewer: What in your opinion has been the difference between this project and other TfD projects in the community?

Interviewee: This one is better than the previous ones and we are happier. We now understand everything that was said. Our children have also done well in the play. Previously the children are brought here to come and do the drama.

Interview with Past Conductor 2

Interviewer: Wouldn't the projects have been all encompassing if you had adopted multiple languages and tapped on the rich culture and language diversity of the community members?

Interviewee: We also have such an approach in mind but the problem had to do with funds and getting trust worthy persons to assist you. Sometimes we find it difficult to even gather the necessary logistics in the community and all those who could speak the native language to be used usually demand money. So we usually don't have any option than to do it the way we can easily afford.

Interview with Facilitator 3

Interviewer: What's your impression on multilingual theatre and its possible ability to transform a community positively?

Interviewee: I can say that though past TfD projects saw good attendance and patronage, I think this is massive and very impressive. I think the languages used have really helped. The people expressed themselves too well and I really feel it is because you the facilitator can speak different languages and that made accessibility easy for you.

Interview with Community Member 4

Interviewer: Can you shed more light on multilingual theatre to the best of your understanding.

Interviewee: This project has been different; the rehearsal of the play was done here and we have really enjoyed being part of the project. We carried the chairs and erected the canopies here. The drama was done by our brothers and children and we really understood them.

Interview with Opinion Leader 7

Interviewer: As a leader in the community, what is your assertion on multilingual theatre as a technique to induce community participation and sustainability of projects?

Interviewee: So you will see that the Hausa person would go back tell his people what happened. The Ga person would go back, tell his people this was what happened. The Ewe person would go back, tell his people what happened. But if you use only one language, all the others would not be able to go back and communicate with their people. So the moment you begin to employ multiple languages, you are even beginning to kick-start your sustainability.

Interview with Opinion Leader 3

Interviewer: In your opinion, can you comment on the incorporation of multiple languages in a single project?

Interviewee: We will prefer that next time you speak in a language that we understand. Not all of us here are Ga or Hausa speaking people. When they come here they think we are all Hausas but it's not true. Some of us are Sisalas, Mamprusis, Gonjas and the rest. But if you people want to satisfy only the people you like then next time don't invite us. This drama is better than before even though there were some languages in the north that were not used, we urge that next time try to use all the languages here.

