

**EXPLORING THE ROLE OF THEATRE IN EMPOWERING
CHILDREN: THE CASE OF BABA WATOTO CENTRE IN
DAR ES SALAAM, TANZANIA**

BY

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**A Dissertation Submitted in Partial Fulfillment of the Requirements for Award
of the Degree of Master of Science in Development Policy
(MSc. DP) of Mzumbe University**

2019

CERTIFICATION

We, the undersigned, certify that we have read and hereby recommend for acceptance by Mzumbe University the Master Dissertation entitled **Exploring the Role of Theatre in Empowering Children: The case of Baba Watoto Centre in Dar es Salaam**, in partial fulfillment of the requirements for the award of Degree of Master of Science in Development Policy of Mzumbe University.

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I, Sophia Edward, declare that this dissertation is my own original work and that it has not been presented and will not be presented to any other university for a similar or any other degree award.

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DEDICATION

I dedicate this piece of work to my lovely husband Kidman and our children Gladys Neemaeli Kidafuri, Gerald Leonard Kidafuri, Giovanni Kidafuri, Gilder Liz Kidafuri and our new baby Gracious Venus Kidafuri for enduring all hardships I caused due to long hours of my absence during the study.

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LIST OF ABBREVIATIONS AND ACRONYMS

CBOs	Community Based Organizations
CDP	Child Development Policy
FAWE	Forum of African Women Educationalist
FBOs	Faith Based Organizations
NGOs	Non-Governmental Organizations
UNCRC	United Nations Convention on the Rights of the Child
BC	Behaviour Change

ABSTRACT

Stakeholders are striving to improve the lives of children both in families as well as in streets. Such efforts are ongoing since the children are faced with unique challenges of their own. This research study was conducted as part of such efforts. The main objective of the study was to find out the role and prospects of Baba Watoto Centre in the Children's Empowerment. The specific objectives were centred at describing the activities of Baba Watoto Centre, identifying elements of theatre in activities done by Baba Watoto Centre and lastly assessing the role of Theatre at Baba Watoto Centre in Children's Empowerment.

The study was conducted at Dar es Salaam Region, Kinondoni District, at Baba Watoto Centre, Mburahati area. Contextual analysis research configuration was embraced, whereby both organized and unstructured inquiries were connected to gather essential data and information from a chose test size of 30 respondents containing 20 kids, and 10 staff of Baba Watoto Centre. Further investigation, Focus Group thoughts and casual trek were led to get more subtleties of the essential overview findings.

Auxiliary information was gotten through writing/archives survey from Baba Watoto office, Mzumbe University library and on the web. Subjective information investigation was utilized to get elucidating measurements, frequencies, rates and means while subjectively true data were acquired through Centre gathering discourse.

The outcomes of this examination demonstrated that, Baba Watoto Centre is assuming a positive job in engaging kids through theatre. Children feels restored, protected, upbeat, freed and significant to the society. More involvement of various children will act as a means of talent recognition.

Therefore the study recommended, financial assistance to Centre, establishment of more Centre, government intervention and support, various stakeholders' technical know-how skills on how to deal with children, so as to, enhance better performance of the Centre and a means to empower children.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

This research explores the role of theatre in empowering children. It seeks to advance the argument that if empowered, the children themselves can challenge the socio-cultural and economic stereotypes that have led to abuse of child protection and rights, poverty, disaster, crime, and diseases. While acknowledging the various strategies through which children can be empowered, the study is focused on investigating the role of theatre in child empowerment.

It looks at theatre as a participatory learning medium that gives a space to inventive aggregate information and self-articulation, helping children and youth to comprehend the social changes around them by picturing issues and utilizing their words and bodies in an unmistakable manner that everybody can comprehend and appreciate. It examines how theatre can give a domain that encourages and fortifies social action and relational correspondence just as a space where kids can accomplish financial manageability. The study centred at Baba Watoto, a non-governmental organization that recruit children and impart to them theatrical skills hence plays a very important function of providing opportunities and transitions for the better future.

1.2 Background Information

History tells us that the concern about welfare of children in Tanzania goes back to 1955 when the British colonial rule passed the Employment Ordinance Cap.366, which, among other provisions, prohibits employment of children. However, this might be a function of limited records of traditional African culture. There might be many other unrecorded procedures, principles, and regulations that guided the welfare of children in different Tanzanian communities before the advent of colonialism and its associated laws.

Influenced by this background, Tanzania has always strived to make efforts in promoting the welfare, enhance education opportunities, and protect the rights of children. These efforts became more apparent beginning the 1990's, when Tanzania has developed national and sectoral policies to promote the welfare of children. Tanzania has also ratified most major international human rights instruments on children including the UN Convention on the Rights of Child (CRC) which was ratified on 10th July, 1991, the African Charter on the Rights and Welfare of Children(ACRWC) which was ratified on 9th May 2003 to mention a few. Despite these regulations and policies against child, violation of human rights is on the increase as evidenced by incidences of child labour, child rape, marginalization of child ideas and the like invariably reported by the media and research (Lansdown, 2001).

Children are always disregarded and their opinion not considered when asserting on their interests despite the fact that emanating decision are impacting their life. Most adults simply believe children have little or no experience at all (Lansdown, 2001). It must be put into setting that youngsters have the legitimate ideal to be heard and add to all choices which contact their day to day life, be that at home, in the general public, at school or in individual lawful and authoritative issues. They have the right to clarify their thoughts uninhibitedly; ideal to be heard in all issues influencing them; ideal to have their perspectives genuinely as per their age and development because this is the basis of generating a meaningful youth and adult community of future Tanzania.

Children are brought into the world associated with the earth around them. A future youth and adult community is an outcome of the interplay of complex natural, social, and economic frameworks. Children experience childhood in physical condition, with non-material connections, and their future invariably depends on how they comprehend the world they encounter through such conditions (Koralek ve Mitchell, 2005). The manner by which investment to children is done in most cases informs their citizenship and social incorporation. There are a few instances of expanded

citizenship and social incorporation that is not informed by the formative years of individuals (Kirby *et al.*, 2003).

As stipulated under Article 12 of the United Nations Convention on the Rights of the Child (UNCRC); children need be empowered in order to stand for their rights and lead to expanded faith in their capacity to make positive change for themselves. They need to understand levels of authority over components of their lives and citizenship. They need political training and mentorship to enhance their political and social information, and attention to their rights and duties which will contribute to their uprightness, connections, cooperation, and networks among themselves and with experts and friends.

To support the implementation of children rights as stipulated by various international organizations, Tanzania inaugurated the Child Development Policy (CDP) back in 1996. The policy aimed at setting the benchmark for enhancement of children rights and care, with the inclusion of most vulnerable children. Soon after the policy launching, the ministry as well as the department catering for children affairs (youth and women inclusive) were established (Kopoka, 2000).

In recognition of the multi sectoral nature of children rights, the policy also catered for the Non-Governmental Organisations (NGOs), Community Based Organisations (CBOs), Faith Based Organisations (FBOs) and individuals to establish institutions such as schools and centres to enhance children interests. This is the essence of having institutions like Baba Watoto Centre in Dar es Salaam.

In principle, globally children have been empowered to stand for their social and economic rights for many years. These rights include education, health care, an adequate standard of living for proper development and play. However, children, especially in the so called developing countries, continue experiencing violation of their rights. Whereas studies suggest various reasons for the persistence of violation of these rights, one of the aspects is the fact that most programs geared towards ending violation of child rights consider children as victims of the violation who

need be helped to fight rather than considering children as actors of standing for children rights.

Child participation in looking for their own rights is one of the core principles of the United Nations Convention on the Rights of the Child (UNCRC), which asserts that children and young people have the right to freely express their views (UNCRC, 1988). Free expression of views by children cannot happen without empowerment.

It has been observed by development strategist that in communities where participation was enhanced achievement on child empowerment were far higher compared to communities that had less participation (World Bank, 2014). Thus children need be empowered in order to stand for their own rights. Children empowerment is a theme that has been advocated by multiple stakeholders for the aim of attaining the test of best interest of the children. It is an unwritten general rule that whenever there is a conflict in a society, the best interest of a child is paramount. To achieve such end, stakeholders both in government and non-governmental sectors are employing a variety of forums including theatre arts as means of communicating the message.

Theatre in traditional African societies was “couched in action-Centreed ceremonies, rituals, and incantations told through storytelling or dance-drama,” it was “an extremely religious act” that celebrated life (Kennedy, 1973). Thiongo (1999) notes that “pre-colonial African performances were always communal” taking place at traditional occurrences, rites of passage ceremonies as well as arena’s where “there was a constant exchange between those performing at the Centre of the arena and those watching at the edges”.

It was “a meeting ground for ideas and sharing community culture through performance” (Byam, 1999). “Playing a given scenario, be it dialogue, dance, song, pantomime, or a combination of these elements, is addressed to the audience and is done as an act of remembrance and celebration” helping “to unite the community by reminding it of ancestral beliefs and shared history” (Hill, 1992). “Drama, like any

other art form, is created and executed within a specific physical environment. It naturally interacts with that environment, is influenced by it, influences that environment in turn and acts together with the environment in the larger and far more complex history of society” (Soyinka, 1994).

Provided with this knowledge, the Europeans inevitably, changed theatre for Africans on the continent and throughout the Diaspora. On the continent, “African theatre in the colonial period reveals itself as largely a history of cultural resistance and survival” (Soyinka, 1994). “Colonialism and especially its economic base, colonial capitalism, divide communities into new classes and social groupings giving rise to new social forces which tried to manipulate performances to suit their sectional needs” banning “performances which had the community as the Centre and only allowed those where the content had been devaluated leaving only the form” (Thiongo, 1999).

On the other hand, theatre has been used to convey various themes in the society. It is a way to communicate information and has come full circle with regard to its relationship with children (Saunders & Goddard, 2002). Whenever theatrical performances progressed into a form of entertainment, the goal shifted from being educational to creating an emotional response prompting social change (Crouch, 2003). The role of actors became analogous to that of a commentator, or a link between the general community and the opinionated writers.

The performer’s job was to communicate to the audience a specific point of view, be it positive or negative. This history of communication sets up the relationship theatre develops with children. When children become involved in performing, be it directly or indirectly, they become the author, director, and actor sharing their point of view. This allows them to control the information given and the manner in which it is revealed (Saunders & Goddard, 2002). As Theatre started out as a form of communication, by providing information to the public, it may continue this role in the lives of marginalised children facing difficulties in everyday life.

The practice of employing theatre as children empowerment tool is not a new phenomenon. Theatre has been used as an empowerment tool to identify and address various development issues (Salhi, 1998). For instance, back in 1996, the University of Dar es Salaam Department of Fine and Performing Arts (now Department of Creative Arts) used theatre to empower young girls through TUSEME project which proved to be effective to children.

The notable challenges were lack of systematic programmes for children to participate in Theatre as both creator and audience and lack of theatre expertise in theatrical skills to run children's theatre groups on a permanent basis (CTP). Nonetheless it was adopted by Forum of African Women Educationalist (FAWE) in different African countries such as Senegal, Chad, Rwanda and Gambia (Shule, 2010).

However, there is a dearth of information on how theatre can be used to empower children at lower levels of education like primary school education which is the main concern of Baba Watoto Centre.

Baba Watoto Centre was established in 2006 in order to empower children, youth and communities in the margin to be able to overcome the challenges of abuse of child protection and rights, poverty, disaster, crime and diseases through psychosocial support, visual, performing arts, sports, livelihood and education, related to health and unemployment through theatre. They focus on promoting child rights and protection, empowering vulnerable children and youth to realise their full potential. Baba Watoto Centre has its headquarters in Mburahati a suburb in Dar es Salaam, also it runs programmes in Iringa and Kigoma. By using this centre as a case study, the study sought to explore the role of theatre in empowering children. It was set to attempt the question: How Baba Watoto Centre contribute to empower children through theatre.

1.3 Statement of the Problem

Despite the protracted efforts by the international community to protect children rights, there is a persistence of incidences of violation of children rights in many countries including Tanzania. This is evidenced by events reported in various forms of the media. Children continue to be killed, raped, forced to work in mines, fail to access education to their highest level of potential, and above all, not considered in various decision making processes including decisions about their own life.

Governments including the government of the United Republic of Tanzania have been working very hard to change the situation by developing and implementing policies geared at improving the status of children rights. Many strategies were designed and implemented by both state and non state actors to improve the rights of children. However, violation of children rights is still a problem in many societies. If this scenario is left without been intervened, will likely compromise achievement of the long set goal of developing youth and adult communities who can effectively participate in development activities.

Whereas there are many reasons advanced for the persistence of violation of children rights, one of the possible reasons is the sympathetic oriented nature of the efforts made in improving the rights. In most cases, children are looked as victims who are supposed to remain passive and receive support to fight for their effort with little or no effort on encouraging children to fight for their own rights. Few organizations has innovated a different approach by attempting to build capacity of the children and empower them to stand for their own rights. Such includes Centres like Baba Watoto Centre. This study intended to investigate how Baba Watoto Centre is contributing to child empowerment through the use of theatre arts.

It is a general principle that theatrical performance includes actors transforming themselves into a character in order to present a story for an audience. To achieve this, an actor assumes character of a real other person, and shows a variety of emotions through facial expressions and body gestures. They must use their imagination and creativity to open themselves to a new experience which includes

performing situations vastly different from their everyday lives. This study wished to see how such theatrical expressions help children to develop skills, competence, and confidence to stand for their rights.

1.4 Research Objectives

1.4.1 General objective

The general objective of this study is to find out the role and prospects of Baba Watoto Centre in the Children's Empowerment.

1.4.2 Specific objectives

Specifically, the study sought to:

- i. Describe the activities of Baba Watoto Centre
- ii. Ascertain elements of theatre in activities done by Baba Watoto Centre.
- iii. Assess the role of Theatre at Baba Watoto Centre in Children's Empowerment.

1.5 Research Questions

The specific objectives of the study were realised through the following research questions:

- a. How the activities of Baba Watoto Centre are linked to children empowerment through theatre?
- b. How the elements of theatre in activities are being done at Baba Watoto Center?
- c. How the role of theatre at Baba Watoto brings about children's empowerment?

1.6 Significance of the Study

This study is significant in many ways.

First, it adds a new academic dimension in the field of theatre. Not many scholars have ventured into exploring the role of theatre into empowering children in Tanzania.

Second, the study enhances the viability of enhancing children rights via employing an enjoyable and simple tool theatre. This will accelerate the rate of flow of information pertaining to children rights generally.

Third, the study essentially enables the researcher to complete her master's degree program.

Moreover, the study will enable various policy makers to sharpen the various policies which are concerned with child care, by putting consideration in involving theatre arts as a means of empowering children.

Finally the utilization of theatre for the strengthening of kids in Tanzania remains generally unstudied. These certainties address the essentialness and requirement for this investigation, which shall contribute to fill the gap in literature gap about children and about theatre.

1.7 Limitations of the Study

Two main factors impeded the smooth completion of the research study. These are time factor and researcher's health status. However, since the researcher was determined to ensure that the task is completed, every available time and strength was utilized on the research study.

1.8 Organisation of the Study

The research study contains five chapters. Chapter one developed background information to the study including; statement of the problem, research objectives, research question, the significance, and limitations of the study. Chapter two dealt with literature review, whereas theoretical underpinnings, empirical review and conceptual framework are discussed. Chapter three caters on research methodology. Chapter four analyzes and presents the findings of the research study. It also discusses the findings with respect to study objectives and other studies done on similar theme. The last chapter (five) concludes the research study and provide for recommendations.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter about literature review contains three subparts; theoretical review, empirical review, and conceptual framework. The theatrical review attempt to talk about the theory on which the study is framed along with various concepts applied in the study, the empirical review dwells on recent studies done on a similar theme, and the conceptual framework attempt to frame the study on the variables that the study was attempting to link.

2.2 Theoretical Review

According to Kerlinger (1986), a theory is a set of interrelated, constructs, definitions and propositions that present a systematic view of phenomenon by specifying the relations among variables with the purpose of explaining and predicting phenomenon while framework is a set of ideas that you use when you are forming your decision and judgments. LeCompte and Preissle (1993) defines theoretical framework as a collection of interrelated concepts that can be used to direct research with the purpose of predicting and explaining the results of the research and it is used to give or provide the rationale for conducting research. Theoretical Framework in this study its assessment tool will focus on individual acts of educating as it is a core of humanistic practice also will be basing on crafts logic of practicing humanists.

This study employed Grounded Theoretical Framework as an approach in collection of interrelated information. The Grounded theory involves the progressive identification and integration of categories of meaning from data (Glaser & Strauss, 1967). The categories so developed help to describe the data and interpret data. The main concern is that the researcher did not go to field data collection with well conceived perception. Hence the theory provided guidelines in identification of categories and on inking them. By using content analysis, coding was used in

interpretation and analyzing while collecting data in the field as the study used observation as one of the methods of data collection hence the said theory helped the researcher to critically analyze the data into meaningful units while going on with data collection.

Theoretical saturation in which it reaches a point where in collecting data and analyzing as researcher will see code all data until no new category will be identified, also Theoretical Sensitivity approach was used during the interaction of data hence researcher was checking emerging theory against reality by sampling the incidences. Because of the nature of the study which is qualitative hence above approaches were employed in order to understand different phenomena, in data collection but also in data analysis then into reaching to the conclusion.

2.3 Theatre

According to Tom Markus and Linda Server (2001), theatre began long before any records of human activities. The fact being that, each and everything which human beings were doing in their daily life, was part and parcel of Theatre but no one has written down for purpose of keeping records rather than oral by heritage from one generation to another.

This was mainly done by using storytelling, songs, traditional dances, rituals, imitation, and sense of pride recitations to their children to show them how they have been fighting in war, hunters to catch wild animals to mention a few. *The* instinct to those activities led the people to the creation now a days we call it theatre.

In African culture children learn from their parents by seeing them doing different activities or executing various roles according to their sex and age. There were different roles and activities according to sex (male and female activities), but also depending on age (children, youth, and elders activities). Children were imitating everything they see from their parents till they are matured to be independent (Allen, 2015).

2.4 Theatre for Development

In her book, *Community in Motion Theatre for Development in Africa*. Byam (1999) talks about the rise of Theatre for Development (fundamentally in East) Africa which much like conventional African execution is community based and has “internal cultural resources that have positively influenced its development.” Byam argues, “Theatre for Development borrows concepts of traditional African performance” so as to raise the awareness of its members. Byam additionally investigates the connection among theatre and Freirian teaching method (which will be examined further underneath). She refocuses the advancement methodologies on human as opposed to specialized assets by demonstrating how culture has generally assumed a significant job in African improvement.

A few investigations report that youthful visual specialists and media craftsmen, just as the imaginative journalists, artists, performers, and theatre specialists, all score higher than ordinary on most of the self-thought scales. This insists the supreme soonest and most convincing investigation in talented and skilled preparing, in which Terman construed that individuals who had made phenomenal achievements were commonly free from average quality assessments, and were all-around earnestly and socially adjusted (Terman & Oden, 1959).

2.5 Theatre for Empowerment

As indicated by Adams, and Robert (2008) another strengthening system is to help minimized individuals to make their very own association utilizing the reason that lone the underestimated individuals, themselves, can realize what their own kin need most, and that control of the association by pariahs can really further settle in minimization. Strengthening is a multi-dimensional social procedure that enables individuals to oversee their own lives. It is a procedure that encourages control in individuals for use in their very own lives, their networks and in their general public, by following up on issues they characterize as significant (Wilson, 1996).

Scholars such as Hameed *et al.*, (2014) and Haque *et al.*, (2011) suggested the importance of considering multidimensional nature of empowerment, which can be experienced in different spheres and domains and at different levels. In this study, therefore, empowerment is expected to happen, when a child is able to make choices that lead him/her towards acquiring knowledge on children legal rights, making decisions, personal autonomy, freedom of movement, and being free from violence. Furthermore, empowerment is also expected to bring effect on children's attitude towards violence against them and actions taken against perpetrators of violence.

Since pre-colonial era theatre arts has played a significant role in the development of mankind. Apart from being an entertainment tool, it is a form of communication which has been used to educate and inform the community (Mlama, 1983). It is a tool which has been used to pass history of the communities from one generation to another as well as playing the pivotal role in major community activities such as religious activities, rituals, rites of passages, and economic activities (Brocket, 2003).

As a mode of communication theatre played a big role in unification during the colonial era and the post-independence era (Nyoni, 1998). The thirst of creating nationalism in the post-independence era made many post-independence African leaders opt for theatre arts as one of the tools in fostering nationalism. This is why the late J.K. Nyerere emphasizing on using theatre in promoting patriotism in his famous speech in the inauguration of the ministry of culture in 1962. And furthermore, theatre was widely used in propagating *Ujamaa* ideology (Mlama, 1983).

In Tanzania theatre has been practiced in the form of dance, rituals, recitations and storytelling since the pre-colonial era (Muhando, 1984). Modern forms of theatre which involve written drama is a recent phenomenon introduced during the colonial era (Lihamba, 1985, Kerr, 1995). Theatre is one of the important forms of art in Tanzanian history, playing different roles from the pre-colonial era to the post-independence era. It has been used as a pedagogical tool, liberation tool, entertainment and empowerment tool (Shule, 2010).

2.6 Empirical Review

In studies with respect to imaginatively skilled understudies, Guskin *et al.*, (1986) & Blake (1996) found that aesthetically gifted understudies had exceedingly positive perspectives on themselves. During the time spent making, specialist picture and set objectives to discover and characterize an issue, pick methods to gather information, think about their work, think about elective perspectives, assess and update the issue arrangement, evaluate changes, and start the cycle of modification once more. Standing out this methodology from the legitimate procedure makes a convincing dispute for most of articulations of the human experience as a fundamental and complex experience of disclosure (Cukierkom, 2008). Researchers have done individual examinations for a considerable length of time to explore the elective manners by which kids learn and conquer utilizing social and additionally innovative outlets.

Numerous investigations are centered upon the teachers of kids and examine the significance of utilizing society as a "vehicle for learning." The route individuals from a minimized gathering see, translate, and react to instruction is a consequence of their interesting history and adjustments to their state, and social components assume a job. Consequently, culture-explicit correspondence practices and routine shared exercises in the house are conceivably rich scholarly hotspots for learning (Lee, Mendenhall, Rivers, & Tynes, 1999)

A case of studies directed with a particular spotlight on utilizing Theatre to engage Black youth is Martin Kemp's 2006 examination, promoting the wellbeing and prosperity of youthful black men utilizing network based dramatization. It expected to investigate the work of dramatization and Theatre in advancing the enthusiastic and social prosperity of a gathering of youthful black men living in South London. He utilized a subjective technique in a procedure and result assessment of a dramatization based activity. The examination found that this network based activity had the option to advance youngsters' confidence and a positive feeling of organization.

This was accomplished by making open doors for individual-articulation, reflection and self-comprehension, and through the advancement of connections between members described by trust and correspondence. The young fellows were really met and shared their discernments about their dramatization experience and themselves because of it. What this examination does not give is the voices of youthful Black ladies.

Another generally ongoing examination is *Popular Theatre: Empowering Pedagogy for Youth* by Diane Conrad, an educator of dramatization/Theatre training at the University of Alberta in which she drew on the encounters of the members to make pictures and scenes and investigate issues they have recognized as pertinent to their lives through showy methods. This examination as others referenced above did exclude the voices of the adolescent and was gone for enabling "in danger" youth of or having a place with a few distinctive ethnic gatherings.

Ladson-Billings (1995) coordinated an examination on teachers in California schools that served a Black social order: *Improving the Schooling Experiences of African American understudies*. She fought that teachers must ensure that Black understudies experience educational accomplishment, make and keep up their social capacity, that their lifestyle fills in as a vehicle for learning, and that instructors help understudies make a basic cognizance with the goal that they can challenge business as usual.

Utilizing society as a vehicle for learning, balances conventional exercises drenched in white culture. With a socially important position and approach, understudies have chances to draw on their social information and assets to encourage progressively applicable and helpful learning encounters. This thought is much similar to Freire's declaration that "the instructive strategies utilized by the oppressor" must be denied.

Another case of this is an investigation about Black youth's utilization of pictures, thoughts, and practices of pop culture to help and improve their education learning (Dyson, 1997). In this investigation, it was reasoned that Rap allows Black youth to basically investigate critical issues connected to language, culture, and power through writings to which understudies relate in their regular daily existences (Paul,

2000). Rap is "the music of Hip Hop" as indicated by Hip Hop rapper logician .One and Black youth are drenched in the way of life and cognizance of Hip Hop. In this manner, Rap allows Black youth to fundamentally investigate critical issues connected to language, culture, and power through writings to which understudies relate in their regular daily existences (Paul, 2000).

Another study by Giroux & Simon (1989) shows that Rap fosters a "pedagogy which engages popular culture in order to affirm rather than mute the voice of the student" and is an inventive, instructively stable methodology that considers and builds up the social capital understudies bring to the homeroom, making training important and intentional. Like Theatre for improvement, which gives the premise to extemporization and capable obstruction, Rap gives a space where youth can address their issues and status as well as the media that sustains it; a spot where youth can come to comprehend the idea of the media and how it impacts their lives. Where they can make sense of how hard they are on the broad communications, which may empower them to decide the amount it influences their qualities and needs.

Other noteworthy examinations incorporate those that explore the impact of the media on the lived encounters of Black youth. As per Cecily Jones (2007), a specialist who directed an investigation on Slavery and its heritages for African slid kids the legislature and media fuel the trashing of Black youth. Prentki (2007) concurs that broad communications otherwise called worldwide interchanges: satellite television, the web and the various multiplying innovations, are in certainty a piece of the issue. Dark youth are of the "electronic age," spending a normal of "six and a half hours of the day with different media structures" (Rideout & Roberts, 2005) in a media-driven society that is not helpful for their development and survival (Martin, 2007)

Specialists have done individual examinations for quite a long time to figure out how media influence youngsters. A recently discharged survey, which broke down 173 of the most grounded papers more than 28 years, finds that 80% concur that overwhelming media presentation expands the danger of damage, including

heftiness, smoking, hazardous sex, medication and liquor use, consideration issues and terrible scores. (Szabo, 2008). The United States of America. is not setting up its youngsters to get by in a worldwide economy (Jensen, 2008).

Data transmitted and gotten by youngsters whose lives are "media immersed" (Rideout & Roberts 2005) through worldwide interchanges constrains them to "lose contact with the real world" bringing about "despondency and estrangement." "They are torn between their inward (dream) lives of notoriety and fortune and the uninteresting reality their psyches never again possess (Monbiot, 2006).

In his book *Literacy in a New Media Age*, Kress (2003) needs us to perceive that the world has as of late moved from a "world-told," or one that relied upon composed correspondence for its trade of thoughts to a "world-appeared," in which the picture and the screen rule as the essential channels of significance making. In 2005, the Kaiser Family Foundation in an investigation that indexed youngsters' relationship to innovation and electronic media depicts youngsters' lives as "media soaked" spending a normal of "six and a half hours of the day with various media structures; 56% of the kids overviewed have at least two computer game players, 55 % likewise have premium satellite TV slots and 34% have computerized video recorders (Rideout & Roberts, 2005).

These connections with and through media gadgets have supplanted authentic social action (Giroux, 1997). In his article "Broad communications and Interpersonal Relationships" David Seamon also declares, "The medium is starting to fill the job of character development that used to be imparted to relational connections." He continues to express that the media has ended up being so much a bit of the arrangement of things that a critical piece of the open is oblivious to how ward it can't avoid being; it has come to be recognized as "should be expected" as running water, control, and automobiles.

This fuses all of the habits where people get and process information; symbolize examinations, assessments and experiences, encode messages, and the habits wherein these limits relate to the socio-social setting. Basically, it advances toward getting to be engrained in the way of life of the individual and how they work together with culture.

Seamon delineates the mind as a working impersonation of the world supported into it. On account of Black youth and media, they acknowledge the world displayed to them as this present reality instead of the fragile living creature and blood world around them. At the point when media pictures become the good examples for youthful people, we will undoubtedly have an expansion in estrangement as increasingly more of them discover that these mythic jobs are wrong for working out the everyday issues of relational correspondence." (Seamon & Summer, 2006).

Notwithstanding this, broad communications and innovation may have a few advantages, using theatre related strategy to cutting edge advancement has shown to be useful as demonstrated by Jenkins. Joining standard theatre gauges with surely understood media instruments to improve understudies' ability to talk with their companions, attempt various things with new messages and capability, and research the theatre creation process through celebrated mechanical assemblies and headways is possible. There is confirmation that adolescents can wind up essential and dynamic authorities in their relationship with new media when enabled the opportunity to explore appreciate and use their normal social condition (Jenkins, 2007).

These investigations are significant on the grounds that they portray key segments of Theatre as an apparatus for strengthening. Be that as it may, while the discoveries in both of these and comparable investigations are significant to understanding the conceivable outcomes of elective methods for enabling children.

Then again, reinforcing means assessments planned to grow the degree of self-administration and confidence in people and in systems in order to enable them to address their interests in a careful and self-chose way, following up alone position. It

is the path toward getting the chance to be more grounded and progressively sure, especially in controlling one's life and promising one's rights. Reinforcing as movement implies both to the system of self-fortifying and to master help of people, which engages them to overcome their sentiment of weakness and nonappearance of effect, and to see and use their advantages. To do work with power (Burton & Kagan, 1996).

2.7 Theoretical Framework

This exploration study adjusts to the ideas of 'Theatre for Development' and 'Theatre of the Oppressed'. Theatre for Development was progressed by Paulo Freire, a Brazilian social and instructive scholar and expert, who accepted that individuals have learning through life experience yet are induced by the oppressor to accept that their insight is insignificant. He begat the 'teaching method of the persecuted' which bases on the idea of invigorating individuals to end up cognizant and to produce learning to their greatest advantage (Freire, 1970).

Freire presents a teaching method through which an individual figures out how to develop his own advancement through circumstances in regular daily existence that give effective and valuable learning encounters. In addition, it requires the people to make their own words, which will enable them to end up mindful of the real world, consequently battle for their own liberation.

Without this, a few people builds up a sort of interest awareness in which they become mindful of their circumstance however don't attempt to transform it; they take a traditionalist position and consider their circumstance something ordinary, even to the point of supporting it themselves. Different people make their own authenticity and free themselves from persecution, just to go to the contrary outrageous and become the direct opposite of what they were battling against.

In his argument, Freire elaborates that, an individual who thinks, reflects and start creating himself from the inside out. This gradual change of attitude within an individual is the basic one towards whole man change. Freire says the individual should frame himself as opposed to be shaped. To this end, he proposes that instructive subject or openings, (for example, Theatre) be taken in the everyday encounters which the individual always experiences and that we maintain a strategic distance from the current instructive entanglement of depending on counterfeit encounters. He recommends that one problematize his very own life so as to understand that he both requires and can accomplish an alternate status.

The production of the awareness of battle inside a person by changing reality and freeing himself from the persecution that has been embedded by customary teaching method is an unadulterated freedom to be sure.

By perceiving the practices, Freire proposes that, to experience "restricting circumstances" that square them, and that these circumstances are the result of opposition with respect to the mistreating classes in the general public to any adjustment in the status they so intently secure. He represents a portion of the different techniques, including customary and political convictions, that the oppressors use to keep up their own status and business as usual, and if conceivable, to persecute individuals much further, since these are a "law of life" that we can't dodge.

Theatre of the Oppressed was progressed by Augusto Boal, who expressed that: a type of prevalent theatre, of, by, and for individuals intended to help individuals learn methods for opposing persecution in their day by day lives (Boal, 1982). It utilizes discussion or Playback Theatre, which plays out a nearby issue before focused crowd, and urges them to intercede and participate in the demonstration to determine the circumstance, consequently figuring techniques to determine their own issues.

It presents the idea of "the general population's code" which "permits and urges the observer to pose inquiries, to discourse, to take an interest" with the on-screen characters. A thought that is exceptionally in opposition to "the common code of habits", the Eurocentric kind of Theatre where the crowd sits unobtrusively as observers and wouldn't set out hinder or suggest conversation starters for exchange yet rather "hold up courteously" until the finish of the play. What Boal is depicting is the very idea of conventional African execution wherein "entertainers and group of spectators experience exchanging genuine and non-genuine edges" where "social characters are made and arranged" and "casings of custom, Theatre, workmanship, and play connect" (Rasmussen 1997).

Among Boal's thoughts that are like the other Theatre ideas examined is his faith in cleansing, not of the dynamic factor (as in Aristotelian purification) however the purge of the blockage that forestalls freedom and disposing of what does you hurt. What's more, Boal favors the dynamization of human causing individuals to do. Boal states "I don't need individuals to utilize Theatre as a method for not doing, all things considered" (Crouch, 2003).

In this way, cleansing as indicated by Boal isn't planned to supplant dissatisfaction with an impermanent sentiment of quiet or alleviation; it isn't expected to create balance but instead to empower irregularity, along these lines encouraging the desire for further deeds and activities (Boal, 1982). Boal contends that theatre develops at the time wherein the person perceives that she/he can see oneself (the capacity of the mirror); she/he perceives who she/he is and isn't; she/he envisions who she/he could turn into.

Baba Watoto is an organization that offers a "safe heaven" for youngsters. It addresses their reality and the difficulties they are looked with inside that presence; it gives "a gathering ground" for them to pose inquiries, examine thoughts and become dynamic members in the forming of their lives. Freire states "it is just when the abused discover the oppressor out and become associated with the sorted out battle

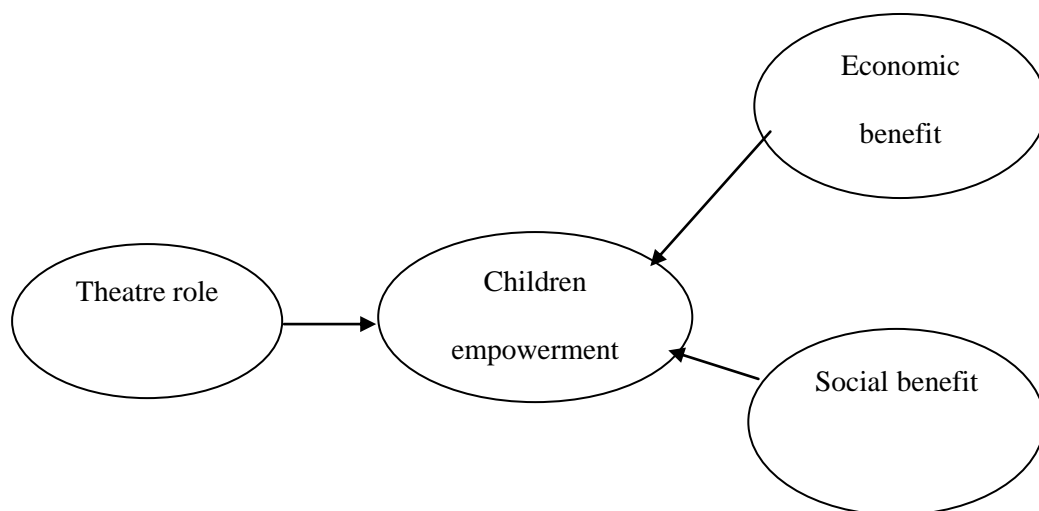
for their freedom that they start to put stock in themselves" which must "include activity" and "genuine reflection" (Ricard, 2000).

Youngsters are overwhelmed by pictures and stories that don't mirror their real lives leaving them without a stage to envision and comprehend their very own lives. They are being molded by an "underestimation" which dehumanizes them lessening them to objects. A "reflect up to nature" can prompt completion this persecution. As Freire says the continuation of "promulgation, the executives, control all arms of mastery can't be the instruments of their re-humanization" (Kuppers & Robertson, 2007). Youngsters strengthening through performance Centre may accordingly effectively adjust to the previous or last speculations.

2.8 Conceptual Framework

The figure below illustrates the role of theatre as a means to empower children. When empowered, both economic benefits and social benefits comes in.

Figure 2.1: conceptual framework



Theatre has a number of activities being performed. This includes; acting, singing, dancing, playing drums, playing xylophone and acrobatic as a few to mention.

Thus, when children are well empowered they gain various benefits categorized as social benefit as well as economic benefits.

Economically children are awarded a certain amount of money which act as a source of their income. Also, theatre art empower the children to become self-employed which is the focal aim of today's world.

On the other hand, entertainment, exposure or network building as well as improvement of their ethical quality stand as social benefits. When children perform the various theatre arts apart from sending the message to the audiences, they become the first receiver of such message. Thus theatre arts act as a medium for teaching, instructing and transforming information to children and community at large. This enables children to learn to become good citizens of their country as different cultural and moral issues are taught.

2.9 Case Studies

In Uganda a ground-breaking bit of theatre on the topic of family disregard has been created by the nearby network. The play caught, through the narratives of individuals from a family, a scope of interconnected issues from prostitution and liquor abuse to aggressive behavior at home, school drop-out, early marriage and unimportant wrongdoing. Toward the finish of the exhibition, the group of spectators comprises of government and nongovernmental organisations authorities were welcome to talk about the issues raised and the job of their establishments to address the underlying drivers of the issues. Here auditorium has been utilized effective to enable the network children's comprehensive in battling social issues.

In Egypt a strengthening modular has been adjusted through auditorium to decrease the issue of road kids. The youngsters are being engaged by means of awards accessible to littler individuals from the network and those in common society association, fortifying the limit of our individuals through preparing in kid assurance and raising open attention to the difficulties looked by road kids.

This has overseen by one way or another to lessen the issue of road youngsters through strengthening modular of elective advancement. Their point was to improve the lives of road youngsters in territories of aversion and early intercession, HIV/AIDS, viciousness, road kids focused training and tyke cooperation and strengthening by making.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

Research technique is an approach to efficiently take care of the exploration issue. It might be comprehended as a study of contemplating how research is done methodically. This part incorporates territory of the examination, consider populace, look into configuration, test size and inspecting, legitimacy and unwavering quality, system and investigation technique utilized in the examination.

3.2 Research Approach

The research employed both quantitative and qualitative approaches. The decision was made based on the nature of the data expected to be collected through observation, interview, focus group discussion, and documentary review. This was decided in order to capture the quantitative figures about the demographic characteristics of the respondents but more so with the purpose of categorizing different activities done at the study area to reveal the most dominant activity and how it can be linked with the narrative information about child empowerment. It was thought that an activity with the highest percentage might also have the most pressing influence in child empowerment.

3.3 Research Design

Research design is a plan or detailed outline of how a study will take place (Msabila & Nalaila, 2013). It means the way a particular study is going to gather information in consideration of research purpose. The research employed case study research design. This research methodology is widely employed in social sciences. It is an exploration of a bounded case for the purpose of understanding more about that particular case. The study intended to know what was going on at the selected area of study in using theatre for child empowerment. The selected study area had a geographical boundary as well as a boundary on what it was allowed to do or not to do in accordance to its legal registration status.

A case studies depends on an inside and out examination of a solitary individual, gathering or occasion to investigate the reasons for fundamental standards. It is an illustrative and exploratory examination of an individual case gathering or occasion. A contextual analysis research can be single or various contextual analyses, incorporates quantitative proof, depends on different wellsprings of proof and advantages from the earlier advancement of hypothetical recommendations. Contextual analyses are examination of people, gatherings, occasions, choices, periods, arrangements, establishments or different frameworks that are contemplated comprehensively by at least one technique. This research was designed as a single case study.

3.4 Study area

The research was conducted at Dar es Salaam City using a case study of Baba Watoto Centre. Baba Watoto Centre is an NGO formed by several people. The main idea was to tackle the key issue in the society which was the increase of street children that led to a higher level of crime within Dar-es-Salaam. Its vision is to accomplish a general public where all kids and youth understand their maximum capacity in a general public that regards their rights and pride; while its central goal is to advance youngster security and engage helpless kids and youth through, backing and mindfulness trainings, expressions, sports, and professional instruction.

The objective of Baba Watoto Centre is to advance child assurance, engage powerless youngsters and youth to understand their maximum capacity and make the most of their essential rights with the goal that may wind up gainful individuals from the general public. Founders were working as a theatre group with their fellows and they thought that it is worth a try to look at street children as a resource for social development and consequently achieve the eradication of crime within their local areas.

Together they agreed in the emancipation of youth and children through the arts but by realizing the role of male figures within the families in bringing about a strong society. Such was the genesis of Baba Watoto centre for children and youth.

Baba Watoto Centre was selected as a study area, as it was professed by the researcher to be convenient area where relevant information with regard to the topic of investigation can be obtained. It is the only known Centre, which uses theatre arts as a means of empowering children.

3.5 Study population

Study population is a targeted group of units from which the researcher is interested in gather information and draw conclusions (Kothari, 2004). This study involved children at Baba Watoto Centre and workers (staff) of the Centre. It was thought that for the purpose of the study, these were the only people who knows what goes on in the Centre and how theatre arts is used as a tool in empowering children to stand for their own rights. The intention was to investigate how children and staff incorporate elements of theatre in various activities for the aim of empowering children.

3.6 Sample Size and Sampling Techniques

According to Kothari (2004) sample size is the number of items selected from the intended population of study. Thus by definition, a sample is a subset of the population that is selected for giving information to which upon analysis informs conclusions of the study. Ideally, a sample should be taken from the entire population and should be representative in the sense that what will be learnt from it can be generalized to the entire population.

The purpose of this study was to understand more about the use of theatre at Baba Watoto Centre in empowering children to stand for their own rights. To achieve this, the study selected a total of 30 respondents among whom 10 were staff members and 20 were children. Among the staff, some belonged to the management while others were normal workers. With an assumption that all staff and all children had enough information about the Centre and would give the required information as expected of the researcher, the respondents were selected using simple random selection.

A simple random sampling belongs to a broader category of probability sampling which give equal chance to all items to be involved in a study as opposed to non-probability sampling which target only certain items of the population while

marginalizing others using well established criteria or criterion (Kothari, 2004). To achieve this, the researcher requested for the list of all staff and children in the centre. Then the researcher stratified the list according to female and male gender. There after every name was written on a piece of paper and folded beyond identification. Those papers were put in four separate containers. That is, two for female children and staff and two for male staff and children and then shacked to mix up thoroughly.

There after the researcher requested one staff and one child to pick from the containers one piece after another to get the 20 children and the 10 staff who were involved in the study. Because there were many males than females, the researcher instructed them to pick twice from the male containers and once to the containers of female names.

The 30 respondents were thought to suffice the study due to the fact that though it involved both quantitative and qualitative approaches, it was basically qualitative seeking to learn more from Baba Watoto Centre and thus many respondents were thought to be problematic in data analysis given the time frame of conducting the study and the massive information which in most cases characterize qualitative studies. The selected respondents were subjected to various data collection methods.

3.7 Data Collection Tools

Data was collected from various sources using both primary and secondary data collection methods. The methods were utilized to obtain in depth respondents' opinion. They further, offer approaches to acquire data intensely inside and outside, unconstrained remarks and new thoughts which, assists in study examination.

Primary data are those which are “collected afresh and for the first time thus contain original character”. Secondary data on the other hand are those which “have previously been collected by other persons and have already been passed through the statistical process” Kothari (2004).

To gather primary data, interview mainly focused group discussion, observation and questionnaire methods were used whereby documentary review was adopted as a method to gather secondary data.

3.7.1 Interviews

An interview is a conversation between two people (the interviewer and the interviewee) where questions are asked by the interviewer to obtain information from the interviewee. Interview may be done through informal, conversational interview, general direct interview approach and standardized, open-ended interview (Kothari, 2004).

This research employed structured interview whereby, the open-ended questions were used so as to facilitate faster interviews for easy analysis and comparison. Some questions to respondents were had a Likert Scale whereas they had to air opinion on a five-set scale.

3.7.2 Focused Group Discussion

This is a qualitative method of data collection in nature which selects a group of people for discussion. The researcher used this method purposively to get information through their experiences, knowledge and perception in the Centre.

Using this approach, the researcher formed a cluster of five participants whereby, five groups were formed; from whom rich information with regard to the topic of investigation was drawn. The researcher acted as a moderator or facilitator to assists the participants whenever they went out of topic of investigation. This helped the researcher to clarify and to identify information which sometimes was difficult to obtain through questionnaire or observation method.

3.7.3 Documentary Review

This is a review of literature related to the study. They were obtained from various documents such as newspapers, articles, magazines, journals, research reports and government official records. Literature materials were also obtained from the Centre

as well as other relevant institutions. The researcher accessed and read various documents of the Centre including adverts about theatre events and scripts used to sketch the performed plays.

3.7.4 Observation

The researcher had a chance to visit the Baba Watoto Centre in Dar es Salaam region and attend various activities including performances. The use of participant observation enhanced the researcher to grasp the organization of the Centre and how the programmes are run. It made the researcher be part of the events thus getting firsthand information which helped to minimize biases.

The observation method did not require the active participation of respondents. This, provided a room for the researcher to be able, to grasp what was going on and how children have participated in the creation of the performance in the Centre in its relevance. Information gathered through observation was recorded using a pen and note book but also by taking pictures of displayed pictures at various corners of the Centre.

3.8 Data analysis methods

Data set obtained from the field was carefully analysed by the researcher. The analysis was based on information obtained from respondents, observation, and documentary review. The researcher employed descriptive data analysis, as the research was basically qualitative in nature. Thereafter data was coded and described depending on the kind of information to be extracted from the respondents in relation to the objectives and research questions of the study.

First data was collected from the interviews by means of recorders, noting down on a note book the points from the interview and others which was collected from documentary review and observation was written down and coded. The codes were used to group the data which gave similar information in the same group. Then the information was compared to each other and interpreted.

Content analysis was used in analysing the recorded interviews and the field notes recorded in order to see the content or central ideas in it. Researcher made an individual evaluation as to a depiction that fits the situation or themes that capture the major categories of the information. The mixture of these methods was used as data analysis is a simultaneous process of analyzing while also collecting data by reading several times and conducting analysis each time for the collected data.

3.9 Validity and Reliability

Reliability and validity are the most significant and key highlights in the assessment of any estimation instrument or apparatus for a decent research. Legitimacy manages what an instrument measure and how well it does as such. Unwavering quality express the confidence that one can have in the information acquired from the utilization of an instrument, that is, how much any estimating device controls for irregular blunder.

The legitimacy and dependability of the examination was ensured through proper selection of sample size. This consequently led to valid conclusion. These aspects were mainly achieved through triangulation. Comparison of information gathered from interview, observation and other data collection methods ensured the validity and reliability of this study.

3.10 Ethical Considerations

The researcher requested for all relevant letters required for accessing a study area. These included a letter from Mzumbe University which upon submitting to the administrative authority where Baba Watoto Centre is located, the researcher was given yet another letter which was used to submit at the Centre for conducting the study. Further, the researcher requested the management of the Centre to take pictures as one method of collecting data. In addition, the real names of respondents involved in this study are not mentioned.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND INTERPRETATIONS

4.1 Introduction

This chapter presents and analyses the findings of the study as a result of the collected data. The study was to explore the role of theatre in empowering children through theatre by using the case study of Baba Watoto Centre in the Dar es Salaam City. In the study, the researcher reached 30 respondents. A total of 20 respondents (children) were reached through interviews while 10 respondents comprising of staff and management were supplied with questionnaires.

4.2 Demographic Characteristics of the Respondents

The term age refers to the number of years a person has already lived from birth to last birthday. Age is an important variable in demographic analysis. It influences numerous demographic events such as decision, occupation and participation for the children. The age category also shows experience of a staff at Baba Watoto Centre.

4.2.1 Age of Respondents

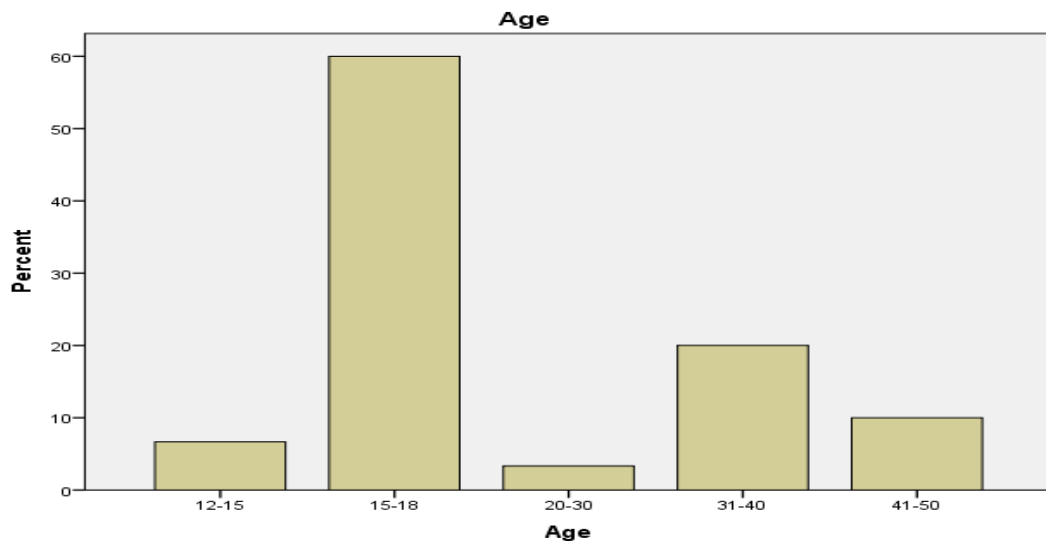


Figure 4.1: Age of the Respondents

Source: Researcher (2019)

Figure 4.1 indicates that a great number of children respondents were between the age of 15-18 years. Further the respondents in staff category were mostly between the ages of 30-50 years.

It was revealed that children respondents who had been involved in theatre for a long time had been transformed and empowered by theatrical experiences. This is elaborated below.

A multi year-old female respondent who at the season of the meeting had just been engaged with theatre as an individual from Baba Watoto Centre for eleven months; when inquired as to whether it was her decision to be associated with theatre she answered, "My mom really constrained me for the primary couple of months, however I became acclimated to it and I began coming here alone the time when I needed to." She was the main respondent who communicated that it was not her underlying decision to end up engaged with theatre.

A fifteen-year-old male respondent who has been at Baba Watoto Centre for a long time. He said that, being engaged with theatre is certainly his decision. He proceeded to state, "Well for me it is simply one more family really. I call Baba Watoto Centre my family." He added that, notwithstanding going to different exhibitions, he has constantly uncovered and experience new parts of life. Whenever inquired as to whether he let go of this goal in the wake of getting to be engaged with Baba Watoto Centre he reacts "entirely, in light of the fact that you realize like I will end up being an expert and gain financial advantages.

A fourteen-year-old female respondent has been engaged with theatre for a long time at Baba Watoto Centre. About her experience she says, "I made a totally new family." She proceeds, "I appreciate it as a result of the way that I appreciate singing as well, I don't do as such a significant part of the moving that I might want and that I ought to do however, like I appreciate the theatre, as simply its venue, together and the entire organization meets up. As far as speaking with her group of spectators through theatre she says, "it helps because when you are spreading the music to other

people you know for a fact that somebody is not feeling well that day. Like I will tell one of my friends just listen to the song, do not question me about it, just listen to the song and sometimes it will help and other times it will not but for me I feel that I am helping them in one of the many ways that I know how.”

A fifteen-year-old male respondent who had 4 years of theatre involvement with Baba Watoto Centre says that the middle "keeps you occupied" and is where I have individuals to converse with when I experience difficulty." His mindfulness that his contribution influences individuals from her locale is obvious in the accompanying explanation, "it opens eyes to other individuals, similar to when I am not here or when I am outside, when I am headed here and they realize what I am doing it, similar to sort of persuade other individuals to attempt to be better."

A seventeen-year-old female respondent has been at Baba Watoto Centre part for 18 months. She particularly appreciates moving. At the point when asked how theatre affected her she reacted,

"On the off chance that you are irate before you stroll through that entryway it will transform." She says that Baba Watoto Centre has given her order and shown her how to control her "ghastly mockery" and "speak with other individuals emphatically."

A fourteen-year-old male respondent gladly expressed that he had been associated with theatre since age 2 when he started acting at home. While he joined Baba Watoto Centre just 3 months back, he played guitar for a long time and had been singing for a long time. At the point when asked how Theatre affects him he reacted;

"there is something about Baba Watoto Centre that isn't care for each other like theatre thing, it resembles a feeling of family in light of the fact that in other theatre things you can't act a similar way you act in Baba Watoto Centre it is unquestionably extraordinary... it I like one major upbeat family."

A seventeen-year-old female respondent has seven years at Baba Watoto Centre. About her involvement with Baba Watoto Centre she shares:

"Everybody truly has a story. You consider what carries everyone to Baba Watoto Centre, we as a whole have one basic circumstance. We are on the whole searching for some sort of departure from something. Everyone comes to Baba Watoto Centre for a specific reason, similar to I know me, my folks simply get irritating at times. I go to home like "Mother I have practice today" and I will be great. To me it resembles a subsequent departure, as simply like when I simply don't have a craving for hearing it, I simply come to Baba Watoto Centre and everything is cool and I simply feel an association with everybody. Me actually, in the event that I didn't ask I would not realize who was the main, who was the last, or who was the third, who was the new individuals, since everybody, dislike a little standing framework, everybody is as one, everybody just converses with everyone, dislike an inner circle here and a coterie there everybody converses with everyone."

A sixteen-year-old female respondent has been at Baba Watoto Centre part for a long time. At the point when asked to what extent she had been associated with theatre she giggles and says,

"I was in theatre since I was nine. The first occasion when I completed a play I was in kindergarten." concerning how Baba Watoto causes her to speak with individuals she says, "individuals resemble goodness she from the activities or whatever Baba Watoto Centre trained me to you know sort of control myself, quiet down."

4.2.2 Sex of the Respondents

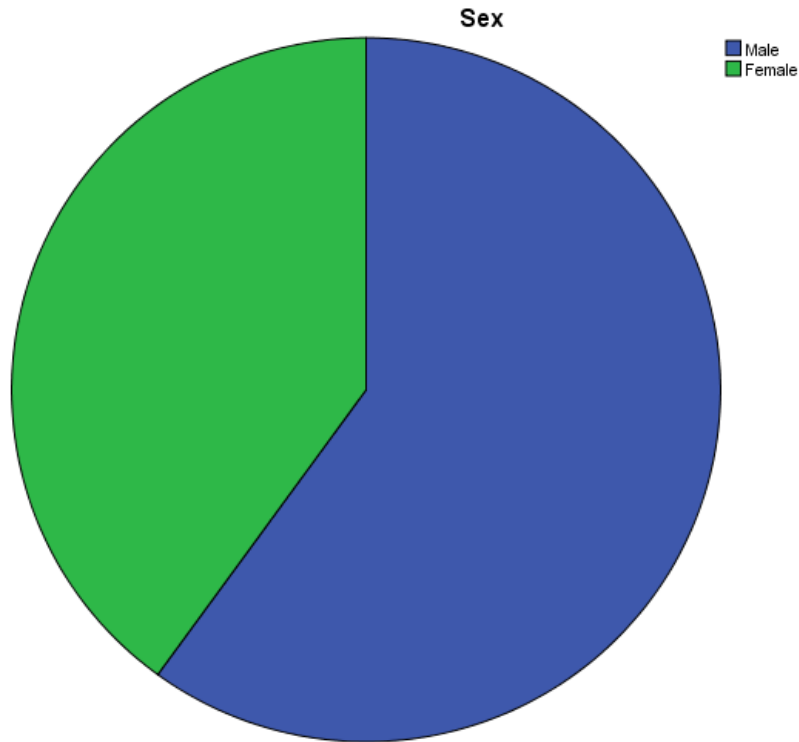


Figure 4.2: Sex of the Respondents

Researcher (2019)

Female formed 29% of all 30 respondents during the study where by male form 71% Figure 4.2. This signifies that most street children are males and a large number of males are working with street children than females and also boys are most found on the streets than girls.

4.2.3 Education Status for Respondents

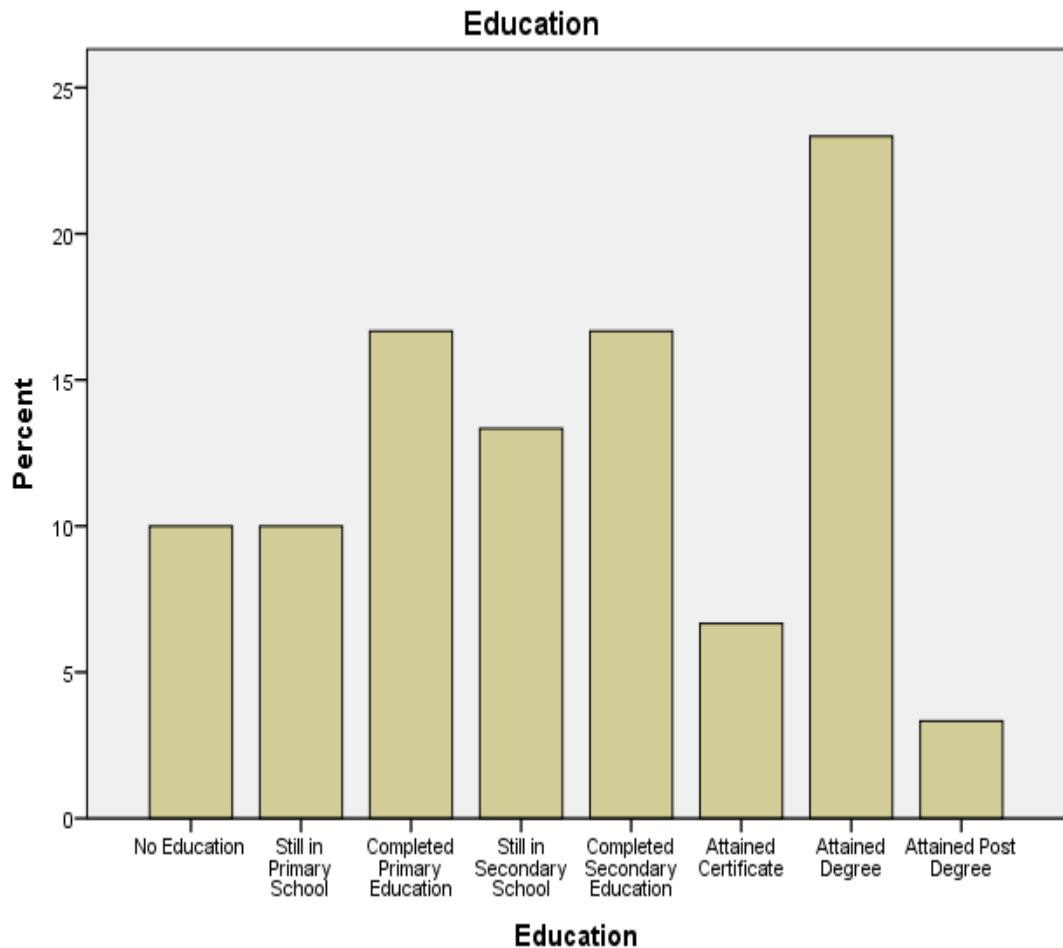


Figure 4 3: Education Status for Children and Staff at Baba Watoto Centre

Source: Researcher (2019)

Figure 4.3 shows education level of respondents at Baba Watoto Centre in Dar es Salaam. Out of 20 children respondents; 3 (10%) children were not educated at all, while another 3 (10%) were still at school and, 5(17%) children respondents had completed primary education. In secondary education 4 (13%) respondents were still studying while 5 (17%) had completed secondary education. This integrates with the enrollment policy and schedule at Baba Watoto Centre where children go to attain theatrical skills and does not stay permanently. Every child is equally allowed to enroll at the centre, regardless of financial or education status.

One respondent had this to say;

“Started attending at Baba watoto from 2011. I could not go to school due to financial issues. Baba watoto centre was the only place for recreation for several children and youth within our local area. We all visited there to look at elders rehearsing their performances and I was impressed by it. Slowly I started joining into minor theatre games and found myself totally into theatre”

For the staff respondents, 2 (7%) had certificates (diploma), 7 (23%) had degree certificate and 1(3%) had post graduate degree.

4.3 Study Findings and Analysis

The research findings were centered on studying the role of theatre on empowering children. Through the research objectives, respondents were asked on a range of questions that were meant to unearth the role of theatre in empowering children. These are the findings.

4.3.1 The Activities of Baba Watoto Centre

The first specific objective was to describe the activities of Baba Watoto Centre. In response to this objective there were different answers from the respondents with the following results. The results showed that there are numerous theatrical activities at the centre.

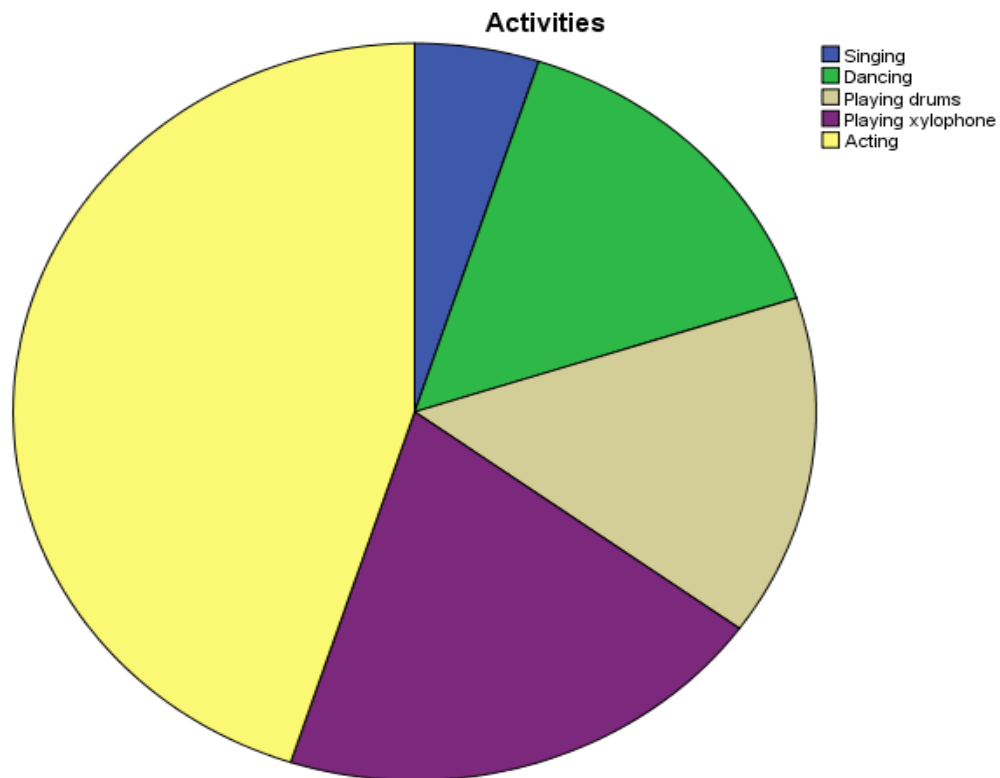


Figure 4.4: The Activities of Baba Watoto Centre

Source: Researcher (2019)

Children do normally practice singing and dancing traditional and contemporary Tanzanian music. The place is full of different activities but all those interested in drama have to first master dance and singing.

They spent most of their time practicing. Such is in line with Eluyefa (2017) who provides that when children are exposed to different form of theatrical activities, they can feel empowered, be exceptionally live, playing around, making noise, making everything surrounding them a musical instrument such a plastic bucket turned into a drum, willing to go at any length, showing curiosity in various arts form, singing and dancing.

They do so with great enthusiasm, inspiration and talent. They are impressionable. With their minds already set at the theatre they co-developed, any moral lesson can be embedded in the piece. Moreover, almost every imaginative story educates them in some form of morality one way or the other.

4.3.2 Elements of Theatre in Activities Done at Baba Watoto Centre

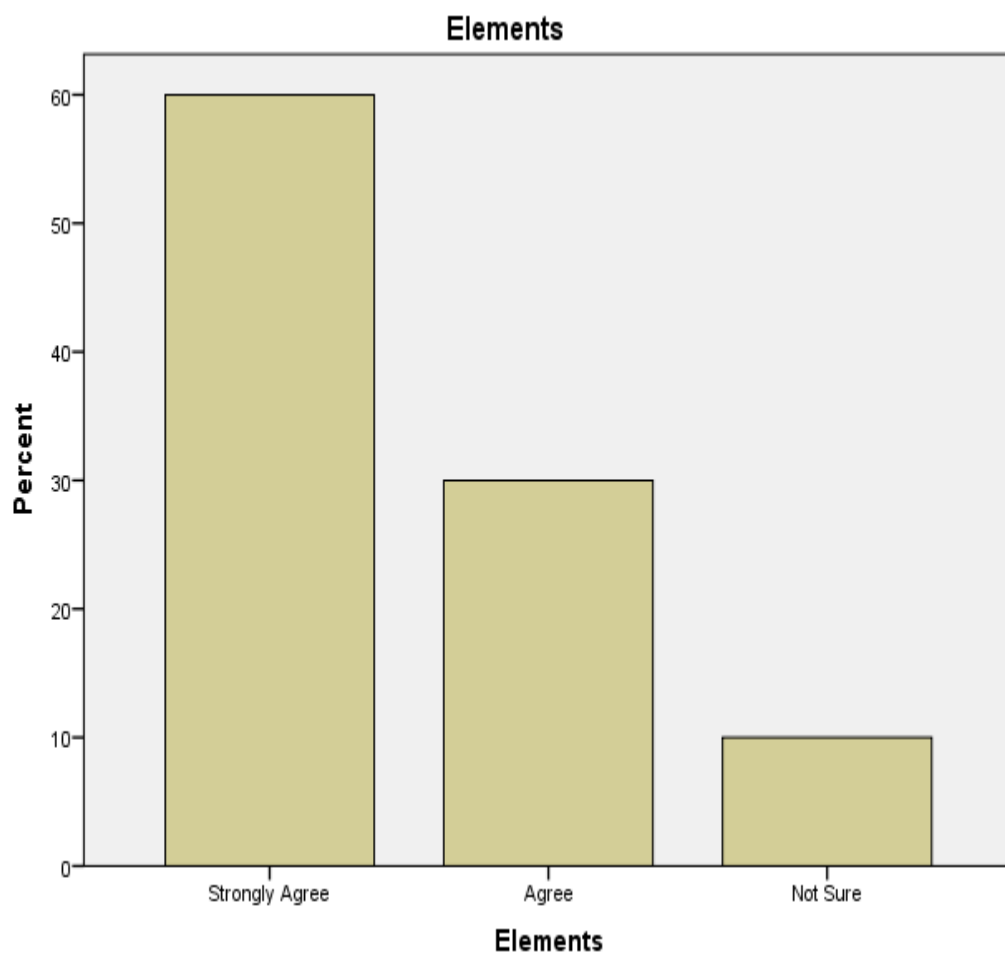


Figure 4.5: Identifying elements of theatre in activities done at Baba Watoto Centre

Source: Researcher (2019)

Figure 4.6 shows that majority respondents are of the view that, most activities done at Baba Watoto centre do contain theatrical elements. Only 3 respondents (10%) were not sure whether to substantiate the assertion. Baba Watoto Centre is a meeting place for all children, a place to learn in terms of play, an experience throughout that induces you to learn, learn as choice, as play, as fun. It is a place where the child can be with more children, interact, learn to with others, take part in activities like theatre, drama, painting, workshops, stories, etc.; designed for all the senses, thus generating curiosity in the child. Curiosity is the key step towards learning. Learning for knowing. Knowing for fun. Grasping from the environment, from what he experiences, differently, each time the child comes there.

Such environment at the centre conforms to Okafor (1989) who provides that theatre, beside schools, can be another medium through which children can develop morally. Theatre can stimulate children to learning as music does; “music learnt at childhood is a foundation for learning social practices”. This is because children generally give their full attention to everything that entertains them.

Theatre can serve as a motivator and become another medium for teaching, instructing and transmitting information to children. Theatre can teach them morality and shape their behavioural patterns and also entertain them.

In addition to interviews, observation around the Centre revealed a number of pictures showing activities with theatrical elements. Some the pictures are shown here under:



Figure 4.6: Children Rehearsing a Theatre Play

Source: Researcher (2019)

Picture 4.1 shows children in a rehearsal session. Interview with the trainer (in white costumes) showed that the rehearsal is very instrumental in building creativity and innovation which can also be applied in real life situation by questioning potential actions that shall be violating children rights. During the rehearsal, children are given a chance to challenge each other on how best to present a certain scenario and this is how children imagination, creativity and innovation is cultivated as every child wish to perform better than another.

Picture 4.2 shows children in different activities including writing, making various items and dancing. Writing skills build the capacity of children to read and jot down different kind of information including information about their own rights and hence help them to argue for their rights with evidence. Making of different items build the capacity of children to think about making different products which might have economic and social benefits that can contribute to safeguard their rights. As note in the literature review and the introduction part of this report, some rights of children

are violated due to poor economic base of their families. Innovating these items will likely help them to develop skills that can help them be safe sufficient during their youth and adulthood. The third part of the picture (Picture 4.2) shows that children are in a dancing session. Among other things dancing skills need body flexibility. Flexibility has potentials for balancing the thinking approaches of the children and might contribute to future thinking of working as a team through accommodating other peoples ideas.



Figure 4.7 Children Various Activities

Source: Researcher (2019)

Picture 4.3 shows children in a session of acrobatic. There are many skills that are built to children through acrobats. One of the skills is confidence. For example in the picture, one child is held at the top of others. Without confidence it is very difficult for a child to accept be taken up by others. The child must be confident and must have trust on those below him or her who are holding him or her up. Confidence and trust are all important for the capacity of children in fighting for their rights by

themselves instead of waiting for sympathy by other people. Picture 4.4 shows children mentors on stage which is an inspiring event that can contribute to motivating children work hard in order to perform better than their mentors.



Figure 4.8 Children in Acrobatic Exercise

Source: Researcher (2019)



Figure 4.9: Mentors on Stage



Figure 4.10 Children on Stage



Figure 4.11: Children on Different Theatrical Activities

Picture 4.5 and Picture 4.6 show children in different scenarios with potentials to confidence, team work and creativity building. Whereas Picture 4.7 show children listening attentively to their mentor and Picture 4.8 show youth in acrobatic. It can be said that Baba Watoto Centre is rich in activities that involves elements of theatre namely: Actor, What is acted, Audience, and the Content or message intended to be delivered through the activity.



Figure 4.12: Children with a Mentor



Figure 4.13: Youth in an Acrobatic Show

4.3.3 The Role of Theatre at Baba Watoto Centre in Children's Empowerment

Specific objective three was to assess the role of Theatre at Baba Watoto Centre in Children's Empowerment. Most were of the view that theatre do indeed empower the children. Baba Watoto is famous of its tremendous artistic and participatory approaches in child and youth development and empowerment. It uses BCC methodology to bring change in society. It has a good number of formally trained in Behavior change (BC) and –BCC from reputable health sciences universities.

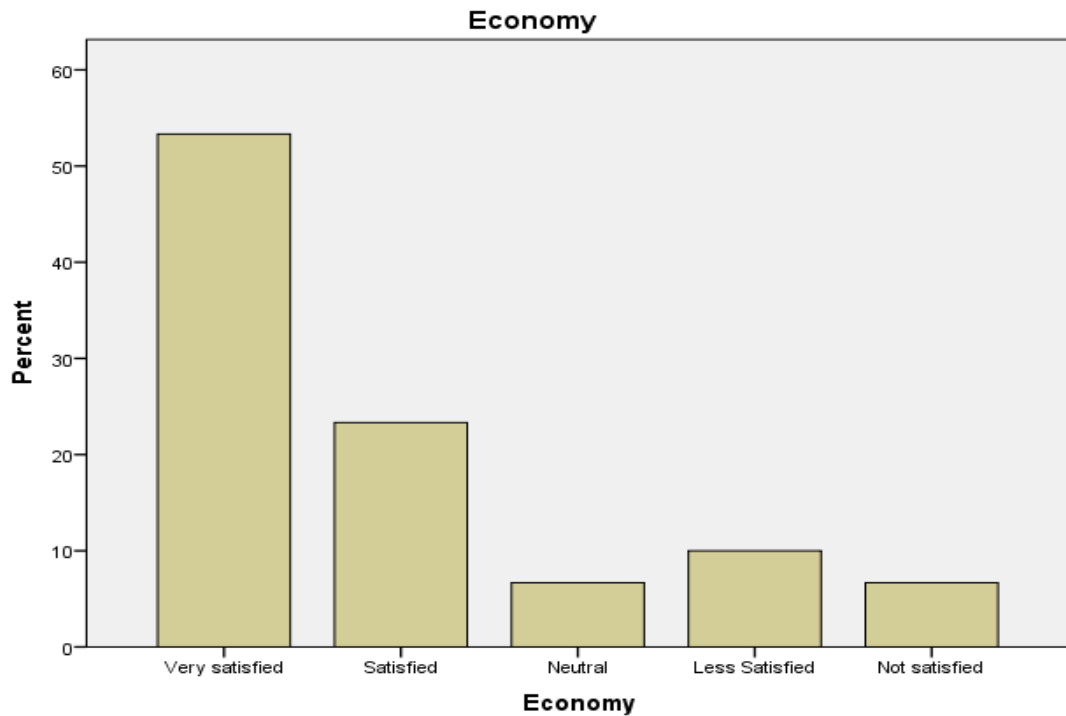


Figure 4.14: Attaining of Economic Achievement Due to Theatrical Skills Acquired from the Baba Watoto Centre

Source: Researcher (2019)

According to Figure 4.7, respondents were asked on economic achievement due to theatrical skills learn at Baba Watoto Centre. Out of 30 respondents 16 (53%) said they are very satisfied that theatre enable children to attain economic achievement, 7 (23%) respondents said they are satisfied, while 2 (7%) respondents did not respond on that, 3 (10%) said that they are less satisfied, while 2 (7%) respondents are not satisfied at all.

Some of the respondents had this to say.

“Not only economic, but also academic and psychological. Most children attending the centre are encouraged to go to school and our local trainers keep contact with families simply to ensure the child does not drop out of school because of the centre activities. Children are awarded with achievement awards from schools and many congresses and this boosts their self-esteem and motivation in art. Some children escort in traveling theatres alongside with a

specific guardian and they are compensated wisely for their support. Some children have grown up and have been attached to international circuses across the world.

This indicates that the centre is instrumental empowering in children from disadvantaged family backgrounds in attending school. This is done through addressing their family based stresses through entertaining them in theatre performances as both actors and audience. But also it trains them to unveil the fact that theatre is a source of income as well said by one respondent that:

Some performances are simply for art sake therefore we earn nothing from it. But when a travel theatre project arises it is when we get paid u to 350 USD depending on the donor organization. We sometimes get invitations in hotels to perform traditional dances for petty cash that assist in our daily survival.

Thus right from childhood, the children are groomed to recognize theatre as a source of income. This has potentials for self employment during youth and adulthood which is a national and international agenda in this age of growing unemployment. The Centre prepares children to have their own source of income a thinking that might positively be transferred to other areas of entrepreneurship. As noted earlier in this report, most children in the Centre come from poor families due to various reasons as said by one respondent that:

Of course, there was a time where by we slept over a single meal. My mother was a bottle picker so there was not much to expect from her. But now I support my little sister with her education and assist in my mother's health services. I pay the rent for two rooms and make sure that something is on the table. The theatrical skills are the only means of survival I have so far.

The role of the Centre in economic empowerment of the children is also witnessed by one of the staff when said that:

With art they can employ themselves, get invitations, travel and living a sustainable life like any other. Baba watoto is working closely with street children especially through the USAID Kizazi Kipya project. We provide legal aid, life skill sessions,

psychosocial support, medical aid and empowerment through the art. Theatrical skills are essential since children learn in a more funny and non-boring way, since children see their peers success stories at Baba Watoto they are also motivated to work hard. Baba watoto has several success stories from typical street children who have transformed their lives into more meaningful and inspiring”

The response shows that theatre do indeed bring economic empowerment to street children. While artists and ordinary people might lack the political and economic power to implement changes, they possessed the ability to influence feelings and ideas through their work of acting and performing, which has potentially more profound Baba Watoto Centre on people’s attitudes and mentality. Theatre is one such media where artists and ordinary people with stories can become indirect activists, and contribute their part towards achieving a better world. Its promotion of reflection, reconciliation, therapy, participation and imagination leads to empowerment of its participants and spectators, turning them into potential creators or resolvers of their own circumstances (Carter, 2009).

4.4 Further Findings on Issues Related to Children Empowerment

4.4.1 Enrollment at the Baba Watoto Centre

There are no preconditions for enrollment at Baba Watoto Centre. All children are welcomed regardless of their background. The authority in the centre revealed that,

“The doors are open for children, it is a centre designed for children and youth. Therefore they children find their way here by themselves. But, when we spot a new entrant, we register him or her and make sure we contact the parents so as they may know what we do and the child would be spending time at our centre”

4.4.2 Number of Children

According to available records at the centre, there are about 55 active children who are in full time basis. There are also 120 children who attend the centre after school activities, while well over 800 members are from the Kizazi Kipya project.

Further on the issue of number of children, a staff respondent clarified as follows;

“There is no specific number. The centre is a place of refuge for all most all children in Mburahati area. Older people use the place from 8 to 2 since school hours end at 3 therefor several children come to spend their afternoons to evenings practicing arts here due to less playgrounds and child activities within their local areas.

4.4.3 Imparting the Skills

There various forms of theatrical skills imparted to children at Baba Watoto centre. These skills are gradually and systematically being taught so that children can grasp the same step by step. Such step by step teaching enables children to learn progressively and adapt to various forms of theatre. Baba Watoto is well-known of its tremendous artistic and participatory approaches in child and youth development and empowerment. Apart from using visual and performing arts, it also uses BCC methodology to bring change in society. It is proud to have a good number of formally trained in Behavior change (BC) and BCC from reputable health sciences universities. Though creative arts and sports are used as methodology towards realizing various objectives, Baba Watoto Centre develops and promotes them as careers. More than 150 children and youths who passed by the centre, are earning their living through arts. Most vulnerable children and youths in our catchment areas and in refugee camps have wounds to be healed. They suffer from depression and trauma due to poverty, family breakage and abuses. Theatre, dance, music, acrobatics and drawings are used as healing methods.

One staff respondent had this to say on imparting the skills to children.

“For three months after entrant, children are exposed to different art forms such as rope skipping, dance, acrobat, juggling, trapeze etc. this is just to make them familiar with the diverse genres of performing art. After those three months, a child would have already developed an interest to either a specific art form or instrument, some are able to engage in more than one activity. But all children are able to grab theatrical skills even those with autism”

4.4.4 Duration of Training

Three to four hours on weekdays and have access for the whole day on Saturday. Sundays are resting days and are also offered to elders on full day basis.

4.4.5 Sustainability

It was revealed during the study that children are always brought up in a way of helping each other, they are trained and will have to train others, since they know it is their responsibility. Some of those who put more effort are recruited as local trainers when they come to a specific age (above 18). Children select art of their own choice and provided with materials to support them. It is difficult to keep track of those who drop out or travel out of the city if they still in use of their art but most who are around are invited from time to time to at least share their skills with others. Vocational training for young girls in an effective means of fighting poverty in the impoverished communities where Baba Watoto Centre works. Tailoring class at Mburahati Baba Watoto Community centre accommodates up to 12, girls from poor families prone to abuse and sexual exploitation. To date More than 70 girls rescued from risky environment have graduated at the sewing class with more than 50% of them already engaging in self-employment. Other vocation trainings carried at the centre includes carpentry, Light and Sound.

4.4.6 Finances

According to the management; there is a persistent challenge of inadequate fund. This largely limit their scope of operation and slow down the pace of implementing of programs. Since Baba Watoto centre is an NGO, it depends more on donations from well-wishers and donors. Its operating budget has to cope with day to day activities, as well as paying for some staff. Lack of assurance in funds hampers long term strategies.

4.5 Case Study

In Uganda an incredible bit of theatre on the topic of family disregard has been created by the nearby network. The play caught, through the tales of individuals from a family, a scope of interconnected issues from prostitution and liquor addiction to

abusive behavior at home, school drop-out, early marriage and frivolous wrongdoing. Toward the finish of the presentation, the group of spectators comprises of government and NGO authorities were welcome to examine the issues raised and the job of their foundations to address the main drivers of the issues. Here auditorium has been utilized effective to enable the network, youth comprehensive in fighting social issues.

In Egypt a strengthening modular has been adjusted through auditorium to decrease the issue of road kids. The youngsters are being enabled by means of awards accessible to littler individuals from the network and those in common society association, fortifying the limit of our individuals through preparing in kid security and raising open attention to the difficulties looked by road kids. This has overseen some way or another to decrease the issue of road kids through strengthening modular of elective improvement. Their point was to improve the lives of road kids in regions of anticipation and early intercession, HIV/AIDS, brutality, road kids focused training and youngster investment and strengthening by making.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This section shows the synopsis and proposals of this examination. The synopsis incorporates foundation, writing survey, strategy discoveries and investigation of the discoveries. In conclusion, proposals and path forward for further investigations.

5.2 Summary of the Findings

The purpose of this study was to find out the role and prospects of Baba Watoto Centre in the Children's Empowerment. Based on the purpose of the study, three specific objectives guided data collection and analysis. Case study research design was applied in data collection. The finding of this study was expected to highlight to the general community and relevant stakeholders on the contribution of theatre in children empowerment.

The review of available literature that attempt to deal with theatre show most are aligned with narrating the history, evolution and forms of theatre. Few had touched the theme of empowerment, while very few have discussed the role of children centres in empowering children through theatre. Baba Watoto Centre as an organisation is centred on imparting theatrical skills to children. Subsequently the study sought to find out if such imparting results into empowerment of children.

The findings show that it is easier to empower children through theatre since they tend to enjoy activities that are associated with happiness and joyous mood. They tend to learn and adapt fast to new skills that are more informal compared to formal (syllabus-like) ones. As a result, it has been shown that there are children who has their fortunes transformed both socially and economically. There are some who have managed to travel overseas and widen their social knowledge, while some are earning monetary benefits from theatrical performance. Through the findings, theatre has been found to be effective in solving the social and economic problems of

children. These enables those to obtain basic needs while also transform them into self-reliant and productive members of the society.

5.3 Conclusion

The principal result of this examination study is that Theatre, as rehearsed by Baba Watoto Centre and the climate that it produces is enabling children. It makes them feel restored, protected, upbeat, freed and significant. The majority of the members concurred that Baba Watoto Centre gives a "sheltered space" for them to easily be their identity, offers as an arrangement of family-like help and cultivates self and network change. Baba Watoto Centre individuals develop both individual and aggregate implications for their cooperation with Theatre. They grasp support for and from their networks, whom they call companions, family and classmates.

Baba Watoto Centre can fill in as a model for other "in danger," minimized and mistreated gatherings. A model of how constructive options as well as mediums, for example, theatre can be utilized to investigate, concoct, reflect, learn/tech and create. One of the hugest missions of the African Studies order is to expect "social duty" and "to utilize information to improve human condition" (Karenga, 2002). Following this custom, these results will give information that will add to the gathering of composing and help social workers, arrange facilitators, theatre for development advocates, etc in the utilization of system participatory execution focus ventures and other exertion tasks to propel their undertakings to outfit Black youth with secured and positive spaces, enlightening possibilities and social care.

To conclude, at large children like to be associated with everything, particularly when it addresses their reality. They can feel enabled when they realize that they are esteemed. They can be exceptionally dynamic, bouncing around, making commotion, turning seats and tables to drums, willing to go at any length, indicating enthusiasm for different expressions structure, singing and moving. They do as such with extraordinary excitement, motivation and ability. Children are receptive. With their brains officially set at the theatre they co-built up, any ethical exercise can be

installed in the piece. Also, pretty much every fantasy shows some type of ethical quality one way or the other

5.4 Recommendations

5.4.1 Financial Assistance to Centres

Baba Watoto centre seem to be effective measure in the process of solving problems associated with children upbringing in Tanzania. Therefore, there is a need to assist such kind of centres financially and logistically. This will enable them to enhance the services offered to children and ultimately empower more through theatre.

Also the government of Tanzania needs to support those NGOs which are working in the country for the purpose of reducing poverty particularly children from the roots so that they can grow up while knowing their responsibilities as the citizen of Tanzania by being empowered.

5.4.2 Establishing More Centres

The Government and other NGOs that are interested in supporting children should direct their efforts to ensure more centres are established all over the country. Children and street children should be supported to prepare for their future. Therefore, with joint efforts among the Tanzania Government, NGOs, CBOs, CSOs, Communities and Donors; more centres ought to be established where children or street children can be imparted with theatrical skills.

5.4.3 To the Government

Government shall be more accommodating to stakeholders dealing with the plight of children. It must set aside enough budgets to accommodate the needs of the children and it should support directly the organizations that help the children. The government in collaboration with centres should design a framework that will be sustainable and compatible with cultural values. Imparting children with skills will create a future law abiding and responsible nation.

5.4.4 To the Community Members

The community members should change their attitudes towards children and get to understand that even children can form their own opinion. Children need to be assisted in their quest to be masters of their own destiny. It is more appropriate to empower them so that they can pinpoint to the exact nature of demand they deem appropriate rather than superimposing solutions to their 'perceived' demands. The more children are integrated into the community through imparting skills and listening to their demand, the more they feel part of the community hence subsequently they become loyal and law-abiding citizens.

5.4.5 To the Stakeholders

Intervention strategies on needs of children must conform to their demands. Social workers/trainers dealing with children are the main key actors hence they need to possess adequate knowledge/techniques on dealing with the children. Centres similar to Baba Watoto shall strive to ensure that moral, disciplined and law-abiding staff are the ones who get employed to interact with the children. Children are vulnerable and easily compromised if exposed to unscrupulous individuals with no morals. By interacting them with good mannered staff, it will obscure any possible negative influence on the children.

5.4.6 Need of Further Research

There is a need to conduct additional academic research on other centres similar to Baba Watoto and see how capacity building is built to children using other art performances. This assessment of a wider picture will lead to more result oriented solutions

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APPENDICES

APPENDIX 1 INTRODUCTORY LETTER

Preface

My name is Sophia Limbu, a student at MZUMBE UNIVERSITY, pursuing a Master's Degree and carrying a research on EXPLORING THE ROLE OF THEATRE IN EMPOWERING CHILDREN: The case of Baba Watoto Centre Dar es salaam. You are kindly asked to contribute to this research by answering the questions below

APPENDIX 2. DATA COLLECTION INSTRUMENT

Instructions:

1. Insert or fill in the given blank spaces as required or where necessary;
2. Respond to all questions fully and honestly;
3. Remember, there are no correct or wrong answers or responses;
4. Your responses will be included and treated as part of aggregate responses from all participating respondents; and
5. Confidentiality will be upheld throughout the study.

QUESTIONNAIRES FOR CHILDREN

SECTION A: DEMOGRAPHIC DATA

1. Gender: [] Male [] Female
2. Age: [] years
3. When and how did you come to the centre?
.....
4. What do you usually do at the centre?
.....
5. What skills are you learning at the centre?
.....
6. Have you ever performed your skill/s? Where?
.....

7. Do you earn anything from your performance?

.....

8. If yes or No (on no. 7) why?

.....

9. Do you see yourself as a successful future artist/theatre performer?

.....

10. If yes or No (on no. 9) why?

.....

11. Do you feel economic transformation due to theatrical skills acquired from the centre?

.....

QUESTIONNAIRES FOR STAFF

SECTION A: DEMOGRAPHIC DATA

1. Gender: [] Male [] Female

2. Age: [] years

3. What is your name?

.....

4. What is your role at the centre?

.....

5. How many children do you have at the centre?

.....

6. How do you find and recruit children at the centre?

.....

7. Are all children able to grasp theatrical skills?

.....

8. For how long do the children stay at the centre?

.....

9. How do you train the children on theatrical skills?

.....

10. Do you keep track of departed children?

.....

11. Do you think children are able to attain economic achievement due to theatrical skills acquired from the centre?

.....

12. How do you ensure sustainability of skills acquired?

.....

13. Do you think economic empowerment to street children can be achieved through imparting them with theatrical skills?

.....

14. How do you secure funds for centres operations?

.....