

Stage Drama Guidelines for Sanitation and Hygiene Promotion

BETTER SANITATION RESPONSIBILITY FOR ALL



August 2001



PRODUCED BY MINISTRY OF HEALTH
Environmental Health Division
With assistance from UNICEF and SIDA

304-01ST-17954

Definition

Is representation of life situations in an exaggerated, refined and focused manner.

Purpose of the guidelines

Assist the extension guidelines and other stakeholders using stage drama as a medium in sanitation and hygiene promotion initiatives.

Objectives

To facilitate the delivery of sanitation and hygiene messages through the use of simple direct friendly and participatory audiovisual presentation.

Scope

Stage drama can be organised at district, health sub district, sub county, Parish, Village and or institution level.

Rationale

- It has the ability to reach out to the literate and illiterate.
- Popular channel of communication for crucial issues.
- The element of entertainment facilitates smooth delivery of the intended message(s).
- It stimulates participation from audience and offers practical positive solutions for sustainable life improvement.
- The physical presentation of issues facilitates effective communication.

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1. It generates income for performing groups and promotes income redistribution to lower levels building capacity for self reliance.

Steps

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1. Identify problem
1. Identify the target groups
3. Develop message
4. Identify the drama groups
5. Sign contract with drama groups
6. Develop the script
7. Train identified drama groups
8. Groups rehearse
9. Quality assurance is made
10. Pretest the drama on a sample of the target community and incorporate changes.
11. Facilitate the drama groups
12. Supervise and monitor the activity
13. Evaluate the process

1 Problem identification

Districts should do a base line study or review and analyse reports and records, liaise with community leaders and get opinions from other stakeholders in order to identify sanitation and hygiene problems that can be addressed through drama.

The following areas could be considered;

- latrine construction
- proper use and maintenance of sanitation facilities
- personal hygiene including hand washing
- importance the safe water chain

- environmental sanitation

2 **Identification of target audience**

Identifying target audience by considering the following to help develop focused message.

- **Age groups:**
Consider the different age categories i.e. elderly, youth, adults and children, to ensure that drama appeals to that particular group.
- **Special groups;**
e.g. fishing communities, people with disabilities, school community, displaced people, nomads, leaders There is need to know if your target group is a special group in order to cater for its needs.
- **Language:**
Depending on who your target audience is, you need to establish the language to use. E.g. use the common language.
- **Socio-economic status:**
You need to be aware of the socio-economic status of your target audience, so that the drama proposes acceptable, affordable and accessible solutions.
- **Gender.**
The drama message should take into account gender concerns that in the different roles men and women play in society. It should be gender balanced and sensitive.

3 **Message development**

Things to consider when developing a message:-

- ***Theme:***

Select a theme from problems identified, and what you want to address.

- ***Target group and language:***

When developing a message, the target group should be considered, their culture, language, socio-economic, political geographical and other relevant factors that may affect the designing of the message.

- ***Qualities of a good message:***

- (i) A message should be simple and easy to understand
- (ii) It should be precise.
- (iii) It should address one major idea around which the other sub themes should revolve.

- ***Selecting the message:***

Decide on the main topics of the programme. Brainstorm and get help from other stakeholders you know with communication skills for purposes of refining the message.

- ***Quality assurance of the message:***

When the script is written, the message should be cross checked to ensure quality and clarity. This can be done by consulting relevant technical people on a given theme and area.

4 *Identification of drama groups*

- Advertise the activity in the press for the different groups in the district. To apply; the groups should send their applications to the district. Their applications should among other things indicate their physical addresses, bankers, working experience, gender composition, and any training done in drama or education or communication.
- A committee chaired by the Social Sectoral Committee Chairperson and composed of the Assistant Chief Administrative Officer in charge of health, Secretary Social Services and the stakeholders should then meet and consider the applications made by the groups.
- Decisions should be based on the available resources at the district, area to cover with drama, time allotted to the drama activity, group's gender composition and their work record and experience. The tender board should in their selection balance between " senior groups" and "starter groups". Equal opportunity should be extended to starters for them to develop as well.
- Special consideration should be given to women and youth groups.

Criteria for selection

The following should be considered when selecting the group to use:

- (i) composition in terms of age; gender, manpower tribes, nationality; religion; etc.
- (ii) experience in the field of drama.

- (iii) history? Achievement? Accomplished programmes? Successes and failures?
- (iv) Programmes engaged in? Is it a mixture of music, dance and drama?
- (v) Location ?

5 ***Signing contract with the drama group***

Drama groups should present themselves as legal entities. They should be duly registered or be encouraged to register with one of the following bodies:

- Ministry of Gender, Labour and Social Development (as cultural groups)
- Registrar of Companies
- Non-Governmental Organisation board (as NGOs) Valid documents that support their legal status should be availed to the District Officers whenever need arises.
- The district should endeavour to deal with officers of groups that are fully recognised by these documents together with other relevant documents e.g. minutes that may affect different positions.
- Written and formal agreements between the groups and district authorities should be signed to protect the parties involved in the activity. District authorities should supply the necessary information to groups in time. This could be in form of circulars, programmes etc. The contract should specify the following;

- (i) Obligations of the concerned parties
- (ii) time period
- (iii) costs and mode of payment.

- Reporting

Authentic reports/verification forms on performances should be made by groups and sent to the district. There should be a focal point officer at the district level known to the groups and who, whenever, need arises has to meet the groups for purpose of co-ordination.

6 *Developing the script*

- The technical committee should Identify and engage specialist to write the script or use the drama groups to come up with a script after giving them the message.
- Orient identified person(s) on message and what to include in the script .
- Let writer than come up with a story line and present district for quality assurance
- The writer incorporates the suggested changes into the story line.
- The script is then written after storyline has been approved
- Script is also quality assured and changes incorporated
- The other alternative is to have the drama groups develop their own script (see identifying a group for approval of the script).

7 Training of selected groups

The technical committee (DHI, DCO, DHE, DWO, DEO, should organise a workshop for.

- Representatives from the selected drama groups. These should be fair representation of women and men at the training from each group. During training the participants are:
 - (i) Given information about the intended message
 - (ii) Given training in playwriting, play directing, theatre for development and group management in addition to orientation to sanitation and hygiene.
- At the end of the training, groups are either asked to go and prepare a script or are given a ready made script

8 Group rehearsals and quality assurance

- Drama groups should be allocated sufficient time to rehearse and master the script before quality assurance can start.
- The technical team (with the help of a drama consultant, should quality assure the drama groups before they are deployed in the communities, to ensure that the intended message is correctly incorporated into the drama.

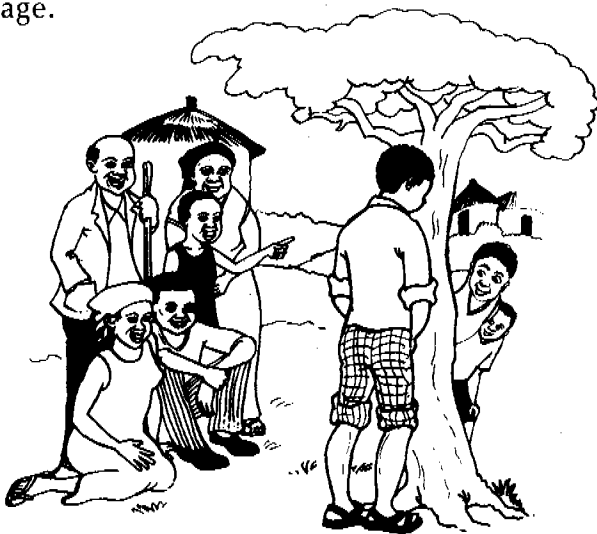


The following should be considered.

1. Adherence to the script.
2. Clarity of message.
3. Consistency with the given theme.
4. Entertainment value.
5. Duration.

9 Pre-testing of the drama and incorporation of changes

The drama groups should be pre-tested on a sample of the target audience to find out whether it conveys the intended message.



Pretesting methodology

1. Develop a pre-testing questionnaire with questions on; clarity of message, entertainment value, audience reaction etc.
2. Drama groups performing to on a selected target audience.
3. Encourage the audience commenting on the play and recommending necessary changes.

4. Writing reports on the pre-test findings and giving a feed back to the groups.
5. Groups incorporating changes where necessary

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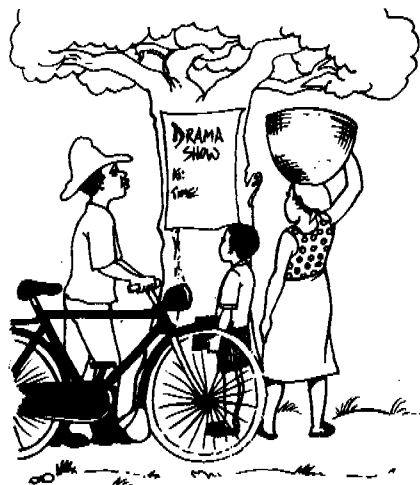
Programme development and mobilisation of communities

- Representatives from the technical team and sub county staff select venues in the target communities where the groups will perform. The venues should be focal places and easily accessible. (Open places e.g, under a tree, are encouraged.)
- Draw out a performance schedule indicating the number of shows, venue, date and time. Preference should be given to less busy days and time convenient to the target audience.
- The sub-county staff and Local council leaders (LCI) should be given the programmes 2 weeks in advance so that they can mobilise the community members to attend the shows.
- Mobilisation should be done through the following ways;



Drumming

Posters at strategic places stating time venue and day of the drama show,



Village or town crier going around the village informing and reminding the community about the performance



Radio announcements



Announcing in places of worship, schools, markets, village meetings, bars and pubs.

11 *Payment of drama groups*

The following should be considered

- Transport expenses
- Location of the drama group

- Professional fees for the drama group
- Per diem for the drama group
- Supervisor's allowance (extension worker)

Payment Procedure

1. After each performance, the local council 1 Chairperson of that location should certify on the drama verification format. (annex A).
2. The sub-county staff (HA/CDA) who should have attended the drama show fills a drama monitoring form (annex B)
3. The drama groups then present their claim to the district after every 2-3 shows.
4. The relevant district officer then verifies and submits the claims for payment.
5. The groups should all be paid by cheque. (All groups, as a must should open up accounts ill the bank)

12 *Supervision and monitoring*

Supervision Personnel

These will include:

District:

ACAO

DHI

CDO

DIS

DWO

Chairman Sectoral Comm.

Sub-county:

H1/HA

CDA

CCT

LCIII (LCIII and Chairperson,
Women's Council)

Check list

1. What is the composition of the target group/audience (women, children, youth, men, elderly) .
2. Was the venue and schedules appropriate. How were they selected?
3. Was mobilisation adequate?
4. What was the turn Up? Who attended - men/women/ children/elderly/youth (approximate numbers)
5. What are the reasons for low/high turn up?
6. Did the groups stage all the contracted performances?
7. Is there demand for the drama groups to perform in other communities? 8. Are the sub-counties carrying out regular supervision?
9. Is the drama group united or there are splinter groups! (attrition)?
10. What is there involvement of local NGOs and CBOs, opinion, religious and cultural leaders?

Reporting on progress of the programme activities

Districts should develop reporting formats especially, for the sub-county staff who will be closely supervising and monitoring the drama groups.

Proposed reporting parameters for the sub-counties and districts

1. No. of performances
2. Attendance segregated by sex and age groups
3. Dates and venues
4. Accountability
5. Successes registered
6. Problems encountered
7. Recommendations

13 Evaluation

There is need to evaluate, assess the impact of the drama on the targeted communities. This should be done after a certain period of time to improve on the planning and to assess behavioural change. The district should develop terms of reference and engage a professional/consultant carry out the evaluation.

14 The Different Stakeholders and their Roles

(i) **District**

DWO, DCDO, DHI, DHE, DIS, NGOs and district leaders.

(ii) **Sub-county**

HA/HI, CDA, AHE, CBOs and sub-county leaders

(iii) **Drama Groups**

(v) **Community**

District officers and leaders do the following:-

- **Planning and budgeting:** They should identify sanitation and hygiene problem areas, which will be addressed through drama, develop plans, budget and allocate resources.
- **Training:** Orientation of the contracted drama groups. This is exposure to the technical message.
- **Identification of the drama groups:** The district advertises and selects local drama groups in liaison with the subcounties. The selected drama groups sign contracts with the district.

- **Identification of message, script writing and target group:** The district develops messages that address the identified problems and selects the groups to be targeted. The district identifies the resources person to write the script.
- **Quality assurance and pre-testing the drama:** The district should ensure that the drama is quality assured, critiqued and pre-tested before actual implementation. This is to ensure that the intended message is being incorporated in the play as planned to avoid distortion.
- **Programming:** The district officers in liaison with the subcounty are responsible for developing a programme for the drama shows. They should ensure equity and disparity reduction so that performances are not programmed for nearby areas but problem areas identified earlier.
- **Mobilisation/communication:** The district should information and programmes to the sub-counties, drama groups and target groups in advance. This is to ensure proper mobilisation and participation of the target groups.
- **Support supervision:** The districts should develop strategy on how they will ensure systematic supervision of sub-county staff and drama groups. This is to ensure successful implementation.
- **Evaluation:** They should periodically evaluate and assess the impact of the drama performances, for future planning and the effect of the message on the target group.

Sub-county officers:

- ***Planning, budgeting and resource allocation:*** The sub-county staff should identify the sanitation and hygiene problem areas and target group. They should plan, budget and allocate resources for the drama activity to be supplemented by district support.
- ***Mobilising the target groups:*** The sub-county in liaison with the districts should make drama programmes and mobilise communities through posters, radio announcements on radio, home visiting, places of worship and meetings, interpersonal etc.
- ***Supervision and reporting:*** The sub-county should also develop a strategy for systematic supervision and monitoring of the activity. They should develop reporting formats for the activity to ensure proper implementation of the drama activity.
- ***Assessment and evaluation/Follow up on the communities:*** They should periodically evaluate and assess the impact of the drama performances, for future planning and the effect of the message on the target group.

Drama groups do the following:-

- ***Mobilising communities to attend the shows:*** The drama groups should mobilise the community to attend the show by arriving 30-45 minutes before the scheduled time. This should be done by going around the community (mindful of other peoples interests) announcing their arrival and reminding the community on the theme and time of the show.

- **Performing:** The drama groups should keep to the script in order not to distort the message. They should also keep time and perform according to the specified guidelines given by the district. They should also encourage the community to make comments and ask questions pertaining to the drama immediately after the show.
- **Reporting:** A reporting format should be developed for the drama groups to report on their performances. It should include the following parameters
 1. Date
 2. Venue
 3. Attendance segregated by sex and age
 4. Questions and issues raised by the audience

Community/Local leaders do the following:-

- ***Certification of the performances:***

A format should be developed for the drama groups and sub-county staff where the local leader certifies that the drama has actually taken place and according to the specified guidelines. Keep record of drama shows in their areas (audience turn up, appreciation/relevance, themes, issues raised)

- ***Assessment of the impact:***

They should periodically informally assess the impact through home visits, meetings, individuals etc to see whether the sanitation and hygiene problems formally identified have been addressed. Impact can be on Knowledge, Attitude and practice/behaviour.

- ***Identification of resource persons:***

The district should identify resource persons to work with in the development of drama, script writing, quality assurance, training etc.

1. Consult nearby theatres
2. Local radio stations
3. Teachers working on drama activities in the nearby schools
4. Hire a consultant
5. NGOs

Annex A

DRAMA SHOW VERIFICATION FORMAT

Name of drama group _____

District: _____

Sub-county: _____

Parish: _____

Village: _____

Venue: _____ Date: _____

Name of LCI Chairperson: _____

Signature of LCI Chairperson: _____

Date: _____ LCI Stamp

Annex B DRAMA MONITORING FORM

Name of officer _____

Designation: _____

Venue of the show (village): _____

District: _____

Sub-county _____

How was the community mobilised to attend the show?

How was the attendance:
Men _____ women _____ children _____

Did the drama group keep time _____

How long was the drama show? _____

Did the drama group keep to the script? _____

How long was the performance _____

What were the main questions asked by the community after the show?

