TABLE OF CONTENTS

ACKNOWLEDGEMENTS		6
TAE	BLE OF CONTENTS	7
1	INTRODUCTION	11
1.1	TFD: AN OVERVIEW	12
1.2	TFD: THE FOCUS OF THIS PAPER	17
1.3	BIBLIOGRAPHICAL OVERVIEW	19
2	BACKGROUND TANZANIA	24
2.1	POLITICS, ECONOMY AND THE MEDIA	24
From Independence to the 1980s		24
Economic Liberalisation and Structural Adjustment		26
De	emocratisation Process and Civil Society	29
M	ediasation and Development of a Media Landscape	32
	Tanzanian TV	34
2.2	THEATRE CONTEXT TANZANIA	36
Pa	st and Present Forms of Theatre	36
Th	ne beginnings of Theatre for Development in Tanzania	42
3	THREE EXAMPLES FROM 2002	46
3.1	MATIMBWA VILLAGE	47
Or	ganisation	47
Process		48
Product		50
Ev	rent	59
3.2	MICHESE VILLAGE: THE PLAY SONA	60
Or	roanisation	60

Process		61
Product		62
Event		66
3.3 MSA	NGANI VILLAGE / KIBAHA DISTRICT	70
Organisati	ion	70
Process		72
Product		76
Event		79
The Festiv	val in Bokomnemela	80
4 DIFI	FERENT MANIFESTATIONS OF TFD IN TA	NZANIA83
4.1 ORG	ANISATIONAL FRAMEWORK	84
Financing	and costs	84
Initiative		85
Demand		89
The Theat	re Practitioners	90
Context of	f the Theatre Projects	91
Framewor	k Decisions: Time and Location	92
4.2 PRO	CESS AND METHODOLOGY	95
Different l	Methodological Approaches	95
Combin	ations of Approaches for Increase in Efficiency	97
The Work	shop Process	99
System		104
Continuou	s Theatre Work and Festivals	106
Video Pro	jects	108
The Perform	rmance	110
4.3 INTE	NTION AND ASPIRATION	112
Different l	Emphases of the Projects	113
Objectiv	ves with Regards to Content	114
The Met	thod at the Centre	115
Researc	h through Theatre for Development	116
The Debat	te on Aspirations and their Realisation	116

Participation and Grassroot Structures	117
The Role of the Theatre Practitioners	119
Sustainability	121
The Question of the Level of Impact	123
4.4 THEMES AND CONTENTS	126
Three main topics	126
Health	126
Gender Related Issues	127
Education in Democracy	128
Projects without Thematic Preconditions	129
Political Issues and Depoliticisation	130
The Message	132
Focus on Traditions	132
4.5 AESTHETIC FORM AND THEATRICAL STRUCTUR	E 135
Hybrid Nature of TFD	136
Making Use of Local Artistic Forms	139
Open Dramaturgical Structures	142
External Structure	142
Internal Structure	145
Dramaturgy of the Individual Scenes	140
Concreteness of What is Portrayed	147
Different Acting Styles	149
Economy of Means	151
5 CONCLUSION	153
Bendera hufuata upepo.	153
Kulenga si kufuma.	155
Kila ndege huruka kwa bawa lake.	156
ABBREVIATIONS	159
WORKS CITED	161
Articles and Rooks	161

Videotapes	168
Documentaries of TFD-performances	168
TFD Videos and video versions of TFD-performances	168
Interviews	169
Theatre Practitioners and Moviemakers	169
Members of NGOs and International Organisations	170
APPENDIX 1: LIST OF SCENES FOR THE EXAMPLES FROM CHAPTER 3	[171
I. The Matimbwa Performances: Lists of scenes	171
Performance of the older women	171
Performance of the younger men	172
Performance of the younger women	172
Performance of the older men	173
II. The Michese Performance "Sona": List of scenes	175
III. The Msangani Performance: List of scenes	179
IV. The schedule for the Festival in Bokomnemela:	181
Order of events and lists of scenes	181
Performance from Msangani (see description above)	181
First performance from Soga	181
First performance from Maili Moja	181
Second performance from Maili Moja	182
Performance from Tumbi	182
Second performance from Soga	183
APPENDIX 2: TABLE OF PROJECTS	184