

WORKING PAPER

Feasibility study for a Participatory Theatre process about Climate Change

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Grant Contract Beneficiary: ***CIRPS Sapienza University of Rome***

Contact Person: ***Silvia Macchi***

Partner in the Action: ***Ardhi University Dar es Salaam***

Associate in the Action: ***Dar City Council***

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Author: ***Olivier Malcor***

Reviewer: ***Laura Fantini***



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Acronyms and Abbreviations

CC - Climate Change

FT - Forum theatre

TO - Theatre of the oppressed

Glossary

Participatory Theatre: participatory theatre is a general term that includes all types of drama tools used to involve people in participation. Theatre of the oppressed is considered as a main one. Storytelling and playback theatre are some main others.

Theatre of the oppressed: theatre of the oppressed is a set of tools aimed at allowing people to stage their everyday life issues. It involves the audience in a collective research of solutions. The main technique is forum theatre. Other techniques (not used in this project) are invisible theatre, legislative theatre, rainbow of desire, all invented by Augusto Boal.

Forum theatre: Forum theatre is one of the theatre of the oppressed tools. It consists in staging a situation considered by someone as oppressive, showing mechanisms and characters that make it become oppressive. These scenes are then presented to an audience. After seeing the play a first time, and after a short debate, the play will start again and the audience will be allowed to intervene and propose solutions. A facilitator will foster participation through games and questions. After any intervention, audience comments and at the end all decide what are the best solutions, options or alternatives to tackle or avoid oppression.

Image theatre: image theatre is a theatre of the oppressed tool used mainly to create forum theatre plays. It consists in using the body to create a statue, or image, of a problematic situation. This is done silently. It allows to find out through the body, what are the oppressive situations, before language intervention, beyond intellectual capacities. This tool is very useful since it allows to communicate very clearly about an issue, even if people speak different languages.

The Joker / facilitator: the facilitator is the very new invention of the Theatre of the Oppressed. He's called also the Joker. He is not acting, but he's facilitating the participation of the participants, be it in a workshop or in a performance. He helps people to bring on stage their issues, and once an audience is involved he stimulates everybody through games, questions and inviting people to try a solution intervening in the play. People thus try and rehearse for change. They can assess in a protected atmosphere if their solutions are realistic and discover the risks. All the process is facilitated by the joker. His part is to trigger awareness, stimulate participation and make the collective decision making process go smooth.

Acknowledgements

This report is written by Olivier Malcor, but it contains findings and analyses due to the very positive and creative involvement of all partners.

I would like to express all my gratitude to Professor Kassenga and professor Mbuligwe for their encouragements and their open spirit. Their advices were very precious. Their students also were very motivated and strongly involved in the project, thus they were immediately interested to discover the participatory theatre methodology and helped me a lot to make the main workshop possible.

Main discoveries wouldn't have been possible without Professor Silvia Macchi's accurate understanding of participatory theatre's potential. She was the one that conceived how participatory theatre could be useful for understanding better how CC affects people's life. She also thought this methodology as very useful to find out how people adapt to CC and how they perceive the role of institutions. In that way the findings of this report confirm her intuitions.

Liana Ricci also was of great assistance in my study. Her deep familiarity with Dar Es Salam and its people helped to open doors and to understand complicate dynamics between people. Her knowledge of the coastal territory also was precious for me to understand better what could emerge in theatrical scenes.

When I use 'We' in this report instead of I, it is a way to acknowledge that all the steps, decisions, experimentations were the result of intense debate and reflection, constant connection with Professor Silvia Macchi and Liana Ricci.

Mwenisongole Alfred, the Assistant of the Vice-Chancellor of the Ardhi University, brought his very useful relational skills for the organisation of this study, and in particular for the organization of the workshop, contacting and negotiating with all the local leaders. When 'we' is used in this report to mention organisation of the workshop, talking with community leaders, contact and negotiation with local, coastal people: Alfred Mwenisongole and me is meant.

Foreword

Adapting to Climate Change in Coastal Dar es Salaam Project (ACC Dar) is a three-year Project co-funded by the European Commission, DG Development and Cooperation (EuropeAid). It is implemented through two core partners, CIRPS/Sapienza University of Rome (Italy) and the ARDHI University of Dar es Salaam (Tanzania), along with the Dar es Salaam City Council as associate. The idea behind the ACC Dar project is to support Dar municipalities in generating community based initiatives for adaptation in coastal peri-urban areas as a contribute to the implementation of the NAPA of the United Republic of Tanzania. ACC Dar has identified the capacity of local institutions in understanding climate change issues and their relation to poverty, designing adaptation actions and integrating them in their current strategies and plans, as a key factor for the effectiveness of local planning for adaptation. In addition, current debates on adaptation and planning provide impetus for better understanding people's practices of "autonomous" adaptation and to focus institutional initiatives on creating conditions favourable to those practices.

This report presents the findings of a feasibility study carried out in Dar Es Salam from 19th to 24th of September aimed at deciding with Tanzanian partners if using participatory theatre tools could be useful for the project aim to find out how people adapt to CC and how they perceive the role of institutions and for the researches about CC, and if local people would appreciate the methodology and accept to put their lives on stage.

The discussions with partners looked at possibilities and challenges of organizing Participatory Theatre (PT) workshops with people living on Coastal Dar Es Salam. Also we considered the possibility of involving students and the risks of mixing too different people.

The overall objective of this study was to determine the interest of partners and people affected by CC to be involved in PT.

Executive summary

This paper reports about the feasibility study that took place in Dar Es Salam, from 19th to 24th of September, to determine if starting a PT activity to stage CC related issues could be relevant and produce some interesting knowledge, for universities and for people coping with CC.

The general goal was to assess the interest of the people involved in the activity, partners, students, but also people living CC related issues.

More specifically we had to examine how simple or complex it could be to organize workshops, involve community leaders, involve people affected by CC.

We had to find out if it was possible to involve students, how, and what were the challenges

The main reason for leading this study was to have a first trial using PT with CC related issues. We wanted to know if PT could help us to discover new situations, clear some issues, show us what people consider as options, how they cope with CC, how they adapt. If PT would reveal to be an interesting tool, we could then create plays with situations where options exist to ask audiences what they suggest are the best options, what they consider as solutions or alternatives. What relation they have with institutions, how they perceive these, how they would like their institutions to be involved and to do what. In short could PT and in particular FT help to make discoveries or at least to deepen the understanding of CC related issues ?

We had several meetings in Dar Es Salam, first of all with our partners of the ARDHI University. From the first meeting on Monday the 19th of September, they immediately showed deep curiosity and interest and linked me to the right people.

Mwenisongole Alfred, the Assistant of the Vice-Chancellor of the Ardhi University, became the person that would bring me to all key people and help me to face any difficulty.

Liana Ricci from Rome also often offered her precious help, be it to understand well the CC related issues, be it to adapt to local rules and times.

We met community leaders and street leaders, giving all the necessary information for them to involve people of their community.

With students, the meeting at the University quickly turned into a workshop where several very good scenes were created. This was the first clearly positive response to an activity.

In the second workshop with about 35 people, 6 students helped me and made communication go easy. After some de-mechanisation games people were invited to create some silent pictures with their bodies, about an issue that oppresses them. Once again, beyond people's interest in a very engaging methodology, 2 very relevant scenes came out of this short workshop, one showing how floods can become a resource for people, but then also a new risk. 5 other created scenes also were very interesting but not related to CC.

Through this study we found out that people were very well disposed and curious to try PT in the CC context. Most of the challenges were valued and sometimes faced during the organization of the brief workshops. This revealed that no great obstacles should impose and thus that through this project, launching a PT research can be an added value to bring interesting information, to who's involved in the project but also to local people that will be involved in workshops and shows.

The conclusions are very positive, be it because of the great openness of partners, be it because of people's availability to act their every day life issues, be it because the TO methodology wonderfully adapts to so many situations but also because of Alfred's capacity to communicate, involve people, convince, negotiate at any moment.

He should be able to organise all the further steps of the participatory activity foreseen in the project, in particular workshops and shows, without me. This will allow me to concentrate on the PT tools to be used or to be invented for that project.

Alfred understood very well the particular needs of this very specific theatrical form. We will keep contact anyway to make sure all further steps can go smooth.

1 Introduction, Scope, and Motivation

This paper aims at reporting all the important moments, decisions, workshops that took place in Dar Es Salam from 19th to 24th of September 2011 to determine if introducing Participatory Theatre techniques in the ACC Dar project was a relevant and feasible idea.

Even if we could have considered the idea was interesting enough, that there were sufficient relevant experiences of TO developed in Africa, this feasibility study was necessary for two reasons: first because seemingly nothing had been done with TO about CC and second because although there is a strong popular theatre tradition in Tanzania, no group has claimed to be involved in theatre of the oppressed or registered on the yellow pages of the International TO organisation. In general if a group is involved in TO, he registers on the yellow pages since that's a main opportunity for being involved in projects. Some group could be exploring the techniques and even have results without being registered or without access to the internet, but groups interested in the professional use of TO in general know they should register. So it's in order to limit the risks, or at least assess them, that this first feasibility study was made.

We wanted to create plays about CC, find out new situations, understand adaptation, involve audiences, discover their reactions, hear their proposals for change. This idea born from the deep understanding Professor Silvia Macchi had of the methodology. She had been involved in some shows and workshops organized in Rome, and although these events were related to other issues, she had a very clear vision on how it could be appropriate for a CC project.

So we had to determine if people working on CC and people affected by it were interested to involve in this process. And we had to discover, through a brief workshop if FT was really an adapted tool to stage issues related to CC and if it was possible to create plays that would involve audiences.

Also we had to check that organizing such a process (workshops, shows, interaction with audiences) was possible. In that way organizing a first workshop would give us a first overview of challenges and potentials.

The overall goals were thus to determine the interest of people in order to be sure that the process would be backed by partners and people.

The specific goals were:

- To examine if organizing the whole process was possible.
- To determine if community leaders would collaborate easily.
- To determine if students could be involved, and what risk that would bring.
- To determine if people, and which people, like the PT tools and would be ready to involve in a more demanding process.

The motivation for leading this study through drama, was that we might have been able to discover new situations, get information about livelihoods of the people, enter in the intimate spontaneity of their everyday challenges and thus understand more easily how they cope with CC. It could also confirm or infirm some information that had been gathered.

The interest for this non-formal methodology rather than another one was based for us on the idea that people have more pleasure in staging their lives than in telling about it. If they play a situation it might be more easy to understand how they live on their territory, giving thus information that could escape to questions or a territory study.

Theatrical tools also allow to discover through spontaneity matters that would never come unveiled in a conversation. In fact with theatre of the oppressed, very problematic issues often emerge without censure and without provoking trouble. We work on personal stories but bringing them to a collective level. We ask what a specific story tells us about the community and how the community can tackle it. Attention never focuses on someone. Stories are build collectively. This is very liberating and people feel very comfortable to share all the most vibrant details. The audience can every time add some details, confirm or infirm some information thus allowing a sort of spontaneous verification.

This feasibility study was therefore a first taste and a trial. Beyond organisational challenges, the idea was to discover whether some interesting scenes and useful information would come out, in a small workshop, with people not knowing yet Theatre of the Oppressed (TO) and PT methodologies.

Other challenges were also to be assessed.

- Would people accept to reveal their intimacy and involve in a drama project with a European facilitator, not fluent in Swahili, that would probably disappear after the project?
- Would it be possible to organise workshops and shows without the facilitator, only one knowing the very specific and particular needs of a workshop and a show?
- Would it be possible to mix people. Indeed we were very willing to involve be it people directly affected by CC on the coast, but we also thought involving the students that were leading the questionnaires could be useful. And we were wondering if it could be interesting to invite also community leaders or street leaders. So would all these people accept to play together, to act and re-act their lives, to share knowledge through a methodology were everybody is considered as equally having a treasure of knowledge ?

2 Approach and Methods

Different approaches were used for the diverse moments. During the meetings at the University and with community leaders I would present the methodology, aims of a first workshop and the larger participatory drama project to be assessed. Everybody would share its point of view and we would assess all together the challenges before deciding

The TO methodology being very flexible, I could present the tools to be used (games, image theatre and forum theatre) and people were able to experiment briefly the whole process in two 4 hour workshop.

The TO methodology born in Latin America in the 70's by case when Augusto Boal, a young theatre director touring with his actors in the north-western countryside of Brazil, met with some very oppressed peasants.

The young white artists from Sao Paulo were telling in their play about oppression. More, through beautiful songs, they were inviting peasants to rebel and to take weapons to fight capitalism and oppressive landowners. At the end of the play peasants came very happy to bring weapons to the artists to ask them to come to fight with them since the show had been so convincing. The artists were extremely embarrassed discovering that their performance was telling people to take arms against oppression, but that they didn't have courage to do it themselves. Theatre, and education in general, appeared to Boal as a process were some people tell other people what are the problems and how they should be thought and faced.

At that very point Boal decided to create a theatre were people would be able to tell their problems, and the audience would be allowed to try solutions.

The methodology has found several evolutions. When dictatorship invaded Latin America, this theatre became 'invisible theatre'. A story about an oppression is played in a public space without people knowing it, and actors will involve passers by to air their view and take action against oppression. Then in Europe, Boal discovered the oppressions were more internalized, so he created the 'cops in the head' techniques, to get all the 'cops' or voices that oppress us, out of our heads. Back in Latin America he was elected deputy of Rio do Janeiro's chamber. Through a theatrical process involving many citizens of the most excluded areas of Rio, 13 laws were approved. So born the 'legislative theatre'.

TO is now used in most of the worlds countries, massively in India, Brazil, Guinea Bissau, Mozambique and France.

One of the main evolution and still controversial issue is the changing of the name into "theatre for development". This was done in order to avoid scaring people with a very strong political name. Indeed having to talk about oppression from the beginning of a project, workshop or show is not always the easiest thing. In Africa in particular it has been used often to face development issues. NGO's who used it were not necessarily willing to impose a political background to their project, at least not openly. That's how TO started to be used to involve on progress and development. The main countries involved in theatre for development are Burkina Faso and Senegal.

After almost 20 years of TO in Africa, it reveals that the ones that have not hidden the political background of their work have had the biggest results and have multiplied the more, in particular Guinea Bissau and Mozambique, the later having today more then 170 groups in all the country. Indeed people are much more involved when they see an unfair situation and are asked to try change.

Injustice is a concept that anybody can share while progress and development can be very ambiguous, in particular when these concepts are conveyed by ex-colonial powers.

TO in Africa thus works very well when it shows situations that everybody can recognize and accept as unfair or problematic and tends to provoke difficulties when it has an aim that is not directly the one of the people.

If we show to people all the troubles that invade community with self made strong alcohols, all the violence and destruction, even if it's dangerous, people will be very strongly involved in a participatory process that aims to reduce or remove the use and fabrication of these liquors. If they feel a collective struggle is being triggered people are in. If people are shown the interest they have to involve more in small businesses, to open shops with microcredit, lots of resistance come out if it's not based on a very local issue strongly felt by the community. In brief participatory theatre can not try to impose a message and as soon as it tries people resist, often in very irrational ways. If the oppression is true and vivid, people will want to face it and help the process. If the problematic is brought from outside and the scene reveals too much aims that are not community based, it is likely that difficulties will pop up.

That's why a feasibility study for using TO to stage CC related issues was a cautious bet. It would reveal if the methodology was adapted to the problematic, if the problematic was directly concerning people and oppressing them, if they had the will to work on it. If not we risked to have scenes made for us, scenes that tell what local people think foreigners want to hear.

A first workshop happened at the ARDHI University on Tuesday the 20th, by case, from a meeting turning into a workshop. Indeed often it is better to have people experiment the methodology themselves. In fact I pretend that 4 hours is largely enough to show briefly all the main steps of the methodology. After that it is very clear what comes out and peoples interest or not. In that case, above students deep interest, I saw in the scenes that students had a profound understanding of what they are studying and also about this ACC project they are involved in through questionnaires. They have not always had an easy task with the questionnaires, since they had to ask people about very personal details, incomes and property. That's also why they were happy to stage what they had been studying through a technical questionnaire, and why they appreciated very much the idea to use this easier methodology with the people. The fact that TO is quite new or at least recent is a very strong argument I discovered. Since it's new it has to be tried at all costs, I was told by students as well.

On Thursday the 22nd we started the second workshop at Mtongani, on the coast, with "ice melting" games or so called "de-mechanization" games. These games allow people to know each other better, to foster active participation, laughter, confidence and facilitate people's expressivity. The games and exercises also give tools to act and play easily ones personal stories.

Image theatre was then used. This technique consists in using the body to create images of a situation. It's like posing for a photograph. Each member of a 5 people group will create with the bodies an image, or a statue, of a situation for him problematic. He will use other people's body and then enter as last in the image. These images are created in silence, words cannot be used. So each creator can sculpt or use mirror effect suggestions to create his group image, to tell us physically about an issue he lives. The rest of the participants (about 35 people participated to the workshop) would then have to guess the story or project their own livings on these images. That would already give a lot of information.

After presenting all the statues, each group was invited to make only one image from the 5 images they had. They would decide if one was regarding more all the members, or maybe they would create one that would reflect the 5 ones, or perhaps chose the one that had provoked more comments from other participants.

From this image they were invited to create a scene were the situation would be shown, were words and phrases could be used, were characters could move and speak. The goal of this new step was to understand better the movement of the story: what do people do when something problematic happens, how do they respond to a CC related situation, how do they improvise, what are the consequences.

There was little time for this phase. The goal was not yet to have all the accurate information about all CC related situations. It was more a trial to see if CC related situations could emerge spontaneously with this methodology and if such scenes would bring up some interesting information.

We also tried shortly the forum theatre. On 2 scenes that were particularly accomplished I asked people what they would do to change the story. What alternative they would like to try. A couple of intervention on each scene confirmed us that people have options. Although these options are not always great solutions.

The workshop in itself was also very useful for people to decide if they wanted to be involved in the participatory drama project and for us to see who were the most interested and knowledgeable people.

3 Findings

The first finding of this study was very positive. Our partners at ARDHI University were very enthusiastic. They were very confident it could bring something new to the project. I was told since the first day “Even if it wouldn’t work, it would be interesting to know why”.

Tanzanian partners seemed very interested by the possibility to have a new methodology to collect information.

The only challenge considered was about whether to involve the students or not. The risk was to have people living on the coast, at least those with little formal education, become timid or thinking that students know better than them, while the bet was that people could teach us and confirm or infirm the information students had collected through questionnaires.

We thus decided that if students were to be involved, we would have to brief them about this risk. We would thus ask them not to mention the fact they were students and try to let coastal people lead the creation of the scenes.

The second finding was also very positive. Although the workshop planned to happen on Wednesday had to be postponed to Thursday, this allowed us to know better the community leaders, street leaders and local people. Although community leaders had been advised of a meeting planned on Tuesday to organise the Wednesday workshop, they couldn’t attend our meeting because they had been asked to go at a city council meeting at the same time. This is an important information. Although things can be organized in little time, there can always be a delay, or a meeting can be postponed at the last minute. In fact we were invited to come back the next day. That means that we should not react formally or offend if a meeting is postponed or if a point has not been understood well. A delay like this one revealed to be an opportunity. If workshop had happened on Wednesday, organized in hurry, it could have lacked participants. 24 hours is a minimum to organize something. The workshop organized for Thursday ended up being organized very well.

A student had been involved to organize this first meeting with community leaders. As we were leaving the community to go to the University she told us about a meeting all the students involved in the ACC project were having at the university. So she invited us to come to meet them. When I proposed students to try this new theatrical methodology they all accepted to do a workshop in the afternoon.

A new workshop had been made possible and so within an hour, with the help of our partners, a workshop started with the students.

The workshop went very well. Students were very animated and created very remarkable scenes about many interesting issues: consequences of agriculture near water sources, the many forms of illegal fishing, crude and night dumping, pollution and infection of food.

It was difficult to determine whether these issues were considered by them as related to CC or cause of environmental change.

Through the workshop I found out that they would talk with very technical vocabulary: for instance “water bodies” to talk about a source or a small lake. This is probably normal for a 2nd year student, but that confirmed the risk of confusing coastal people with little scholar background.

At the end of the workshop I invited 6 students to participate to the Thursday workshop, inviting them to help me in facilitating the process. People with this methodology had the possibility to teach us. We had to avoid at all cost to orientate or influence them. Students had no difficulty to understand their part and seemed happy to be involved in this creative process. They also had great satisfaction playing theatre with the issues they normally study technically and abstractly.

Meeting with community leaders went well. Liana, Alfred and me were asked a lot of questions about what were our goals, who we wanted to involve, why, when, for how long, for what exactly. In this phase it was very important for me to be there be it to explain well the methodology, be it to understand the dynamics between people and the kind of problems that could appear in future. In conclusion this was perhaps the most difficult part because we had to involve these community leaders in promoting the workshop and the process. Process in which themselves would not be involved, except perhaps for the organization of the shows if the participatory drama activity would be considered as feasible. Anyway they had to promote a methodology that is not easy to explain.

The Thursday workshop was very interesting. Amazingly people coming from a farer place arrived first and on time, while others came late, some very late. This was already precious information, although things can change if people are well involved the process. In fact students were the first to arrive in the place very far to them in a zone they didn't know well.

I guess most of the important challenges were faced during this workshop, strong rain when I started explaining the most technical part. Water entering the workshop space. People working on a very noisy electricity generator near to us.

More then 30 people came also, while I expected maximum 30. So some games I had planned to do would reveal to be to long or slow with 35 people. Gradually I found out which were the most adapted games.

Since we were so numerous, with new people arriving all the time, not knowing what had been explained before, I decided to ask simple things and not to insist too much on CC, but to ask to stage issues in general and if possible about situations where CC would affect their lives.

My Swahili form Comoro Islands or from Nairobi revealed not to work much in Dar, so almost everything I said had to be translated.

On 7 scenes created only 2 were directly about CC. In one a very intense flood would allow people to get rid of all the excrement of their latrines. Floods were thus becoming a resource. But then the scene would reveal as consequence that the water around them would be very polluted and dirty and would provoke diseases: In the third scene a mother would bring her sick kid to hospital were the doctor would be drunk.

This 4 hour workshop did not really allow us to go deep into the stories, although we were very curious. Our goal anyway being to see if people would play the game, enjoy the methodology and accept to reveal about their living, we became very positive about the feasibility of this participatory drama activity.

If in 4 hours we had made it to see through theatre how people adapt to CC, with more time we should be able to go deeper into the topic, create shows and go interacting with a larger amount of people.

In fact most of the people were very excited. This was embarrassing because we would have preferred to have less people involved and hoped a natural selection would happen. I had a talk with those who came very late and showed a bit less interest to understand about their lives, their everyday activities. One was a farmer, all the 6 others were young ladies, very busy at home, who also were attending a weaving school.

We ended up with a 28 people's list, all enthusiastic. Hopefully when the participatory activity will start we will become 25.

4 Conclusions and Recommendations

4.1 Conclusions

Participatory theatre, and in particular theatre of the oppressed tools provoke great enthusiasm and in general allow to create easily groups willing to support its development. In Dar Es Salam, we benefited of the great support from our partners at the ARDHI University. This support allowed us to reach the students. These students then helped us to reach coastal people, through community leaders. So in conclusion be it the partners as the coastal people and students all showed deep interest in the

participatory drama project. I thus consider this project as feasible. All the main challenges I could foresee have revealed not to be great risks for the project.

The main challenge was to determine if it was possible to have someone organising all the steps of the participatory activity without the presence of the facilitator. Would we find someone that could involve 30 people for a week long training, find a place to hold the workshop, be able to explain to people and their families the project once I would be gone?. Would he be able to organize a show, find an adapted place, find key people to help him without triggering greed? For all these challenges Mwenisongole Alfred, the Assistant of the Vice-Chancellor of the Ardhi University revealed to be the right man.

We thus decided that to create a good play with the issues of the people, 2 workshops would be necessary.

A first one will be dedicated to explore all the issues, different stories, with a large group of people (around 30), in order to have as many points of view as possible.

The second workshop will aim at creating one play with all the material that emerged during the first week, selecting the most creative participants (10 people) the most powerful stories, considering in particular those that offer more options. Because forum theatre requires to have options and alternatives to allow audience to intervene and bring valuable knowledge. Change must be possible.

After the second week training shows will happen in the places where the issues are more vivid. We are thinking of 6 shows, one in each zone where we have involved people in the participatory drama project.

Community leaders seemed to be collaborative and made it to bring their people to the workshop in 24 hours, so we guess this should not change if we decide to start the project.

Students revealed to be a resource. In the workshop on the coast they helped to translate. As they had already tried the methodology they would help to explain, find the right Swahili word.

Beyond latecomers, people showed very much interest in the PT. We did tiring games, demanding exercises, but anyway they remained and it has been very difficult to determine who should not be involved. We thus remain with a big list of people willing to involve in the participatory drama project.

We were willing through this study to see if PT could generate some interesting knowledge. Although the goal was not to produce this knowledge in this study, we were curious and willing to have a first taste if possible. In fact both short workshops showed that people can easily tell their CC related issues through theatre. They even show great pleasure to show without having to explain, without risking to be judged, whether they do right or wrong, choose the right or wrong option. The scene on floods as a resource revealed for instance very instructive. Even more impressive, they showed great awareness in such a short spontaneous process, revealing the consequences of the flood as a resource option. At the end of this scene they would even stage the more social issue, that could not be buried, about the doctor being drunk and not helping to cure the kid intoxicated by polluted water. Six other very complex scenes emerged during the 4 hour workshop revealing clearly that people have a lot to tell, to teach us and to teach each other about adaptation to CC.

4.2 *Recommendations*

The next challenging step will be in Mwenisongole Alfred's hands. He will have to organise all the activities. The first and second workshop, contacting people, explaining them again the goals of the participatory drama project. He should also probably explain well to the people that this project is not a job opportunity since it has not yet for objective to create a TO company. If from the second step, workshop 2, we might start paying actors, and also during the shows, this should not push people to renounce to a life project or some other job opportunities. So he will have to give very clear messages in that way.

In fact the first workshop will not pay participants and Alfred should not announce to people that who is selected for the second workshop might get paid. This could create great tension in the first workshop.

Alfred also will have to anticipate all the challenges so that we can realise the 2 workshops plus at least 3 shows in a short time. Ideally 2 weeks.

I will stay in contact with him in case even though we have gone through several meetings with him where we have defined accurately all the steps to be followed.

This activity has learned me that one should always be able to adapt and not give too much importance to some delays. Often a delay can mean that things will be done better than expected. That's how after the Tuesday meeting was cancelled, this offered the opportunity to do another workshop with students. This workshop involving students was perhaps what made all the rest of the PT project go very smooth.

References

One website contains most necessary information about theatre of the oppressed and main PT tools. It has bibliography, links to most of the world's TO companies, lots of reports, papers, thesis, several PHD and so many articles: www.theatreoftheoppressed.org

Mine much smaller, but with pages in English, Italian and French contains videos that could be of interest, some in English or with subtitles: www.parteciparte.com