

WORKING PAPER

Workshop on Participatory Theatre and CC Adaptation

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ATTACHMENT 1: DETAILS of the SCENES created by the participants during the workshop in Kigamboni

Acronyms and Abbreviations

UNFCCC - United Nations Framework Convention on Climate Change

NAPA – National Adaptation Programme of Action

TO - Theatre of the oppressed

FT– Forum Theatre

PT– Participatory Theatre

Glossary

CC Adaptation: Measures taken by societies and individuals to adapt to actual or expected adverse impacts on the environment, especially as the result of climate change.

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 asked to intervene and propose solutions. A facilitator will foster participation through games and questions. After each intervention, audience comments and at the end all decide what are the best solutions, options or alternatives to tackle or avoid oppression. (From the Report “Feasibility study for a Participatory Theatre process about Climate Change” by O. Malcor, 2011)

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 rational capacities. This tool is very useful since it allows to communicate very clearly about an issue, even if people speak different languages. (From the Report “Feasibility study for a Participatory Theatre process about Climate Change” by O. Malcor, 2011)

Joker / Facilitator: the facilitator is the very new invention of the Theatre of the Oppressed. He is called also the Joker. He is not acting, but he is 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. (From the Report “Feasibility study for a Participatory Theatre process about Climate Change” by O. Malcor, 2011).

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. (From the Report “Feasibility study for a Participatory Theatre process about Climate Change” by O. Malcor, 2011).

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. (From the Report “Feasibility study for a Participatory Theatre process about Climate Change” by O. Malcor, 2011).

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1. Introduction, Scope, and Motivation

1.1 Background

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, 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 the two cycles of "Participatory Theatre for exploring CC adaptation in Dar es Salaam" carried out by staff from Sapienza University and Ardhi University in Dar es Salaam between 17th March 2012 and 1st April 2012 (*first cycle*) and between 27th August 2012 and 8th September 2012 (*second cycle*). The two cycles have been organized taking into account the results from a feasibility study, carried on in September 2011 in Dar es Salaam, whose evidences suggested that TO could be a suitable tool for exploring people's concerns about CC related issues. As part of a broader research activity to explore local autonomous CC adaptation strategies, the two cycles build on the knowledge acquired through two surveys previously conducted. First, a questionnaire has been administered to almost 6000 households in Dar's coastal plain to investigate their livelihoods and identify their issues of concern related to changes in the living environment. Second, officials from Dar and its three municipalities have been interviewed to gather information on their current activities related to UDEM and to CC adaptation.

The two cycles of Participatory Theatre and CC adaptation were carried on with participants from Mtongani area (first cycle) and Kigamboni ward (second cycle) in Dar es Salaam. People attending the workshops have been introduced to Participatory Theatre methodology, with a focus on Forum

Theatre technique, and invited to create and perform several scenes mostly relevant to environmental issues; moreover two students from Ardhi University have been trained as facilitators/jokers to conduct sessions of Forum Theatre during the final public shows performed in Kunduchi (Mtongani, Tegeta, Ununiu, Kondo) and Kigamboni wards. For the second cycle, a group of local artists - Club Wazo- has been involved in the preparation of the final FT public events.

Relevant decisions for the conduction of this activity have been taken during meetings hold with Professor G. Kassenga and A. Mwenisongole from Ardhi University. The overall objective of this study was to contribute to the construction of knowledge on CC adaptation issues and people autonomous strategies for adapting to CC in Dar es Salaam using the TO tools.

1.2 Goals and scope

The overall objective of this activity was **to contribute to the construction of knowledge on CC adaptation issues and people autonomous strategies for adapting to CC in Dar es Salaam using TO technique and Forum Theatre**. Specific goals of the activity are:

- a. To **raise awareness on CC** among inhabitants of the target area;
- b. To **“verify” background information** on environmental changes and CC autonomous adaptation strategies as resulted from survey analysis (activity 1.1);
- c. To **explore future options** for CC autonomous adaptation.
- d. To collect information on dimensions which emerged as critical for livelihood strategies such as **access to water** and **access to land**.
- e. To understand what are **the obstacles to those strategies** in order to frame institutional activities more favorable to those practices.

1.3 Motivation

As emerged from previous studies and confirmed by the analysis conducted within the activity 1.1 of ACC-Dar Project, people living in coastal Dar es Salaam are already experiencing a number of environmental changes (decreasing in water availability, loss of land on the seashore, etc.).

They are responding to those changes through autonomous adaptation strategies which need further exploration in order to: a) enhanced the knowledge on CC adaptation related issues; b) provide background information useful to developing institutional initiatives on creating conditions favorable to those autonomous practices.

In order to gain access to a wider and differentiated knowledge , ACC Dar Project proposes to integrate quantitative and qualitative methodologies making them complementary: together with the analysis of data collected by interviewing a sample of around 6000 households in coastal Dar (activity 1.1), participatory theatre (PT) was thus used to further explore those issues identified as the key-factors for peri-urban adaptation strategies (*access to water* and *access to land*). As resulted from the feasibility study conducted in September 2011, Forum Theatre technique could be a suitable method to investigate complex dimensions of CC adaptation using daily life experiences as the main source of information. In this perspective, data analysis provides the background information to better define and “address” the issues to be explored through Forum Theatre while the material emerging from Forum Theatre sessions will in turn inform further analysis integrating the background information.

2. Approach and Methods

As part of the activity two cycles have been organized: the first one took place in Kunduchi ward (17th March -1st April 2012) while the second one (27th August-7th September 2012) was held in Kigamboni ward. The workshop in Mtongani (Kunduchi ward) involved 17 participants coming from that area as well as four students from Ardhi University; the decision to conduct the first cycle in this area came from some evidences emerged in the questionnaires about the perception of environmental changes from people living there, such as for instance *salinization of the water*. Ardhi University staff took care

of the contacts with the local leaders (mtaa leaders) informing them about this activity and asking support for selecting people who could attend the workshop.

For the second cycle, Kigamboni has been selected because of the relevance of land issue for people living in this area where important developments are planned. This second cycle have been attended by 28 people, among them also some people attached to the Kigamboni Community Centre which have been previously contacted by the team group for collaborating in this activity.

Two students from Ardhi University (among the ones who already attended the first cycle) and one person from Club Wazo, participated as facilitators and for the second cycle Club Wazo artists worked for the preparation of the FT final shows.

Both of the cycles (Kunduchi and Kigamboni) were structured in two different weeks, as follows:

The first week a TO workshop took place with the following objectives:

- a. To show different stories telling the **obstacles/problems** faced by the people on *access to water and access to land*.
- b. To explore **some first options** to overcome those obstacles.
- c. To introduce **Participatory Theatre** to the participants with a focus on Forum Theatre methodology.

The second week, focused on performance preparation and TF events, had the following objectives:

- a. **To further improve the plot of the scene** which will be performed in the final events;
- b. To work on the **esthetization** of the final scene and involve the participants in actor-training exercises;
- c. **To train two facilitators** who will conduct FT sessions during the final events;
- d. To collect information/options on CC adaptation through FT sessions **performing public events** of FT in different areas of the two targeted wards.

2.1 The different phases of the PT process

Theatre of the Oppressed and Forum Theatre: a brief explanation

Theatre of the oppressed consists of a set of tools designed to allow 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 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. (From the Report "Feasibility study for a Participatory Theatre process about Climate Change" by O. Malcor, 2011)

2.1.1 STEP ONE: De-mechanization and Ideation of the First Scenes on: Which oppression do you experience in your daily life?

A TO workshop took place during the first week of each cycle. During this activity different methods (games, exercises etc.) have been used by the trainer to create the group and to address in a very immediate manner some critical aspects such as power relations, leadership etc. Those activities was also mixed with Tanzanian games proposed by the participants.

The trainer invited then the participants, divided in groups, to create "human sculptures" showing problems they experienced in the daily life using the technique of Image Theatre.

Moving from this visual activity, the following step was to make the groups create a scene starting from the leading question: **Which oppression do you (or people you know) experience in your life?** Starting from the first scenes, the trainer asked the participants to work on the temporal dimension of the story creating scenes that show what happened “before” and what will happen “after”.

Each group had 5/7 minutes to discuss and define each scene and they were then asked to perform it on the stage in front of the other participants.

2.1.2 STEP TWO: Questioning: further exploration about critical aspects and construction of the final plot.

The scenes emerged in the first days allowed for a step by step selection of the key-issue that could become the focal theme of the scene to be performed in the final FT events. Through collective sessions for better exploring what emerged during the previous days, participants of the first cycle were guided by the facilitator to focus on “**access to water**” as the focal issue around which the final scene should be built while “**access to land**” was the key issue for the second PT cycle.

A Brief **discussion session** took place with the participants asking them to share stories/experiences to understand the nature of conflicts related to land/water. After discussing some critical aspects (such as options and strategies concerning these issues), the trainer invited the participants to create a scene with the following features:

1. There must be one main character acting as “**the oppressed**” while other people play the role of “**oppressors**” (or obstacles).
2. The oppressed has to meet **different challenges** making the situation become worst and a “bad end” is expected;
3. It is crucial to make the story much real as possible so that the “oppressed” could inspire empathy in the auditors make them involved in the story.
4. In order to allow a fruitful session of forum theatre it is important that the challenging and the “crisis” moments of the character **are clearly shown**.

Testing the FT technique

The last day of the first week participants had the opportunity to test the FT technique using one of the scenes they created. In order to make the FT session works the trainer highlighted the following points:

- The importance of performing situations and characters which could be perceived as real by the auditors to allow for a process of self-identification with the oppressed characters;
- During the forum theatre session, when an auditor intervenes in the scene to propose an option substituting another character, the actors should try to act closely as possible to their characters. This allow for testing if the option proposed by the auditor could really change the situation or not;
- It is not possible for the auditors to intervene in the scene acting the role of the oppressor because this would mean to “eliminate” a problem that in the reality exists. The spectators can only propose themselves to play the role of the oppressed or to introduce other characters whose action can support the oppressed to overcome his/her problems.

This “preliminary” FT session took place at the end of the first week of the two cycles and in Kigamboni the participants agree to let people from outside to take part as auditors. Music was used to attract guests to come and the performance have been filmed by Ardhi University staff after the approval from the auditors.

2.1.3 STEP THREE: ESTETIZATION of THE SCENE and TRAINING of the FACILITATORS

The TO workshop taking place during the first week of each cycle ends with the definition of the final scene created by the participants. In Kunduchi among the 17 people attended the TO workshop , seven participants have been selected to take part in the second week . Among them, two have been trained as facilitators (the students from Ardhi University) and the other as actors playing in the final events. It has been highlighted by the team staff that, due to the familiarity they acquired with FT technique during the TO workshop, the participants which have not been selected, could provide a valuable support as auditors during the final events to animate the discussion within the FT sessions.

In the second cycle, held in Kigamboni ward, a group of local artist –Club Wazo- has been involved for the second phase: performance preparation and FT public events. . Some of the participants from Kigamboni ward who attended the first week, were present as auditors during the public events, participating in an active way within the FT session.

During this second phase the actors worked on the **estetization of the scene** and were involved in actor training exercises while **the facilitators have been trained/instructed for conducting the FT session.**

For the first cycle, held in Kunduchi ward, it was agreed with Ardhi Staff, that for the final events two students from Ardhi Univ. who attended the TO workshop, should be trained as facilitators for the public Forum Theatre sessions. The reasons for this decision are twofold: a) the students already have a background knowledge of the issue addressed through the scene due to their academic education; b) they would have the opportunity to learn a methodology they could further use in their study/research/work activity.

The decision to train the two students from ARDHI as facilitators of the shows turned out to be a good choice. They have shown interest in the TO methodology and for the second cycle in Kigamboni it was decided to continue training them.. Together with them, also one member of Club Wazo was asked to attend all the TO workshop activities, in order to have a better understanding of TO and FT technique: this provided the opportunity to share knowledge and competences on PT with local artists who could then use it in their performances.

2.1.4 ORGANIZATION and PERFORMANCE of the FINAL EVENTS

In the first TO cycle held in Kunduchi, seven final events have been performed in Mtongani, Tegeta, Ununio and Kondo subwards. The trainer facilitated the first one and supervised the two students from Ardhi University during the following four events, while the last two events were conducted completely autonomously by Ardhi staff. A total of around 400 people attended the final events of the first TO cycle.

For the second cycle, five public shows have been performed by Club Wazo artists in the three Kigamboni sub-wards with the involvement of around 500 people as spectators. All the FT session have been facilitated by the two Ardhi students.

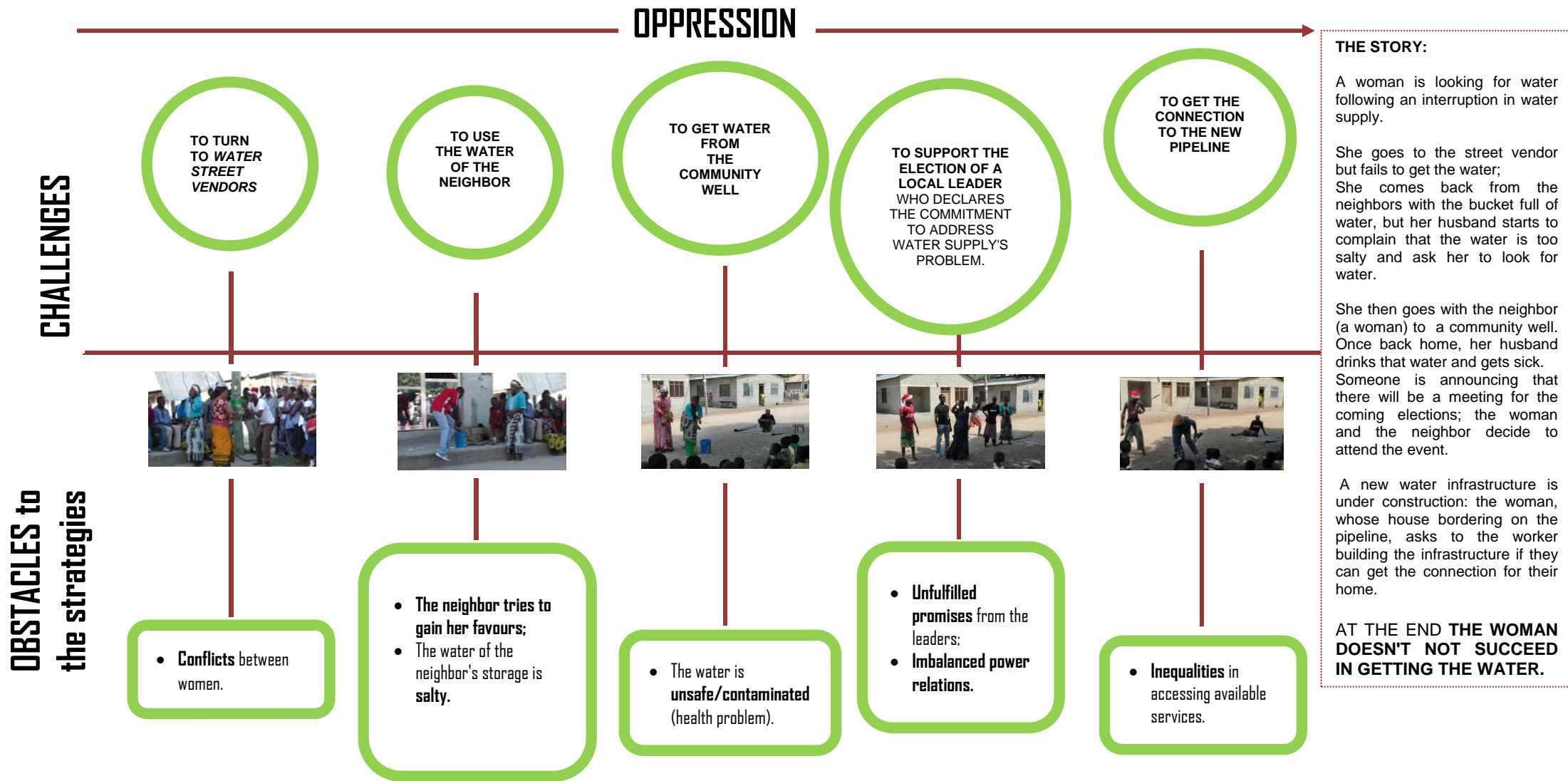
In order to make people gathering around the scene, in the first cycle the actors started to perform the scene silently, as suggested them by the trainer. When people started to move nearer to the scene, the facilitator briefly introduced the show and the scene started. For the second cycle, Club Wazo performed music and dance sessions before each event: it turned out to be a successful way to make people join the events.

After the scene has been played by the actors, the facilitator starts to animate the FT session asking to the audience **“Is there a problem in this story?”**; when someone from the audience identify a critical moment which needs a change, it is given her/him the chance to do so, going to the stage and “acting” the change he/she has in mind. If the proposed option/solution is accepted by the actors as plausible for the story and the characters profile, they will modify the scene accordingly, if not they will resist to change.

Organizational notes on the FT final events:

- During the first performance in Tegeta (market place), Kunduchi ward, at the beginning of the show the facilitator did not give any presentation of the activity and on who they are; this has probably generated a skeptical atmosphere among the spectators (as confirmed by one of the participants who talked to the students after the show arguing that people might thought they were from the government so perhaps they did not feel comfortable to intervene during the forum). Based on this fact, the other shows always started with the facilitator giving a brief presentation of the staff and the activity.
- For the final events in Kunduchi ward, in some cases it was necessary for the actors to go around and promoting the shows within the people before starting the performance (using megaphone). This caused delays in the performances and additional work for the actors and the trainer since they found themselves performing “street theatre” instead of more structured shows. The time chosen for the public shows (early afternoon) was not really appropriate for allowing people to participate as spectators. From this first cycle in Kunduchi we understood that there was the need to strengthen the promotional part of the shows, which was a missing part, in order to reach a wider public and to avoid the organizational problems above mentioned. The events should be advertised at least three days before the performance takes place (e.g distribution of poster all over the event’s place) to make people aware on what will follow on the coming days.
- Moreover in Kunduchi workshop, together with the preparation of the shows, the training of the actors and of the two facilitators, in some cases the trainer had also to manage the some administrative duties (together with Ardhi staff). This made his agenda and work particularly hard. On the other hand Ardhi staff had to carry on not only administrative duties but also organizational and promotional activities. These evidences highlight the need of a better definition of the tasks related to administrative and organizational aspects which need to be managed and carried on by different people.
- Based on the above considerations, for the second cycle in Kigamboni it was agreed with Club Wazo that they should also take care about the promotional part of the events. Before the beginning of the events some of them went around by a car to advertise the communities about the upcoming show using the megaphone. Club Wazo artists used to perform music and dance sessions before each event: it has been a successful idea to attract people as spectators. For this second workshop, even without preparing any informational materials about the shows (such as posters), the experience of Club Wazo, also as street performers, allow to have a wide participation especially for the events performed in open spaces. Some people attached to the Kigamboni Community Center joined the events as spectators so the collaboration with this organization turned out to be a valuable link for the workshop activities also from this point of view.
- To overcome overlapping of duties occurred in the organization of the first cycle and in order to make the activities go smoothly, for the second cycle in Kigamboni some preliminary activities have been carried on by Ardhi staff and a student from Sapienza University of Rome (contact with Kigamboni Community Center and Club Wazo, etc). The administrative duties related to the workshop activities have been conducted by Ardhi staff.

2.1.5 FINAL SCENE 1: ACCESS to WATER in Kunduchi ward



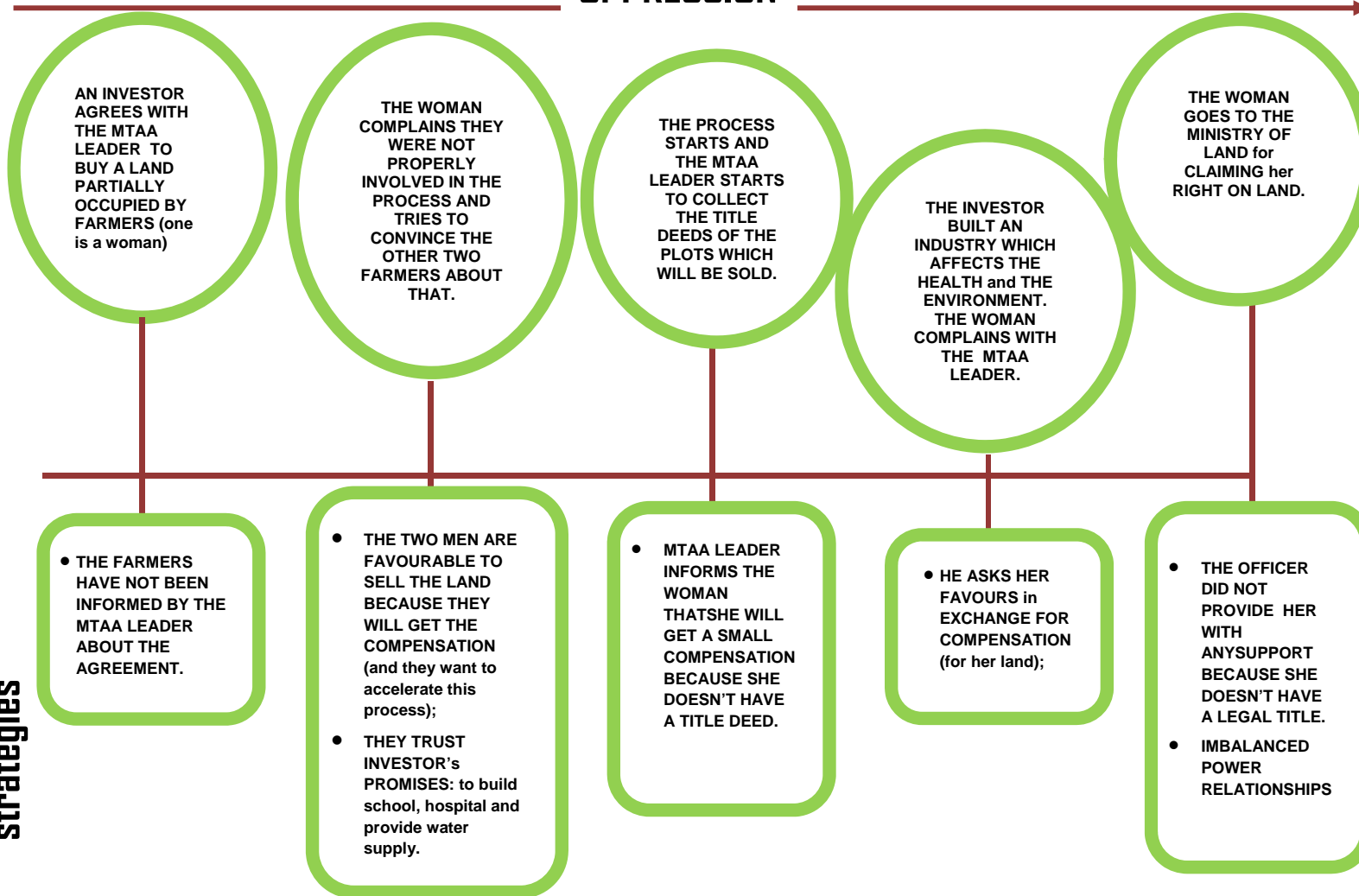
LEADING QUESTION	STORY/PLOT of the SCENE	ENVIRONMENTAL CHANGE/s EMERGED	STRATEGIES/OPTIONS EMERGED (as shown in the scene)	OBSTACLES TO THE OPTIONS/STRATEGIES (as shown in the scene)
<p>The main character ("the oppressed") is a woman looking for water as she has to face the lack of water supply at home.</p>	<p>A woman looking for water as she has to face the lack of water supply at home.</p> <p>She goes to the street vendor but fails to have the water; She came back from the neighbors with the bucket full of water; when she gave the water to the husband he starts to complain since the water is too salty. She has thus to go to find other water.</p> <p>She goes with the neighbor (a woman) to the take the water from a community well and then comes back to home. The husband drinks that water and gets sick.</p> <p>There is a person announcing that there will be a meeting for the coming elections; the woman and the neighbor decide to attend the event.</p> <p>A new water infrastructure is under construction: the woman, whose house bordering on the pipeline, asks to the worker building the infrastructure if they can get the connection for their home.</p>	<p>WATER SCARCITY WATER SUPPLY SALTY WATER</p>	<ul style="list-style-type: none"> • To turn to water street vendors; • Use the water of the neighbor; • Water from natural source: community well; • Elections of the local leader who declares the commitment to address water supply's problem. (The candidates is a woman). • Request to get the connection to the new pipeline. 	<ul style="list-style-type: none"> • To turn to water street vendors: conflicts between women. The woman start to fight with another woman who seems to have more confidence with the street vendors and thus succeeds in getting the water. The other woman (main character) is chased away without water. • Use the storage water of the neighbor: attempt to corrupt the woman by the neighbor. The water of the neighbor's storage is salty. • Water from natural source (community well): the water is unsafe /contaminated and the husband gets sick. • Elections of the local leader who declares the commitment to address water supply's problem: <ul style="list-style-type: none"> a) she is going (even if it is not clearly evident) to distribute money to the community people in exchange for votes. b) unfulfilled promises from leaders and representatives of the people. People are doubtful about the promises declared by the candidate. • Request to get the connection to the new pipeline: <ul style="list-style-type: none"> a) The worker asks money to the woman in exchange to connect her house to the pipeline. The voiceless people are more affected by this situation. b) Inequalities in accessing available public services. People with financial, political and administrative powers are more given priorities while ordinary and poor people do not get their rights. The woman asks her husband the money for the workers. At the end the worker takes the amount but doesn't not respect the agreement because he estimates the amount is too low. <p>At the end the woman doesn't not succeed in getting the water connection.</p>

2.1.6 : FINAL SCENE 2: ACCESS to LAND in KIGAMBONI ward

OPPRESSION

CHALLENGES

OBSTACLES to the strategies



The Story:

An investor is interested in buying a plot and he contacts the mtaa leader asking to show him the area. The plot borders on a farm where three people (among them there is a woman) are cultivating and it seems that they were not aware about this process. The mtaa leader try to reassure them saying that the investor will build industries, hospital, school, water supply etc. The woman complains to the mtaa leader about the fact that he didn't inform them about that process. The mtaa leader is now collecting the title deeds of the plots that will be sold to the investor so that the day after the title deeds will be given to the investor and the owners will get the money from him. Since the woman doesn't have the title deed (the land was left by his husband who passed away), the mtaa leader says she can only get 2.000.000 TZS as compensation. The industry built by the investor has negative impacts on the people health and environment: the woman goes to the mtaa leader complaining on the unfulfilled promises and asking him to give her the balance of the compensation. He asks her favors in exchange for benefits. She went to the Ministry of Land, complaining that she lost her land but the land officer doesn't not provide her with any help.

THE WOMAN DOESN'T NOT SUCCEED IN GETTING HER LAND RIGHTS RECOGNIZED.

2.1.7 The detailed Plot

- An investor is interested in buying a plot and he contacts the mtaa leader asking to show him the area. They visit together the plot: the mtaa leader shows them the extension and the surveyor starts to measure the area and put some demarcations to delimitate the plot. The plot borders on a farm where three people (among them there is a woman) are cultivating and it seems that they were not aware about this process. The investor tells the mtaa leader that he will build a hospital, a school and he will guarantee water supply to the community employing many people from the area. The two men cultivating the farm seem happy in hearing those words from the investor while the woman is skeptical. The investor asks to finalize all the procedure within one day because he has to leave to USA for job affairs.
- The three people talk with the mtaa leader after the investor left. The mtaa leader tries to reassure them saying that they are now approaching a development process in the area. For this reason, investors are coming to build industries, hospitals, school, water supply etc. The woman complains to the mtaa leader about the fact that he didn't inform them about that process and the mtaa leader replied that they will be repaid. The other two men agree with the decision of the mtaa leader because they are interested in getting the money of the compensation. When the mtaa leader left, the three of them discuss about this decision and the woman says that she wants to be involved in that process while the men highlight how if they would be involved in the process, it will take too much time to get the compensations. In their opinion the mtaa leader just has to run the process and give them the money. The woman says that she will not agree with that approach and she goes away. The two guys are talking about the fact that the mtaa leader is going to bring some valuable things within their community; they have been cultivating the land for long time but they haven't got anything in terms of money even because the land is not very productive. They decide to go to the mtaa leader, talk to him, sure that at the end even the woman will agree in selling her land.
- The mtaa leader goes to the woman and tells her that she doesn't have to be worried because they will get a lot of money from the investor. He says that the money will arrive the day after. He is now collecting the title deeds of the plots that will be sold to the investor so that the day after the title deeds will be given to the investor and the owners will get the money from him. She says that she doesn't have the title deed and that land was left by his husband (who passed away). When the mtaa leader asks her how much they paid for that land she replied that her husband bought it at 500 TZS. At the end he says that due to the fact that she doesn't have any legal document, he will give her 2.000.000 TZS in order to help her. She replied that this amount is not enough for her and she left. The mtaa leader goes to the other man living in that area asking for the title deed of his plot saying that the day after the investor will arrive with the money and if he will bring the title deed, he will receive 5.000.000. Another man, owning a plot in that area, tells the mtaa leader that he could not attend the meeting the day after but he will send his lawyer.
- The three people (the same of the initial scene) are cultivating their plot and close to their farm a new industry has been built by the investor. They are complaining about the noise and dust coming from the industry and the woman tells them that she has already informed them before about the impacts of the new development project, but they only thought about the money. They tell her that is not the right day to complain with each other. She adds that the mtaa leader was a liar because he promised them school, water supply and hospital while nothing has been brought so far. One guy says that it is time to sit together as a village and see how to address the problem. She said that she will go directly to the mtaa leader and the two guys complain because she is going to stop/ruin the process of compensation while they have already made their plans (one of them says that he needs that money to buy a bajaji).
- She arrives to the mtaa leader's office complaining that because of the new industry, they are always sick. He accuses her for having promised a lot of things to them but nothing has been done. The mtaa leader says that they started with an industry and next thing will be the hospital and the other structures. She wants the mtaa leader to pay her the balance of the compensation's

amount since she has only got part of the money. At this point the mtaa leader invites her to have love affairs with him to get benefits (such as a new plot somewhere). She highlights that another person from the community has not yet got the compensation even if he has the title deed. The woman decides to go to the Ministry of Land while the mtaa leader tries to convince her not to go.

- She goes to the Ministry of Land and meet a land officer. She complains saying that she has got some problems with her land but the land officer seems to be busy in her stuff. The woman tells that she lost the land and claims for compensation. The officer replies that if she wants to claim for something, the process should start from the mtaa leader. The woman replies that she has already followed all the steps with no results. When the land officer hears that the woman doesn't have any document proving the ownership of the land, the land officer tell her that in this case, she could not provide her with any help. The woman keeps on asking for some support and the land officer asks the policeman to chase the woman away.

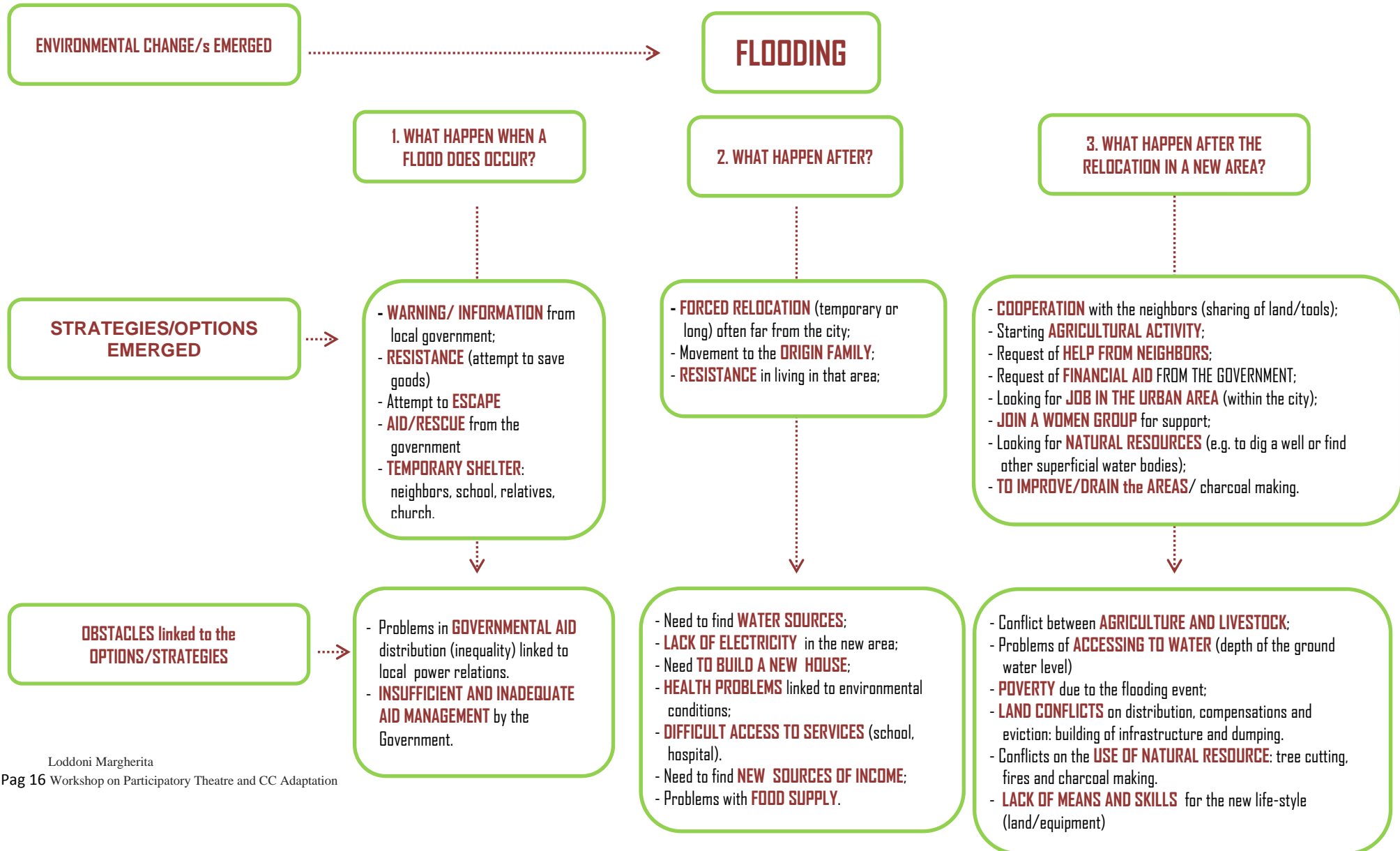
3. FINDINGS:

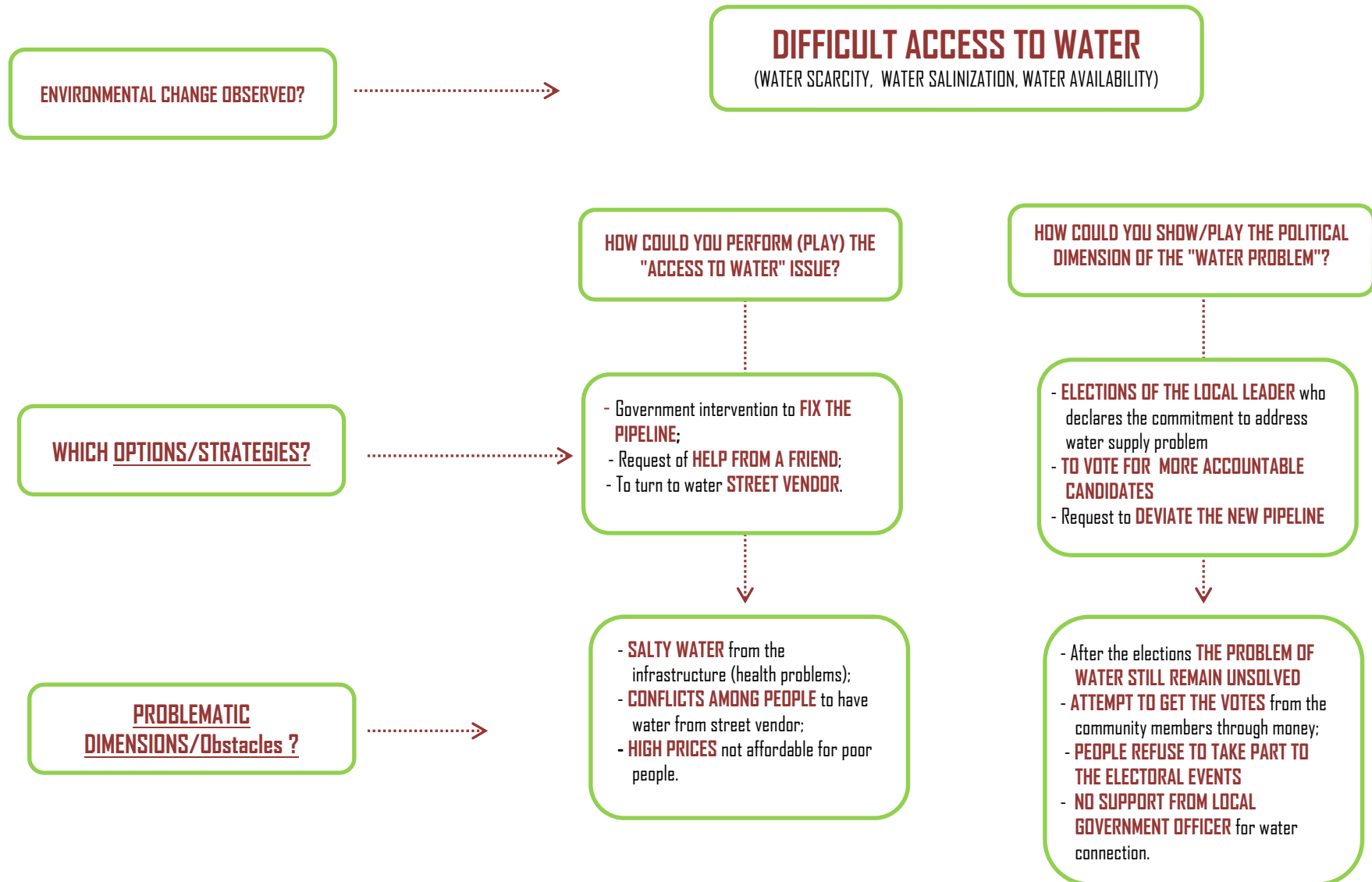
The major findings of the activity are presented **in two sections**. The first one includes the information and knowledge developed during **the TO** workshop carried on with the participants from Kunduchi and Kigamboni wards. Those information emerged from the work on the scenes and some discussion sessions which took place during the first week of the two workshops. The second level of findings reports the options emerged during **the Forum Theatre sessions** which took place at the end of the public shows in Kunduchi as well as in Kigamboni.

This subdivision aims to reflect and takes into account the different settings where this knowledge had been developed. As it will be clear from the following paragraphs, the TO workshop with the participants allowed for a deeper discussion on the topics while the options emerged during the public forum theatre are, in some cases, *less rich* and *complex*: This could be because in the public events the auditors are asked to intervene in a kind of *stereotyped story* and this often leads to get *stereotyped and less nuanced options* from the public. Moreover, acting within a *public space* (for non-professional actors) and intervening on critical issues -such as power, rights etc.- could make the reaction less spontaneous and more cautious because of the role they have in their community in the daily life (man, woman, local leaders...).

3.1 FINDINGS from THE TO WORKSHOPS with the participants (First week of activity)

3.1.1 ACCESS TO WATER (Kunduchi ward) : What emerged from the scene created within the TO workshop





3.1.2 ACCESS TO WATER (Kunduchi ward): THE MULTI-DIMENSIONS of the ACCESS TO WATER

After these scenes, the trainer facilitated a discussion with the participants moving from the question: "What changes do you think are possible concerning the problem of "access to water"? The following suggestions came up from the participants:

- 1) **POLITICAL DIMENSION:** political leaders at all levels have to face the mismanagement of the funds related to water supply and guarantee a more equitable access to water. Indeed, conflicts among inhabitants and local leaders frequently raised due to imbalanced power relationships. Participants reported also the problem of lack of economic resources to invest in water management.
- 2) **TECHNICAL DIMENSION:** to further improve the infrastructure planning and water services. Some of the infrastructures are old and need to be monitored (poor technology connections). This position has been mainly suggested by the Ardhi students.
- 3) **ENVIRONMENTAL DIMENSION:** to prevent exploitation of the natural resources at the primary source which provokes damages in terms of stock capacity of water bodies thus generating a decrease in water availability (for example the cutting of trees in Morogoro region). In addition, they indicated charcoal making and agriculture among the activities responsible for water scarcity.

3.1.3 THE ISSUE OF MOVEMENT/RELOCATION

After the scenes on flooding a discussion took place concerning the topic of "movement/relocation", as it frequently emerged during the work on the scenes. In order to further explore this issue the facilitator asked to the participants: "**Which are the other reasons that push people to move away from the place where they live?**". The following cases were presented by the participants:

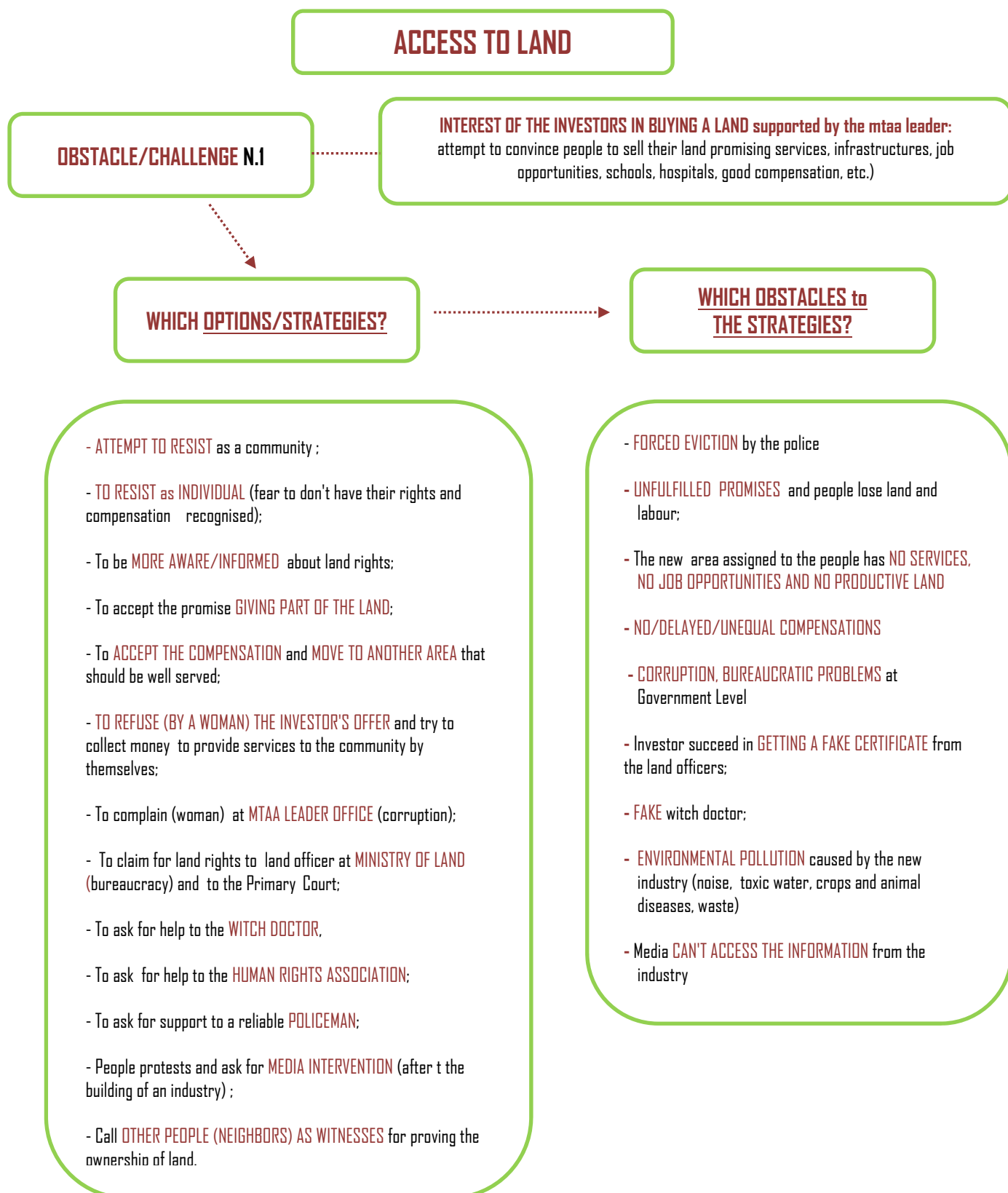
- a) Mtongani is not so far from the cement industry which has determined air pollution due to the emission of particulate in the surrounding areas. They told that for this reason many people who were living there decided to move away. -> **MOVEMENT FOR ENVIRONMENTAL REASONS.**
- b) In another place of the city some years ago an incident occurred provoking the accidental explosion of a bombs stock. Since then many people has been trying to move from that area. -> **MOVEMENT FOR SECURITY REASONS.**
- c) Some people decide to move to rural areas to start agricultural activity since it can offer more opportunities. -> **MOVEMENT FOR LIVELIHOOD REASONS.**

3.1.4 EMERGING OF LAND ISSUES

During the discussions following the scenes, the issue of land has frequently emerged. Some clarifications concerning land issues has been provided by the participants:

1. In relation to the flooding events the participants reported that in emergency situation (like flooding), speculative practices can occur with the government distributing the plots also to people who has not been affected by the flooding (imbalanced power relations and mismanagement of funds).
2. The official land title deed is issued by the Ministry of Land and it could only be issued for surveyed areas not exceeding 3 acres size if for residential use (it is different the case where they have permission for special uses). Notwithstanding, at the ward and sub-ward level there is a system of supervision of purchase/sale agreements and certifications also of those plots located in un-surveyed areas.
3. Land market is managed by local agents to whom people may refer to purchase a plot. People who doesn't dispose of enough money have the alternative to go to areas far from the city where the government distribute land for free.

3.1.5 ACCESS TO LAND (Kigamboni ward): findings from the SCENES ideated in the TO workshop



ACCESS TO LAND

OBSTACLE/CHALLENGE N.2

ACQUISITION OF LAND by the GOVERNMENT
(development projects/inadequate compensation)

WHICH OPTIONS/STRATEGIES?

WHICH OBSTACLES to THE STRATEGIES?

- Opposition of the women (**RESISTANCE**);
- **OPPOSITION BY ONE OF THE LAND OFFICER** (she opposed to take the land from a poor woman)
- To ask support to the **ANTICORRUPTION OFFICE**
- To **STAY ON THE LAND** to avoid plot development.
- To complain at **MTAA LEADER OFFICE**;
- To make the **INVESTORS INTERACTING DIRECTLY WITH THE LAND OWNER**;
- To decide a **MINIMUM AMOUNT FOR EACH COMPENSATION** (standard);
- To **ESTABLISH RULES** to protect both land owner and investor.
- **RICH PEOPLE CAN ACCEPT TO MOVE** to another place getting a good compensation (lawyer acting as mediator);
- Ask support from the **MINISTRY OF LAND** about unequal land evaluation process
- **TO JOIN OTHER CITIZENS** and claim land rights together to the mtaa leader.

- **CORRUPTION** at the district level
- **BUREAUCRATIC PROBLEMS**: the ministry of land can't help if you don't have the documents from the district office
- **NO EFFECTIVE SUPPORT** from anti-corruption office
- **LACK OF KNOWLEDGE** on legal and administrative issues;
- Ministry of Land doesn't provide **WITH ANY SUPPORT**
- **DIFFICULTIES FACED BY WOMEN** (especially if widows) to get fair compensation because of **THE LACK OF TITLE DEEDS** (land inherited by the husband)

ACCESS TO LAND

OBSTACLE/CHALLENGE N.3

LAND CONFLICTS BETWEEN NEIGHBORS/RELATIVES

WHICH OPTIONS/STRATEGIES?

WHICH OBSTACLES to
THE STRATEGIES?

- ATTEMPT TO RESISTE/OPPOSITION from the family to sell the land after the husband passed away;
- TO MOVE BACK TO THE ORIGIN REGION (after losing the land) and ask land to the relatives;
- To ASK support to WOMEN ASSOCIATIONS OR NGOs
- MTAA LEADER FACILITATES the negotiations between pastoralist and farmers (in rural areas)
- Ask the NEIGHBORS TO ACT AS WITNESSES for proving the ownership of land.

- CONFLICTS BETWEEN FAMILY MEMBERS due to different opinions in selling the land;
- To accept the offer due to ADVERSE ENVIRONMENTAL CONDITIONS
- After moving to a new far area the LAND IS NOT PRODUCTIVE and WATER IS SCARCE.

3.1.6 ACCESS TO LAND (Kigamboni ward): THE MULTI-DIMENSIONS of the ACCESS TO LAND

As regards “access to land”, a number of concerns arose from the participants during discussions sessions carried out within the TO workshop:

- a. The difference between “security de jure” and “security de facto” emerged. They explain that all the land in Tanzania belongs to the President and the Ministry of Land is entitled to issue Certificate of Occupancy (formal title deed) lasting 33/66/99 years. On the contrary, “security the iure” could derive (as shown in the scenes) by recognition from local witnesses like neighbors, ten cell leader etc. During the scenes it appeared that the possession of “formal title deeds” is not an one-sided and exclusive guarantee for assuring that people will not be moved from their place. Seemingly the national government often makes unilateral decision on future projects and land use changes, compelling people to move to new locations regardless existing land titles.
- b. Participants explained that the Government can **indirectly force people to move** through new development plans which require people to improve/develop their plot according to new development standards: people who have no possibilities to afford this investment have to leave.
- c. **Conflicts on use:** some scenes have showed problems caused by the coexistence of different land use practices such the conflict between pastoralists and farmers taking place in rural areas. Another example proposed is the settlement of industrial activities and the subsequent environmental changes (such as air pollution, soil deterioration, contamination of water bodies) which can lead people to leave.
- d. **Conflicts on formal/informal property rights:** disputes on formal and informal land titles emerged in the scene linked to conflicts among family members, claims on borders, gender imbalances (difficulties faced by women in obtaining recognition of their land rights, especially for widows). Participants explained that in some communities women are not allowed to inherit land to avoid that, after the husband passes away, the ownership will be entitled to her clan.
- e. **Governmental and power dimension:** several times during the workshop and within the scenes it has emerged that the decisional process on land issue (such as the selling of the land to investors for new development projects) do not properly involve local communities which seems to be powerless in front of government decisions (from Ministry Level to local leaders). In this perspective it frequently emerged that the lack of communication, information and involvement of the people about their property rights can causes injustices like unequal and not well-informed compensations. “People who don’t have enough education/information perhaps have the property on their land. It is not a matter of title but a matter of education about our rights”, one participant said.
- f. As emerged in the scenes, people often don’t accept to sell the land, not only for their will to keep on living in an environment they know, but also because of the fear of not getting proper rights recognized during the transaction process. Concerning the **new Government’s development project for Kigamboni area**, participants reported that, in their opinion, it will make the majority of people move out while mainly foreigners will remain even because the number of houses which will be provided by the Government will not be enough to accommodate all the people living there, they said. Moreover, lots of people living in Kigamboni are tenants and they feel that the new life conditions will force them to leave the place. Indeed, the recognition of rights to the tenants was often raised by the participants as a critical point: usually in case of relocation subsequent to Government’s projects, they are not entitled to get compensation even if they will lose their income generating activities (or if they will have to afford an increased rental fee in case of redevelopment plan).

- g. Some critical questions arose from the workshop: which role could the local government have in the process of negotiations (in case of investors or new projects)? For example: which kind of services should the investors guarantee? How the people could be properly informed about their compensation's rights? In this regards, several options raised by the participants during the workshop (as showed in the previous paragraph), among which to let the **investors interacting directly with the land owners** (also facilitated by the local leaders) guaranteeing to the owners the right to negotiate and the **establishment of government rules** to protect both land owner and investor (participants mentioned the role of the Tanzania Investment Centre). Among them the participants suggested the definition of a minimum amount for each compensation (amount of TZS/square meter) as already done in some areas.

3.2 FINDINGS from the final events

During the Forum Theatre event, at the end of all the sub-scenes the facilitator asks: "**Is there a problem?**". The person, from the public, who proposes an option for that problem, is invited to perform that strategy on the stage and try to see if the story can change direction. Sometimes it happened that the auditors wanted to change the bad characters (e.g. the bad husband, the bad neighbor) but this is not possible since it would mean to delete the problem, as explained by the trainer.

3.2.1 ACCESS to WATER in KUNDUCHI: the OPTIONS EMERGED

During the final events performed in Kunduchi ward, the following options have been proposed by the spectators:

SUB SCENE 1: To turn to water street vendors

a) The woman tries to explain to the other woman the problems she is facing due to the water supply. She tries to move the other woman to empathy (complicity between woman). At the end the other woman accepts her to take the water from the street vendor.

SUB SCENE 2: Use the water of the neighbor

No options have been proposed for the neighbor's scene. During the first public event in Mtongani, when the trainer asks: "Is there any problem here?" at the end of the scene at the neighbor's home, the auditors reply: "No, there isn't". When the trainer asks: "Why woman is the only responsible to search for water?", someone mentioned the question of: social credibility saying that if, in a village, a man helps her wife to bring the water at home, all the other men from the village will start to avoid him. When the woman in the scene comes back to home with the bucket full of water, auditors stop the scene proposing some options:

a) Another neighbor who saw the woman coming back to home, enter in the house and help the woman to put the bucket on the floor asking support to the husband.
b) the wife try to convince the husband to go with her to look for water.

SUB SCENE 3: Water from community well

Auditors proposed the following options:

- a) Boiling the water;
- b) Put the disinfectant in the water;
- c) Buy the water in the shop;
- d) To filter the water using a tissue (mainly in the villages).

SUB SCENE 4: Elections of the local leader who declares the commitment to address water supply's problem. The candidate is a woman

When the trainer asks "How can you control the mandate of the politicians?" the auditors say:

- a) Only if you have education you can control them;
- b) It is risky to oppose to them;
- c) During the scene of the candidate speech, someone from the audience starts to inveigh against her and the trainer asks if it commonly happens during the election meeting. Someone says that it is common that in this kind of event people of the oppose political faction, try to incite the audience against the candidates.
- d) One auditor proposes the option of a character who goes to the family saying "We can take the money they promised us but we will not vote for them if we don't like them. They will not control us".
- e) A woman goes to the family to convince them to do not vote for that candidate since they are not going to respect the promises.

SUB SCENE 5: Request to get the connection to the new pipeline:

- a) The worker suggests the woman to go to the local office and fill the form for the official request of water connection. The facilitator asks: "Which kind of problems can raise from this option?". the auditors indicate: 1) This procedure requires a long time (about three months to get the connection); 2) It is more expensive than paying directly the workers to get an "informal" connection; 3) It could happen that an officer using his power position, will ask for some money for facilitating the iter.
- b) A woman sees the workers who is taking money from the other woman and reports the fact to the police;
- c) A man who was passing there, assist to the corruption scene, takes a picture of it and goes to the police.

3.2.2 ACCESS to LAND in KIGAMBONI: the OPTIONS EMERGED in the FORUM THEATRE PUBLIC EVENTS

1. TO MAKE ALL THE FARMERS OF THE AREA **COOPERATE AND HAVE A COMMON VOICE** ABOUT THE DEVELOPMENT PROJECT.

2. Decisional process should involve the **local government** (not only the mtaa leader). The mtaa leader should **FACILITATE THE DIALOGUE** between community members and investor and not acts in their behalf (he/her together with the committee should organize the meetings). If the community members involved, decide they don't want the investor, the process has to stop.

3. CLAIM to the mtaa leader for **COMMUNITY INVOLVEMENT** IN THIS KIND OF DECISION.

4. CLAIM for **informed consent** about decision affecting their land: to make **A PRELIMINARY EVALUATION** of the value (land+building) for guaranteeing an equal compensation and avoiding what happened in other areas (they cited Mkurasini).

5. ASK to the land officer (from the Ministry of Land) to write a document addressed to the **MTAA LEADER INVITING HIM/HER TO GO TO THE MINISTRY TOGETHER WITH THE COMMUNITY MEMBER** to solve the problem.

6. CLAIMING FOR **HAVING LAND RIGHTS RECOGNIZED** EVEN WITH NO TITLE DEED (*"My document could not be moved: it is the land itself"*, an auditor says).

7. To ask some local leaders (ten cell leader, village executive officer) to write a note addressed to the Ministry which could demonstrate the ownership of that land. They thus act as **WITNESSES**.

4 CONCLUSIONS AND RECOMMENDATIONS

4.1 TO and Knowledge on CC

The use of the TO during the two cycles allow us to **verify hypotheses drawn from previous studies** through other methodologies (questionnaires, data analysis, interviews, bibliographical research). The exploration of these hypotheses was possible mainly through the TO workshop conducted with the participants during the first week (in Kunduchi as well as in Kigamboni). Indeed, the creation of the scenes and discussion sessions with the group, allow us to validate previous hypotheses as follows in the scheme:

1. SOME HIPOTHESES HAVE BEEN CONFIRMED:

- Perception of environmental changes in Kunduchi (salinization, flooding, water scarcity)
- People acting *as infrastructure*
- Options for water supply in Kunduchi
- Water-land connections
- Rural-urban links
- Formal/informal land titling
- Security de iure/de facto

2. Some HIPOTHESES HAVE BEEN DISCONFIRMED:

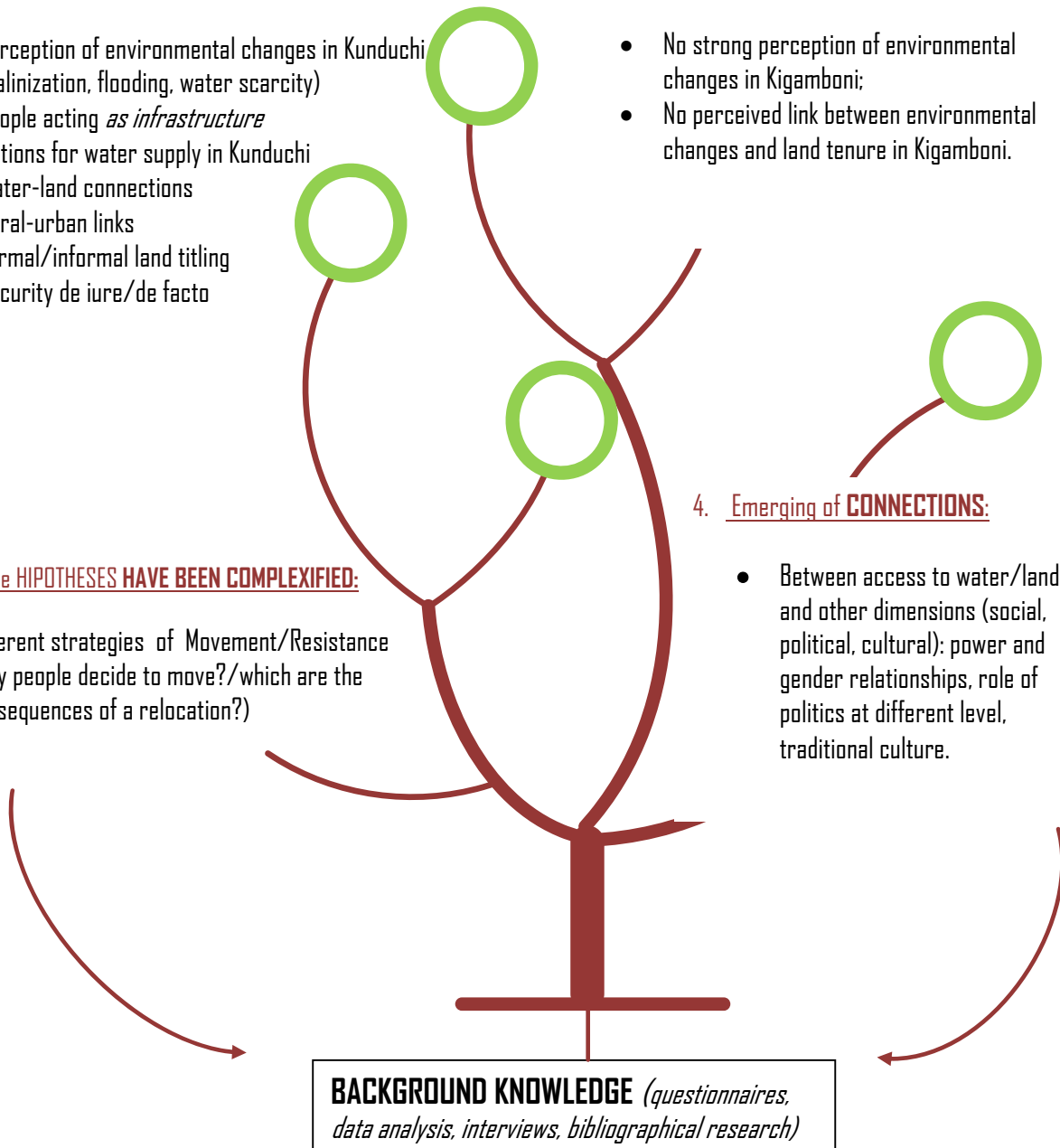
- No strong perception of environmental changes in Kigamboni;
- No perceived link between environmental changes and land tenure in Kigamboni.

3. Some HIPOTHESES HAVE BEEN COMPLEXIFIED:

- Different strategies of Movement/Resistance (why people decide to move?/which are the consequences of a relocation?)

4. Emerging of CONNECTIONS:

- Between access to water/land and other dimensions (social, political, cultural): power and gender relationships, role of politics at different level, traditional culture.



4.2 TO and AWARENESS ON Climate Change Issues

Among the main objectives of this activity appears the use of TO for raising awareness on CC issues among inhabitants of the target areas. The two cycles, collected almost 400 people in March (Kunduchi sub-wards) and 500 in September (Kinondoni sub-wards) during the public events. Even if only a future follow-up process could/will tell us if this activity directly entails an increasing awareness on CC issues, it could be said that TO turned out to be an interesting dispositive to make people discuss about critical topic in a collective way, playing in the uncertain area between fiction and reality. This potentiality of TO has been highlighted also during one of the public events performed in Kigamboni ward, when an auditor at the end of the show said that it would have been very helpful to perform that scene also in other communities to make people aware and discuss together about current development projects in their areas.

4.3 TO as a RESEARCH METHOD?

TO method was born as a tool for raising awareness about sensitive issue and for political struggle. In our opinion, the use of this method as a research tool, as for this activity, needs further reflections as follows:

a. The communication between participants in thinking and creating the TO scenes let them to share ideas and experiences on that dimension, allowing for an interactive knowledge which could partially close the TO to other methods such as focus groups. This interaction and the immediacy of TO methodology, make emerge topics in a kind of rizomatic and interconnected way. TO seems to immediately reveal interesting links/connections among different dimensions. Through the ideation of the scenes/stories, themes like flooding or access to water, could explode as a web of correlations between different aspects such as policy, environment, gender: a complex and interconnected shot perhaps not easily derivable using other research tools (such as questionnaires).

b. Differently from other quantitative tools (such as questionnaires), the creation of the scenes starting from a simple question (such as: "How can you show the access to land problem?") frames a large box where a lot of ideas could find a space. This allows the team to collect, within the first few days, a lot of stories where the access to land/water have been told from different perspectives. We could say that TO has the capacity to quickly open up some features functioning also as a kind of brainstorming tool.

c. From the other side, we still need to understand if TO technique could allow for a deeper explorations about dimensions which emerged as problematic. During the TO workshop, it seems that there were not many occasions for creating a space of discussion with the participants when different positions emerged. For instance, in the TO workshop held in Kigamboni it would be interesting to explore the different ways/perspectives in which the participants are looking at the new development urban processes (e.g. Kigamboni New City Project), and to reflect together about different imaginaries on the city's future. These spaces of exploration could be thought as focus group discussions or single interviews to the participants: options that could be eventually tested in the next project's activities with TO. We thus have to understand: if **it is possible and in which way to combine TO method with a parallel work of interviews/stories/focus groups** to be done before or/and during the workshop for an enrichment and deeper exploration of some relevant issues/positions emerged. For doing this, **a long term (long lasting) process is needed**. The most important aspect which seemed to emerge in our opinion, is that the use of TO methodology could really works only **within a bottom-up process** where participants discover and recognize the TO as a potential way to find solutions and alternative options for problems they want to address.

d. As written above, TO technique was born as a tool for political struggle/participation through the performance of a story where the oppressed character as well as the oppressor, must be clearly evident and identifiable by the spectators. This allows the audiences to recognize the oppression they (or people they know) are experiencing in the daily life through a process of self-identification. The need to have a clear/simple plot with different sub-scenes where viewers can intervene during the forum theatre session, require an extreme simplification of the story where also the characters appear as "stereotypes".

For instance, it seems that in the two TO workshops the character of the mtaa leader always emerged as having the same role, involved in imbalanced power relationships with the community members and other government levels. If having typified characters is helpful and necessary for the TO technique in order to make the conflict on the stage more evident, in using this method as a research tool it is important/interesting to have the opportunity of further problematizing the roles of the characters to understand if in their experience the participants also knew different stories (e.g. successful stories) about that specific character acting as oppressor. **The use of TO as a research method requires the construction of a context in which this research could emerge and which also allows to unveil those critical aspects/positions on which we have less knowledge.** In the workshop carried on in Kigamboni, during a brief discussion session with the participants about land, some participants told a successful story where the local government supports his community in a conflict on land claiming. For the aim of ACC-Dar Project, it could be extremely important to have also such kind of understanding, because it could help to explore scenarios and options in terms of space of cooperation between community and the local/municipal/ministry level. For the next activities, it is thus suggested to understand how to frame space of debate/explorations able **to problematized in a more critical way the characters and their role**, as emerged from the stories (e.g exploring with the participants if, from another perspective, the oppressor could be viewed as an oppressed.).

e. It emerged the crucial need to **frame the research setting** creating a context of interaction where the objectives of the activities and the terms of the discussion/research are clearly exposed. At the beginning of the TO activity the team should explain the objectives of the activity, the project within which the workshop is framed (ACC-Dar) and the roles of the people involved: **who we are and why we were there?** This would allow to get point of view of the participants and **to negotiate with them** the aims of the activity and how it should be carried on in the following days. This seems to be a crucial moment to allow participants to clarify the meaning of their involvement and to share any doubts and questions about the activity. This lack of communication at the beginning of the TO workshops has led to some mis-understandings in the following days that bring some participants to declare, some days after the beginning of the workshop, that it was not clear to them the objective of the activity and the respective roles.

f. During the two workshops the issues to be explored using the TO were clear from the beginning: the link between access to water and environmental change for the first workshop and the access to land/adaptation strategies for the second one. In the two workshops it has emerged how the role of the trainer/facilitator for the TO technique is particularly crucial: his/her position moves between the action of "letting the participants stories to emerge" starting from simple questions and the need to address specific questions. During the second workshop the issue of land was not immediately declared to be the central focus of the workshop since it was decided to let this issue emerge from the participants' interactions during the first day (games, round discussions, etc).

g. Land is a crucial topic for the people living in Kigamboni area (due to the current development process and land transactions linked to the "Kigamboni New City" Project) as it also emerged from the participants. Nevertheless, or maybe because of that, for building a more shared research setting, it would be preferable **to explain from the beginning which would be the research topic, and which are the wide and general questions** we would like to explore through the TO technique. In order to create an open context of interaction with the participants, it would be also useful **to share with them hypothesis drawn from previous research activity** linked to the issue we are going to explore during the workshop (such as questionnaires, bibliographical research, interviews etc.). For the same reason it would be important that we, as researchers having a partial background knowledge and interacting with a specific context (which could be vulnerable to certain theme), would **declare and share with the participants our perspectives and point of views about some critical issues** putting them in a problematic way. This could help in framing an environment where the terms of the discussion/research are clearly exposed and could be fruitfully investigated with the participants through the TO.

h. In the two workshops it has emerged **the importance of a preliminary co-working activity between the researchers and the TO trainer/expert** which will work together during the activity in Dar. The experience gained within the two cycles, suggested us that even if some meetings have been conducted (between research's team and TO trainer) before the workshop took place in Dar, this pre-work needs to be more structured and should aim to better define: a) **what we already know in terms of hypotheses and assumptions (and in which way)** about our research topic (access to water/land and adaptations strategies); b) and **which aspects we would like to explore** through the use of TO technique during the workshops and which would be the potential questions. It would be useful to clearly define the set of questions (general or specific) which would be the traces to follow during the workshop with the participants. This pre-work is extremely crucial considering that the TO trainer is not an expert on the specific issues which will be addressed (such as land/water); in working together with the researchers, he could get familiar with the topic and he could stimulate and guide the creation of the scenes and the forum theatre session asking critical questions in a more smoothly way. From the other side, this pre-work activity will allow the research's team to better understand the TO method and **to translate research questions making them "usable"** by the trainer during the workshop. It would be extremely useful to make this process of "translation" involving also members from the local communities.

i. It is also suggested **to create, the days after the final events are performed, some occasions** to: a. Discuss with the participants the results of the all activity; b. Further reflect about the options/reactions coming from auditors during the final events; c. Share opinions and feedbacks from the participants about the findings of the workshop (including the final events); d. Share ideas on how to follow up the activity and in which could be the roles of Ardhi and La Sapienza staff.

j. During the second workshop held in August/September 2013, the first week the participants attending the TO workshop were people living in different sub-wards of Kigamboni ward, among them there were also people attached to the Kigamboni Community Centre. Working with them through the ideations of the scenes and discussion sessions has been a valuable experience which allow us to learn about land access and related issues. Starting from the scenes ideated by the participants during the first week, it was possible to work with Club Wazo, a group of local artists, for creating, during the second week, the final scene to be performed in the final events. A critical point needs to be further discussed also for next TO activities: having worked during the first week on the access to land with a group of participants which are very vulnerable and exposed to this issue, could have generated expectations among them, in terms of: "what will happen after this week?". Some problems emerged at the end of the first week, when the trainer informed the participants that the following week a group of professional actors from Dar es Salaam (Club Wazo) would have created a show (starting from the stories and the scenes collected during the first week) and perform it during public events in Kigamboni sub-ward. At that moment some of the participants asked why it has been decided to involve a group of professional instead of let them go ahead with the preparation of the show. This "shift" from the participants of the first week who have been sharing their stories and daily life experiences, to the artists of Club Wazo, was a critical step which still solicit us with some reflections. The same happened during the workshop in Kunduchi, at the end of the first week, when Ardhi staff informed the participants that only some of the participants of the first phase would have been involved for the second phase (performance preparation and FT final events), selected on the basis of their commitment and suitability for performing the scene. Still, this highlights the importance to clarify at the beginning of the activity, how the workshop will be carried on: this lack of communication could indeed result in misperceptions in terms of expectations of workshop's participants.

k. Both for framing next project's which will include the use of TO, and for future dissemination activities, it is still under discussion how could have been a suitable way to make the people from Kigamboni work together with Club Wazo during the second phase of the activity? Some of the participants of the TO workshop (first phase), showed indeed a real interest in performing public events related to land conflicts in Kigamboni sub-wards because they recognized the potential of Forum Theatre technique for informing people and make them discuss together about critical issues. Their interest was also confirmed by the fact that some of them have been present as spectators during the final public events performed by Club Wazo, and they also intervened during the forum theatre sessions proposing their options.

For this reason, giving the vulnerability and the interest of Kigamboni people to land issue, one option could have been to allow the participants from Kigamboni to “have” a TO scene on land access they could continue to perform within their communities, even after the final events performed by Club Wazo. This highlight one again the importance to discuss at the end of the workshop - with Ardhi staff and workshop’s participants- hot to follow up the activity.

Next steps:

- It is under discussion the possibility to test, as part of ACC-Dar activities, the TO as a toll for **taking decision in a collective way** (within the communities as well as at government/administrative level).
- The results of the two TO workshop held in Kunduchi and Kigamboni will be **disseminated** in the next few months. A video on the TO methodology and its application in the ACC-Dar is currently under preparation. One option could be the organization of public screening of the video within the communities, involving students from Dar’s University for preparing the events. Collaboration with local leaders (mtaa leader) in planning dissemination public events would be crucial for reaching a wider participation.
- Public events showing the findings from the two PT cycles, in addition to raise awareness on access to land/water, would also turn out to be an **fruitful occasion for further exploring the proposals and inputs emerged** during the TO workshops as well as FT public shows, with people who will attend the events.