

# Forum theatre in a Community theatre Environment

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## Abstract

This master's thesis presents results of a research carried out in Coastal region in Tanzania specifically Bagamoyo district in October 2015. The study aimed to answer the question: What are the implications of introducing Forum theatre to the Community theatre participants in Bagamoyo? It has been carried out as a practice-based-research work where the materials are analyzed through a qualitative content analysis and a narrative inquiry. This study came up with four topics that have been analyzed and discussed in relation to different theories and context. *The power of the audience* stands as the first topic followed by *From spectator to spect-actor*, *The aesthetics of Forum theatre* and *The joker – as a difficultator and a midwife*. The study discusses changes that would be needed so as people could get used to Forum theatre, which is new to them as to how they are used to Community theatre.

## Foreword

I would like to express how grateful and thankful I am to Karin B. Bjerkestrand and Gunhild Brønne Bjørnstad for a great supervision that you gave me during the whole time of my thesis writing. I thank you Rikke Gürgens Gjørnum that you were ready to help when I needed a help from you.

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My friends, my classmates - students from HiOA masters 2014/2016, I say “One love” to you all. You are all the best.

Asanteni Sana

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## 1.0 Introduction

### 1.1 Own Background and Pre-understanding

I was, and still am, interested in using theatre as a platform to discuss different issues of people in society. I have witnessed change in people from different parts of Tanzania after discussions of their problems in theatre performances. This is because I have been working with theatre as a performer and/or a facilitator for twelve years. All these years I have been studying theatre and working with it in different parts of Tanzania. My first encounter with professional theatre and theatre practitioners was in 2004 when I started my Diploma in theatre at Bagamoyo College of Arts now known as TaSUBa<sup>1</sup> in Tanzania. This was the time when I came to understand that theatre was not only for entertainment, as we were using it in secondary and primary school. I discovered that theatre also could be for education and upgrading lives of the people.

Bagamoyo College of Arts is a very well known and respected arts college in Africa, especially in Southern Saharan countries and also in different countries outside Africa. This is due to the educations it offers and also the arts festival<sup>2</sup> that takes place there in September every year. The festival has been going on since 1981, which was the beginning of the college. Theatre, music and dance are very well known courses offered in this college but they also offer fine arts, media studies and stage technology all in a diploma level. Beside the festival that takes place every year, there are also different performances in the college that are open for everyone. The college has a stage/performance place, which is capable of carrying 2000-seated people, and also places where others can remain standing. Tickets to the festival are very cheap, which gives everyone a chance to enter, even very poor people. During festival especially nighttime, the stage is filled with all kinds of people, young people, old people and children with their parents. For an arts group to participate in the festival they have to submit their intended performance to be examined. If it passes the criteria, they are invited.

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<sup>1</sup> TaSUBa means Taasisi ya Sanaa na Utamaduni Bagamoyo (An Institute of Arts and Culture Bagamoyo)

<sup>2</sup> [https://www.google.no/search?q=TaSuBa+arts+festival&biw=1139&bih=576&source=lnms&sa=X&ved=0ahUKEwjhqvOEiOPLAhUFjSwKHTZcCXAQ\\_AUIBSgA&dpr=0.9](https://www.google.no/search?q=TaSuBa+arts+festival&biw=1139&bih=576&source=lnms&sa=X&ved=0ahUKEwjhqvOEiOPLAhUFjSwKHTZcCXAQ_AUIBSgA&dpr=0.9)

Beautiful beaches, beautiful people and different historical sites are well known phenomenon in Bagamoyo. Since 1981, when the college started, arts have made Bagamoyo a special place compared to other places of Tanzania. Residents of Bagamoyo are very familiar to arts, especially performing arts, as they get to see different performances in the college, which include practical examination for the students. This is also open for everyone, so because of the big number of people attending there, it does not only look like exams but a real performance.

When I first learned about Community theatre<sup>3</sup> and practiced it in the community in Bagamoyo I fell in love with it, how it works and the response that came from the people. The most interesting thing to me was how a performance could be transformed into a discussion platform. I kept working with Community theatre until 2005 when I got my first encounter with Theatre of the Oppressed (TO), specifically Forum<sup>4</sup> and Image theatre. I always wanted to keep on learning more of it. When I started my master studies at HiOA I learned more about it, and that's when the idea of writing about Forum theatre came to my mind. I wanted to explore it as a way of learning more, and also introduce it to Bagamoyo, to TaSUBa students and other people who are only used to Community theatre. The aim was to strengthen the discussion by introducing a new method where people can replace the protagonist and act their thoughts. I thought this could make them remember what they did on stage and apply it in real live.

## 1.2 Problem formulation/Research question

My research question is: ***What are the implications of introducing Forum theatre to Community theatre participants in Bagamoyo?*** Community theatre participants here refer to students at TaSUBa, community members and me as a supervisor of the project. To find out the answers for this question I will have to focus on different angles. My first focus is the Forum theatre creation process and participation with students in a workshop. Another focus will be audience participation in the community during performance. I will also focus on different roles that I am going to take/assume during the whole process of the project of which will help me in data

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<sup>3</sup> See Chapter 3.0, Section 3.3

<sup>4</sup> See Chapter 3.0, Section 3.4.2



collection. I decided to call my research project *Forum theatre in a Community theatre environment*.

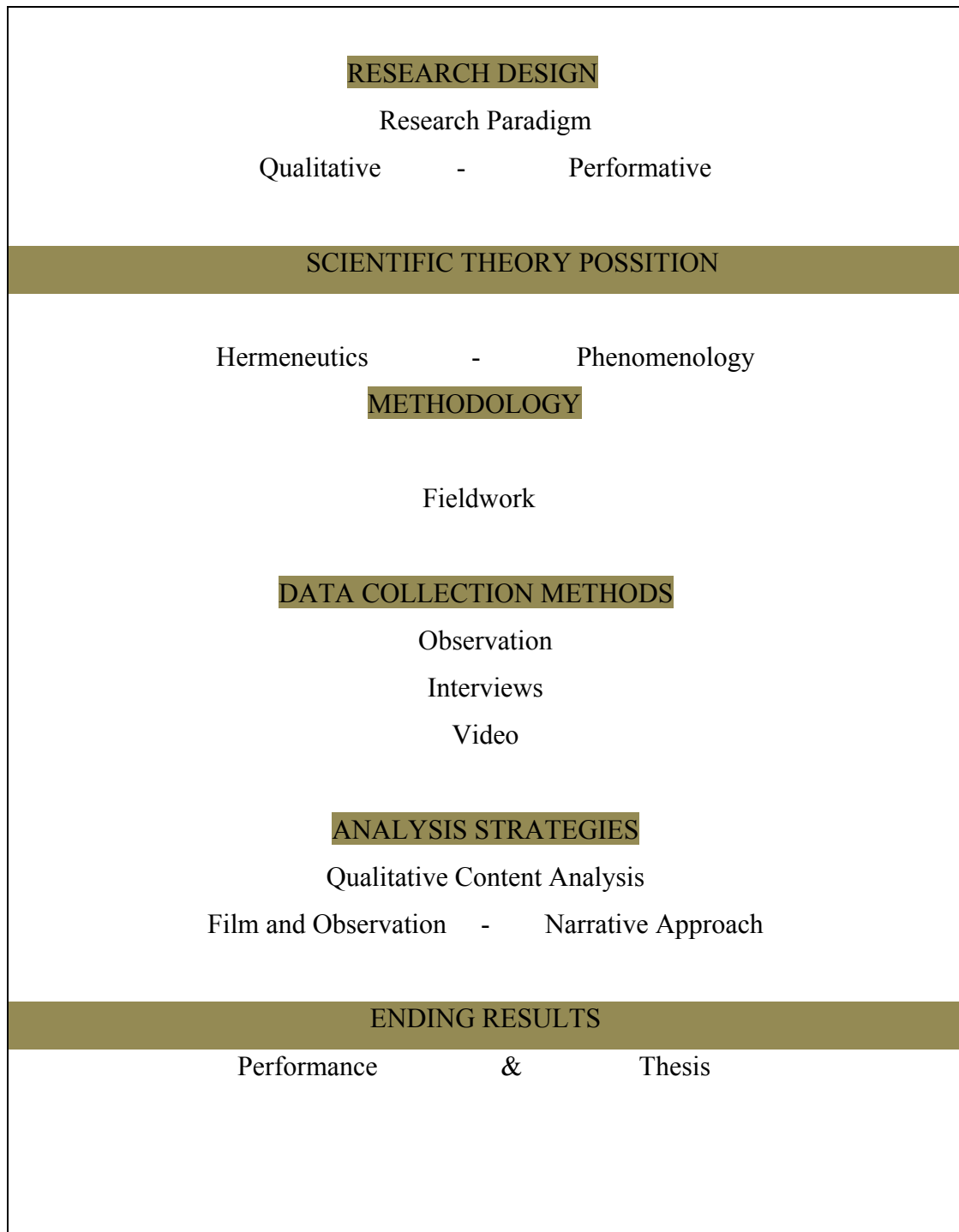
### 1.3 Other research on the field

Beside Boal's successful Forum theatre projects there are also similar projects in Africa, specifically Ethiopia and Eritrea and some of the West African countries. Examples of this is found on the article *Practicing for the revolution* (2009) written by Jane Plastow. Here African and foreign theatre practitioners have adopted Boal's methods to run their social projects in Africa. Personally I have been working with Community theatre in Tanzania for more than ten year. I know how people are using theatre for social issues and mostly it ends up with verbal discussions. People are not getting chances to replace the protagonist and act on his/her behalf. Most of the readings about theatre in Tanzania were not about Forum theatre a hundred percent. For example Mlama P. (1991), Lihamba, A. (1985) and Shule, V. (2014), it was mostly Community theatre where the facilitator could ask the audience if they wanted to take role on stage. The audience takes any role they want; it does not have to be the protagonist.

Some of the readings show elements of Forum theatre, but they are mostly dominated by Community theatre techniques. There were no rules for example concerning the avoidance of oppression while solving problems. People could almost do anything they wanted. In the article, *Girls' Development in Tanzania: Empowering Girls Through Creative Exploration* (2014) there is an example of how girls were assisted to write down in their journals about things they liked about school, things that they feared at school, and some of the challenges they faced in attending school. And through this they made performances, which ended up with discussion. They referred to this as TO, even though it is mostly done in a way that can be referred to as Community theatre. I wanted to introduce Forum theatre to people who are used to Community theatre to discuss their issues. This is because most of the issues that have been discussed through Community theatre still exist. So I think it is a time to introduce a method where people would get to discuss and rehearse their future by doing through acting on stage.

## 2.0 Research Process and Design

In this chapter I will present an overview of my research design and place it in a research paradigm. I will describe the scientific theories position that I am positioned within, methodologies, data collection technique and the methods of analysis that I found suitable to use in my research.



## 2.1 Research Paradigm

I will present my project in a performative and qualitative research paradigm. I gave my project the name *Forum theatre in a Community theatre environment*, which gives a glimpse of what the project was all about. I will try to give clear and detailed clarifications in the chapters that follow on how I worked with my research project and why I place it in these paradigms.

### 2.1.1 Qualitative Research

Qualitative research, which is what I did, prefers inductive approaches and necessarily encompasses a wide range of research strategies and methods, embracing the perspectives, both of researchers and participants. In his book *Dictionary of qualitative Inquire* (2009) Thomas Schwandt claims that: “It has a primary aim of understanding the meaning of human actions, it quickly becomes clear that the process and methodologies through which the research occurs is of paramount importance” (p. 213). In some academic traditions such as Cultural studies, findings can be presented as qualitative texts, after the studying of artefacts, behaviors and responses.

“It is an umbrella for an array of attitudes towards and strategies for conducting inquiry that are aimed on discovering how human beings understand, experience, interpret, and produce the social world” (Sandelowski, 2004, p. 893). Alan Bryman writes in his book *Social Research Methods* (2008) that: “It is a research strategy that usually emphasizes words, rather than quantification, in the collection and analysis of data” (p. 366). It is not an easy task to find or create a single definition for qualitative research, but at least the two definitions above give a light of what qualitative research is about. It is a quality, rather than quantity-oriented research.

The research I carried out in Bagamoyo was eager to examine on *what are the implications of introducing Forum theatre to Community theatre participants in Bagamoyo*. The structure of this study was a workshop about Forum theatre and Community theatre, which involved students in TaSUBa and a performance in the community.

Glady (2007) writes about the relationship between research and practice: “Ideally, research should be a process symbiotically linked to our practice, thinking, and reflections on both” (p. 61). This reflects my own working process, which I gathered my data through the workshop and performance, by examining the practice, thinking, experience, response and reflecting on it. I focused on the Forum theatre creation process and participation with students in a workshop. Another focus is on audience participation in the community during performance. I will also focus on different roles that I took during the whole process of the project. In any research, data collection techniques have to be clearly and carefully selected based on the type of research one intends to do. The research that I have done is based on the qualitative research methodologies. I conducted this study based on phenomenological<sup>5</sup> scientific theory positioning.

### 2.1.2 Performative Research

In the following section I will present clarifications of what performative research is and the connection to my research. The arguments are mostly based Professor Brad Haseman and his essay *A Manifesto for Performative Research* (2006). He proposes a performative paradigm for the creative arts, distinguishing it from qualitative and quantitative models in research.

When research findings are presented as performative utterances, there is a double articulation with practice that brings into being what, for want of a better word, it names. The research process inaugurates movement and transformation. It is performative. It is not qualitative research: it is itself - a new paradigm of research with its own distinctive protocols, principles and validation procedures (Haseman, 2006, p. 6–8).

A performative paradigm offers the creative arts a radical new vision and a way of distinguishing its research from the dominant models of knowledge. Haseman's work has been significant in boldly asserting a performative paradigm and claiming it for the creative arts. The research that I carried out is/has performative elements as I used participant-observation in data collections. I collected information from the workshop with the students and the performance with the community. This can be named practice-based research of which Brad Haseman considers being performative.

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<sup>5</sup> See Chapter 2.0, Section 2.2.2

“Qualitative research methodologies such as reflective practice, action research, grounded theory and participant-observation have informed practice-led research, it can not merely be subsumed under the qualitative research framework. It is a performative research” (Haseman, 2006, p. 6-8).

Practice based research could stand as a strong and important research method when one wants to investigate within a performative research paradigm. I chose a practice based research as a central method in my research, knowing that it could help me extract the information that would be difficult to get through only other data collection methods. I chose this method because the heart of my project (workshop and performance) involved artists whom have been very supportive in executing and implementing it. All data that helped to answer my research question are gathered from the workshop with students and the performance with the community. It is therefore natural for me to connect Hasemans performative research with my research. Therefore I place my project as both qualitative and performative research.

## 2.2 Research theoretical basis

In this section, I will explain the project’s scientific theories and methodological basis. I will also write about research strategies and research methods that I have used in the practical implementation of the whole study.

### 2.2.1 Hermeneutics

Hermeneutics can be defined as the study of the way in which we interpret and attempt to understand phenomena such as texts, works of art, actions, and gestures. In his book *Philosophical Hermeneutics* (1977) Gadamer argues: “Its field of application is comprised from all situations that we encounter meanings that are not immediately understandable but require interpretive efforts” (p. Xii). It has had an important influence on sociology. It has been considered a wider interpretational way as some scholars think hermeneutical interpretation and understanding is not only on texts but also in everything that human beings do in their daily life. Richard Palmer writes in his book *Hermeneutics* (1969) that:

The scientist calls his analysis of data "interpretation", the literary critic calls his examination of a work "interpretation", the translator of a language is called “an interpreter” In fact from the time you work up in the morning until the time you sink

to sleep you are interpreting. Interpretation is then perhaps the most basic act of human thinking (p.8).

The project I carried out in Bagamoyo involved observation as one of the data collection methods. I had to observe different phenomenon and put them into writings for the readers to understand, using my own interpretation and experience. That means interpretation which is widely considered in hermeneutics, has taken a huge part in my project. Observation, “interpretation” and writing are the basics that helped me come up with most of the data/information in this project. I used hermeneutic by applying my own explanation and interpretation, to analyze the data that I collected in the observations and interviews. Through this analysis other people can get an understanding of the information. It has emphasized subjective interpretations in the research on meanings of texts, art, culture, social phenomena and thinking.

Inspiration can be found in hermeneutics notions about prejudice and pre-understanding. A researcher can be working with people in situations and social contexts in which these concepts manifest themselves. “Although the hermeneutics is historically linked to the interpretation of texts, there is also hermeneutics related to the understanding of actions” (Krogh, 2003, p. 281). The participant observation I did in the workshop with students and in the performance with the community , led me to the interpretation of actions and interactions of the people who were involved. As a researcher's I had the role of interpreting the actions and interactions of the participants, and my own actions in this project.

### 2.2.2 Phenomenology

This approach involves a radical distancing from our immediate ongoing experience in order to make explicit nature of such experience and intentional structure, which determine the meaning of such experience. As a researcher, I had the opportunity to participate in most of the activities in the fieldwork. I also distanced myself from the participants so as to examine, interpret and analyze different phenomenon as they appeared. Sokowski (2000) writes on how to do a phenomenological research. He argues:

When we do phenomenology we are simply not participating in the world, dealing with things in our normal everyday way, rather we are taking a step back in order to

contemplate what it is to be participant in the world and how things presents themselves to us (Sokowski, 2000, p. 48).

From the day that I started the workshop with students in TaSUBa, I had different roles that helped me observe, as well as contemplate phenomenon, beyond how other participants could look at them. I believe that using different roles in my fieldwork, gave me a chance to observe and analyze experiences, not only of the students and the community members, but also my own experience on different phenomenon.

Phenomenology employs a set of methods to enable the researcher to elicit rich descriptions of concrete experiences and/or narratives of experiences. They are designed to illuminate the lived world of the participants and possibly the lived world of the researcher, along with others who have, or may in the future, experience something similar (Langdrige, 2007, p. 5).

The roles that I had during my fieldwork, helped me make sense of the phenomenon by imposing my own, unique and individual meanings and classifications on it. This makes up the social reality that could only be subjective and measured accordingly. Phenomenology was the right approach for my study as it rejects quantitative or statistical research, and claims that research cannot produce a casual explanation of human behaviors, but rather it should look into what we are and how we experience things. It entails to focus on human experience as a topic in its own right.

Phenomenology is concerned with meaning, and the way in which meaning arises in experience. The recognition of the role of the researcher in the co-construction of the topic, is built on an understanding of the way in which all the experience must be understood in context; historical, cultural and personal (Langdrige, 2007, p. 9).

## 2.3 Methodology

### 2.3.1 Fieldwork

The workshop that I conducted involved some of the third year students who are mainly studying theatre as their main course at the arts college TaSUBa. The group had fourteen students and the duration of the workshop was two weeks where students got the chance to participate in Forum theatre plays creation, which they had never done before, and also going through Community theatre which they were very familiar of, as it is among the subjects they learned in the class. The workshop ended with a performance as the last part, which were performed in an open space for

everyone. All data gathered are based on the observation, interviews and videos taken from both workshop and performance in the community.

### 2.3.2 Practice-based research

Practice-based research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. “The problems or phenomena that these studies addresses emerge directly from practice and provide evidence informed answers to practitioners question, it is not research for its own sake (Epstein, 2012, p. 7–8). Mostly when the practice-based research is completed, their method and findings might have applications and can be of interest to practitioners and researchers elsewhere. This is among the most important reasons that many people conduct practice-based research, to produce new knowledge that could be useful for the future research.

Practice-based research requires a practice-based reason why it would be interesting to know from a practice perspective, and how the information will be used in practice. So practice-based research is all about applied research rather than basic research. Linda Candy (2006) writes how different practitioners involve in practice-based research: “It takes a nature of practice as its central focus. Practitioners such as artists, designers and others carry it out and it has given a rise to new concept and methods in the generation of original knowledge” (p. 2). This kind of research aims to generate culturally novel apprehensions that are not just novel to the creator or individual observers or an artefact, and this is what distinguishes the researcher from the practitioner. It helps a researcher practitioner to see how people interpret and make sense of their experience and the world in which they live. This reflects my own practice as I extracted the information from the participants through their interpretation and experience of the new method I introduced to them.

I chose to carry out a practice-based research in this study. My empirical data is gathered through the workshop that I conducted with the student at TaSUBa and also on the performance that we performed for the community. I utilized this as a laboratory to test and see the implications of introducing Forum theatre to the Community theatre practitioner in Bagamoyo. I wanted to get information right in the



practice, when people were participating in activities rather than getting it afterwards. This makes the participants contribute a lot of information during practice.

Our research site, the field of drama, is itself a laboratory. It provides a tight structure or paradigm for human behaviors, an experimentally controlled example of human interaction. People are segregated in space, sometimes the theatre, sometimes a studio or classroom, where human behaviors can be displayed and manipulated through metaphor, repetition and exaggeration ( O'Neill, 1995, p. 142).

Drama/theatre does not only give a passive revelation, representation or reflection of reality, but also a kind of geometry on how we can organize our perceptions. It offers a way of thinking about life, and simultaneously a way of organizing and categorizing on it.

## 2.4 Data collection methods

### 2.4.1 Observation

Observation which was the central method in my study, is used as a research method by a great number of researchers all over the world. It is the systematic collection of information about the physical and social world as we can see and experience it directly through our senses. Furthermore, we must work on this information and interpret the observation in the light of social and physical context.

Observation, especially participant observation, helps the researcher understand the context in which people live and share activities and their lives. It helps to observe, discover, deduct what is significant and learn things that the participants and staff may not be willing to disclose (Patton, 1990, p. 173).

It is a way of gathering data by watching behavior, events, or noting physical characteristics in their natural setting. It helps the researcher to obtain information that is not mentally or even physically destructed. In my study they participants knew I was conducting a research so they gave me a permission to observe, film the activities and interview them afterwards. Mostly I was the only one who was aware of the observation. The participants were engaged in the workshop and/or performance so they did not think of being observed.

Observation is one of the techniques that I used for gathering data on my fieldwork in Bagamoyo. I noted in a logbook everything that I found interesting during the

process. I also took some videos from the workshop with the TaSUBa students and from the performance with the community members. I was able to do both participant and non-participant observation. I participated in most of the activities, but sometimes I had to distance so as to get information from a different angle. In my fieldwork, I participated and supervised all activities that we carried out. So most of the time I could observe things by participating in different roles.

#### 2.4.2 Reflective Logbook

During workshop that I did with the students and the performance with the community, I had to write down different unique and interesting actions while working. I wrote everything in my logbook during workshop, and sometimes I used the board and flipcharts in the workshop room to note things that I could not put in the logbook while working. Then I moved everything from the board and flipcharts to my logbook during break. The noting down of happenings while working, is what can be referred as reflection-in-action. It is normally taking place during work time. In his book *The Reflective Practitioner*, (1983) Schön writes about reflection-in-action that reflects the experiences in the fieldwork:

The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation, which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings, which have been implicit in his behavior. He carries out an experiment, which serves to generate both a new understanding of the phenomenon and a change in the situation. (p. 68).

When I finished working for the day, I could reflect back on the day's activities and write things that I could not write while working. This gave me a good chance to think over and analyse activities, which lead to new discoveries. This is considered as reflection-on-action because one notes down things by recalling the memories of what has been done already.

We have to take certain things as read. We have to fall back on routines in which previous thought and sentiment has been sedimented. It is here that the full importance of reflection-on-action becomes revealed. As we think and act, questions arise that cannot be answered in the present. The space afforded by recording, supervision and conversation with our peers allows us to approach these. Reflection requires space in the present and the promise of space in the future (Smith, 1994, p. 150).

In this way we engage with a situation. We do not have a full understanding of things before we act, but through reflecting on different situations we can discover what we did not know before. When looking at a situation, we are influenced by and use, what has gone before, what might come, and our frame of reference. We are able to draw upon certain actions. As we work we can bring fragments of memories into play and begin to build theories and responses that fit the new situation.

Reflection-in-action was challenging sometimes, because very interesting and useful action could happen while in the middle of working. I had to stop a little bit and note it down so that it did not slip away. When it comes to reflection-on-action it was hard sometimes to remember things. It took long time to think over the activities so as to get some information. Interviews and film documentation were good means to help me reflect-on-action.

#### 2.4.3 Qualitative research interviews

Interview, as we know it, is a conversation between two or more people based on the need of getting certain information. “It is a conversation where one person (the interviewer) is seeking responses for a particular purpose from the other person (the interviewee). This may or may not be for the particular benefit of the person interviewed” (Gillham, 2000, p. 1). Interview can be used for difference purposes in human life. For the interview done for research purpose Steiner Kvale explains in his book *Interview: An Introduction to Qualitative Research Interviews* (1996) that there is no common procedure for interview research, he asserts that it is a craft that if well carried out, can become an art of which one can start easily without any advance preparation or reflection (p. 12–13). It is believed that no matter how sensitive or person-centered the interview may be, the relationship must be essentially a controlling one. The word control here is used in the sense of management, which is fundamental to skilled interviewing. The interview should be manageable.

Interview is a very important data collection technique that I used in my fieldwork. I had the chance to interview nine people, of who eight are students and one is a theatre teacher who observed most of the activities in my fieldwork. I decided to do interview with these people because they have been participating in the whole fieldwork and

had enough experience by the time that could help me get information from the questions I wanted to ask. Most of the interviews were just conversation between me and the interviewees. “It is through conversation that we get to know other people, get to learn about their experiences, feelings, hopes and the world they live in” (Kvale, 1996, p. 5). Most of the students were traveling just after the performance. I had to plan with the whole group before the performance to know who would be around after the performance and if they were ready to be interviewed. From fourteen students who were in the whole fieldwork, eight of them confirmed to be around for interview.

In my fieldwork I used both structured and non-structured interviews. In the structured interview, I had specific questions that I needed to get the answers from the informants. The decision to use a structured interview format was because I had specific information that I wanted to get, and I wanted to go right to the point. In non-structured interview I talked to participants on the experience they acquired in the whole project but mostly focusing on the participation. Choice for this method is due to its simplicity as “it involve a deceptive simplicity; it is an easy method to use even without advance preparation, all you need is your recording instruments and you are ready to start the interview” (Kvale, 1996, pg. 12). It provides a deeper understanding of social phenomena than would be obtained from purely quantitative methods, such as questionnaires. Interviews are most appropriate where little is already known about the study phenomenon or where detailed insights are required from individual participants. All interviews are documented in a sound recorder, as well as in my notebook, where I had to note things that I felt were important and interesting.

#### 2.4.4 Film documentation

In my fieldwork, I also used video camera to document most of the activities, which include the last performance. In the workshop I only filmed forum plays and how participants were working together in putting their stories/oppression into action. The performance that we did in the community was filmed from the beginning to the end. I managed to film the whole performance because I knew that was the only way to go back and see what happened there. All actions including discussion/participation of the community members are captured on the film. “Analyzing a video is probably the

best place in a research project for using a critical friend” (O’Toole, 2006, p. 147). Because of different pressures in the workshop and the performance, I was not able to observe everything. So I needed such a friend who could critically assist me. I used the video to get different information that I was not aware of when I was working.

The aim was to have an opportunity to go back on the film, watch it critically and extract information that were not easy to get on the process. “/.../ video can provide very valuable data for analysis, particularly of the event that you were part of. It will reveal things that you did not see, or did not notice” (O’Toole, 2006, p. 147). I performed a number of roles in my project that it was not easy to evaluate myself while working. The video gave me a chance to watch and reflect on how I handled the project. But the most important help I got from the video was to watch and analyze myself on different roles that I performed during workshop and performance.

## 2.5. Analytical strategies

### 2.5.1. Qualitative content analysis

The analysis of collected materials/data from my project was carried out in several stages, which includes reviewing video footages of the project, listening, transcribing and reading through interviews and my log book which contains materials from the observation. Qualitative content analysis is a method of analysis that I used mostly in the analysis of data from my observations and interviews. Initially content analysis deals with objective systematic and quantitative description of the manifest content of communication. But over time it has expanded to include qualitative materials also (Grandeheim & Lundman, 2003, p. 105). I chose to use this method for the fact that it is no longer used for quantitative contents only but also qualitative contents of which all my datas are.

In the case of observations, what I did is to read through my logbook, reviewing the videos then I selected concepts that I think they are essential. I made statements regarding what I discovered in the data then intered them into a chart/table, which I then condenced and interpreted it to key concept. After that I developed different themes of which I am going to discus in the analysis chapter. The method involves reading through a selection of essential concepts, making statements and then inter

them into a table, condense and interpret them to the key concept .The key concept is linked to the participation in Forum- and then a theme was developed so as to form the basis for discussion of the result. (Grandeheim & Lundemen, 2003, p. 106). I will present an example of how I used qualitative analysis when analysing observations and the rest will be attached in the end of my thesis.

Below is an example of how I used Qualitative content analysis in the data from my observations.

Observation from loggbook	Interpretation	Keyword	Relation to participation
During Forum theatre creation in the workshop, it was hard for the students to solve an oppression without oppressing back when they tried to act their suggestions on stage	To stop oppression without oppressing back	Oppressing	Trying new culture
Students who were willing to go on stage were talking and giving directions on what to be done instead of acting	Used to participate by talking and not doing (vebal participation)	Fear of trying	Affected by the previous culture (Community theatre)
When Forum theatre plays started to be performed during workshop everyone (students) was waiting for another person to start going on stage	Expecting motivation from others		Wantinng to use others as a demonstration
Some of the community members were hesitating to go on stage and act believing that they had no acting skills	Respecting professions	Value of skills	Unsure of acting in front of others
When community members heard that they would have a chance to come on stage and act, some who were standing on front line during performance started moving to the back.	Avoid to be the first to go on stage	Fear of trying	Affected by the previous culture (community theatre)
Some of them were watching the performance while standing on their house door but came near after they have seen their fellow community members on stage	Curious to see people they know on stage	Process of acceptance	Curiosity on the new culture

### 2.5.2. Video analysis

The analysis of the videos that was filmed during my project had the focus to extract what I could not get in the workshop and the performance. I first watched the video several times to get an over view of the content. After that I started watching one by one in a critical eye, while pausing and rewinding so as to grab what was important. “Watch the video yourself and from it retrieve what seems important to you. Choose a segment that seems to be rich or interesting in terms of your research question” (O’Toole, 2006, p. 147). All videos taken from workshop and performance gave me a lot of information related to my research problem, that I was not able to get while running the project.

Through the videos, qualitative content analysis and log notes I was able to get different themes that I am going to discuss on the analysis chapter. I also got statements from different participants that would help to strengthen my discussion in the analysis. All statements and sentences were transcribed before being used in this thesis. I had to pause and rewind the video many time so as to get a critical analysis of the joker role, which I took during performance. I carefully observed movements, sound projection, ability to communicate with the audience and ability to mobilize people to act their thoughts on stage. I used my research question as the key to get all the information from videos.

### 2.6 Narrative approach

The presentation of some of the data in my study will base on a narrative approach. Stories and happenings that are being observed will be presented in a narrative way. I chose this way because it helps present different individual actions instead of grouping them. In the book *The Sage Hand book of Qualitative research* Denzin and Lincoln (2005) argues that: “/.../narrative discourse highlights the uniqueness of each human action and event rather than their common properties” ( p. 656) . It would help to show the reader what exactly happened and also the interpretation of it in relation to the society and the research problem.

Being the facilitator in my project gave me the opportunity to observe different actions that happened especially during performance. Different things happened in the

performance especially during interactions and I found that narrative approach would be a meaningful way to present them. Narrative describes what happened; also express emotions, thoughts and interpretations ((Denzin & Lincoln, 2005, p. 656).

## 2.7 Challenges in different roles

During the fieldwork I had several roles as researcher, drama/theatre pedagogy, facilitator, joker, producer and director. These roles are more detailed described in chapter 4, section 4.6. Sometimes it was a challenge for me to handle all these roles in the fieldwork, especially when I had to switch from one role to another. In the performance with the community I was a facilitator in a community play and I had to switch from time to time so as to assume joker's role in Forum theatre. Beside the two roles I also had to observe different phenomenons as I had a researcher's role. It was the same during workshop with the students at TaSUBa. I was facilitator, drama pedagogy and joker. This was challenging, but also gave me different perspectives that may enrich the research. The methods I used during the research helped me to combine these roles and find focus for the analysis and results.

## 2.8 Ethical perspectives

In any society there are ways in which people functions in accordance with the cultural values or standars of the group. In a large group of people (society) there are different values or standards that applies to individuals within the group. "Equally, the group and the individuals within a certain group may be governed by different views from you (and from each other) of what if important and valuable" (Prendergast & Saxton, 2009, p. 193). These values or standards needs to be considered and respected especially when one is doing research. In my project the consideration of ethics started very early as I had to apply for a research permission from the Norwegian Social Science Data Services (NSD) which is the institution to approve any kind of research done in the country.

Coles and Duval (2013) write about things that might be needed by the ethic officers: "Most ethics officers or comittees will ask for a list of questions you are plan to ask, or the nature of the topic area of your reseach" (Coles & Duval, 2013, p. 126). This reflects my own project as NSD wanted to know the tittle of my research, questions



that I was going to ask the informants and to sign that all informations such as videos, photographs and recorded conversation will be destroyed after my research. The documentation of most of the data in my research is based on videos and recorded interviews from my informants. I filmed some of the activities in the workshop and the whole performance with the community. I also recorded some of the interviews that I did. I asked for the permission to do that before, avoiding the violation of any personal rights. Everyone who is filmed or sound recorded was informed that after the research everything will be destroyed and no public displaying will be done.

### 3.0 Theoretical Perspectives

In this chapter I am going to describe different theoretical perspectives that are bounded to my research. I will describe some lines of the evolution of theatre in Tanzania from different eras, which include before colonial rule, during colonial and post-colonial eras. I will also describe different kinds of applied theatre that and also bring forward some of the author's theoretical perspectives in theatre and other disciplines that might have been used in my research. I will present a short history of theatre in Tanzania, the philosophy and practice of Community theatre and Theatre of the oppressed, specifically Forum theatre. Both Community and Forum theatre have been described under the tradition of applied theatre. The descriptions relied on theories from different theatre practitioners and theorists such as Augusto Boal, Paulo Freire, Christopher Kamlongera, Amandina Lihamba, Penina Mlamba, Eva Østelind and Monica Prendergast & Julia Saxton.

#### 3.1 Historical Background of Theatre in Tanzania

Tanzania, which is situated south of the Sahara desert, is one of the countries that form East Africa. It borders Uganda, Rwanda, Burundi, Kenya, Malawi, Mozambique and Zambia. In addition to its 130 ethnic groups of which 85 percent are rural, Tanzania is also host to thousands of political, ethnic and economic refugees from Rwanda, Burundi and the Democratic Republic of Congo. Over 90 percent of more than 40 million people subsists on Agriculture. Kiswahili, the national language, linguistically unites all people all over the country.

Tanzanian theatre in the pre-colonial era could not be separated from people's daily activities and also different events that which happened in the community during that time. Theatre of pre-colonial times was a conglomeration of many forms derived from various pre-capitalist production modes and their resultant cultures. In the book *The Cambridge guide to Theatre* (1995) Banham argues that:

The pre-colonial Tanzanian theatre can be broadly categorized into Ritual theatre, especially relating to initiation, celebration dances related to some social events such as weddings and harvest festival with the basic aim of reinforcing social value, storytelling and Heroic recitations (p. 1056).

The British discouraged and/or prohibited traditional theatre performances, regarding them Barbaric and uncivilized. Western theatre was introduced in the 1920s, and by the 1950 almost all schools were staging western plays. "In 1957 the British council launched a school drama competition to foster British culture and to emphasize correct and proper English speech" (Banham, 1995, p.1057). These performances based on improvised sketches were directed and performed by students with the aim of offending and making fun to the Tanzanians. They also established what they called *The Expatriate theatre* in form of two little theatres, one in Dar Es salaam in 1947 and the other in Arusha in 1953 with the aim of creating a place where they could get to see different kinds of theatre related to their culture.

The attainment of political independence in 1964, led to the emergence of Swahili written plays by Tanzanian playwrights. The announcement of the Arusha Declaration in 1965, led to the discouragement of foreign plays and made people focus on Swahili written plays. The declaration was mainly aimed at strengthening the policy of Ujamaa (Socialism) and self-reliance. "The central component of Nyereres socialist policy was his idealistic notion of Ujamaa (family hood)" (Riccio, 2001, p. 8).

It is during this time that the first president of Tanzania Julius Nyerere, established the National Arts Group (NAG), with the mission of invigorating the arts by establishing community and school based theatre and performance groups. "I have set up this new ministry to help us regain our pride in our own culture. I want it to seek the best of the traditions and customs of all our tribes and make them part of our national culture" (Banham, 1995, p. 32). Those are the words of Nyereres to the whole nation, after he established the National Arts Group. These opened the door to the formation of several theatre and performance troupes. In 1972, the National Drama Troupe was formed (this was also a National Dance and a National Music Troupe). The aim was to create a Tanzania theatre form through experiment, due to the negative colonial notion that theatre did not exist in Tanzania in the pre-colonial time.

In 1980s the theatre for development emerged in Tanzania, It was mostly practiced and supervised by the artists from the University of Dar es salaam, the Bagamoyo College of Arts (now known as TaSuBa) and some cultural personnel. In her book *Popular Theatre* (1991) Penina Mlamba argues that:

The adaptation of Popular theatre/theatre for development in 1980s was an attempt to provide the missing link in the Tanzanian theatre scene. It was meant to promote people' own theatre practice and to use it to advance their own concerns instead of merely parroting the ideas of the ruling class (p. 106).

So theatre for development in Tanzania was adapted as a way of giving people/the community a chance to participate in debates about their own developmental issues instead of only following what the government leaders were telling them to do.

Generally theatre in Tanzania had gone some different stages starting from before the colonialists, during and after the colonialists. The post – colonial time is the time when people realized that theatre could be used as means of discussing different development issues rather than being considered only as entertainment. It is this realization that lead to the several theatre for development workshops and projects carried out in different parts of the country as an empowerment of the people.

### 3.2 Applied Theatre

In their book *Applied Theatre* (2009) Monica Prendergast and Juliana Saxton claim that applied theatre is a term that has emerged or used as an umbrella to embrace different kinds of theatre forms and practices. It is an umbrella for all forms of theatre that are played in spaces that are not usually defined theatre buildings, with participants who may or may not be skilled in theatre arts, to audiences who are part of, or are interested in the issue taken up by the performance or are members of the community addressed by the performance. All forms of theatre that are under the umbrella of applied theatre are those forms that have the desire to influence change socially or politically in a certain setting. Applied theatre forms involve both the generation and interpretation of a theatre piece that in the performance may or may not be scripted in the traditional manner.

Some of applied theatre forms like Theatre of the Oppressed (TO), Prison theatre, Popular theatre, Theatre for development, Theatre in health and Theater in education, which seeks to influence social structures in a positive direction. Applied theatre seeks to create an environment for debates where participants and the audience discuss issues in a collective way. The aim is to see the transformation of those into

new and positive stories that would eventually lead them into the creation of a better future (Prendergast & Saxton, 2009, p. 8-12).

Among the characteristics of applied theatre is that participants can be amateurs not skilled in theatre who work together with professional artists. Mostly these are the people who have experienced the issues that would be presented on the performance. Forum theatre works with people who have experienced a certain kind of oppression to give them a platform to discuss those issues with other people for the aim of finding good solutions. In applied theatre the audience also get the chance to transform themselves from being spectator to actor. Prendergast and Saxton (2009) have made a distinction between applied theatre and applied drama by claiming that: “Applied theatre is generally a presentational form of theatre in which the fourth wall is regarded as transparent or broken, so as to let audience members to directly participate in the actions of the play” (p. 8-12).

They get a chance to be both audience and actors, which is contrary to representational forms, where actors present roles for the audience that acts as passive spectators. “The performances are not based on a general area to be unwound over the Aristotelian dramaturgy, but may consist of an episodic structure where the topic is what drives performance and in focus” (Prendergast & Saxton, 2009, p.12-13). “Applied drama emphasizes the process that makes it process-based, which does not involve a theatrical performance to an audience” (Prendergast & Saxton, 2009, p. Vi). I will be using Forum theatre from Theatre of the Oppressed in my. I am going to introduce Forum theatre to the participants who have never participated in Forum theatre. I believe that if this process works it will strengthen the way people discuss their issues, and help to eliminate problems that are existing for a long time.

### 3.3 Community Theatre

Community theatre is theatrical performance made in relation to particular communities for the sake of discussing issues that they are facing. It is understood as theatre made by, with, and for a community. A common aspect of Community theatre is the contribution of social capital of a community, as it develops the skills,

community spirit, and artistic sensibilities of those who participate, whether as producers or audience. Eugene Van Erven (2001) argues that:

Community theatre could be referred as worldwide phenomena that manifest itself in many guises, yielding a broad range of performance styles. It is united by its emphasis on local/or personal stories that are first processed through improvisations and shaped into theatre under the guidance of professional artists or local amateurs ( Erven, 2001, p. 2).

This type of theatre does not require formal script by a playwright to give birth to the actions of the evolving drama. It normally deals with problems of particular communities using the theatrical modes and styles of such communities. The actions are spontaneous and they emanate from the individual and collective aspirations and experiences of the community. In her book *Politics and Theatre in Tanzania After the Arusha Declaration* (1985) Lihamba argues that: “Participants in the community theatre project use their own theatre forms to pose developmental problems/issues according to their own context. Through the creative process the problems are posed, discussed and solutions suggested” (p. 455). This kind of theatre is made by and intended for, members of the community using their own local theatre forms in dealing with different issues that exist in their surrounding. The community owns the product that has to be produced.

In Community theatre, besides using local theatre forms of the chosen community Language also should be the one that is used and known by the whole community. An art work/or product should reflect a typical family (s) in that community. In his book *Media and Glocal change* (2005) Kamlongera claims that:

The artwork that is presented, For example, dramas, should feature the adventures of a typical village farm family where in each story a situation is presented that a villager might encounter. Each drama is in the vernacular languages of the people in which the project is presently being implemented (p. 443).

Community theatre gives a room for the participant to investigate problems that might be solved, while others are left unresolved to encourage the audience to work out their own solutions.

Community theatre is practiced under different expressions and nomenclatures like Guerilla theatre, street theatre and Theatre for development. In this system of delivery, 'theatre is made by, with and for the people. Rural peoples alone or together with the theatre professionals, make theatre as active agents, which latter allow the audience to participate in the discussions. They use theatre as a means of bringing them together so as to discuss issues that they are facing in their daily life. Theatre becomes a mirror to reflect their life and discuss on how to invent some ideas that could be reasons for the change in their surroundings.

In Community theatre different procedures has to be followed so as to come up with a theatre play that would be the main focus for the gathering to discuss afterwards. Following popular experiments in Mexico, Bangladesh and Africa a common methodology has entered popular usage. For example: "Goal identification (preliminaries or familiarizations), identifications of theatrical ideoms (community research and analysis), theatre induction and rehearsals (scenario building), the performance, post-performance discussion and follow-up actions" (Kamlongera in Hagher, 1991, pg 12).

Goal identification (preliminaries or familiarizations) is the first procedure where artists/researcher get to introduce themselves to the community leadership as well as introducing their goal. Then they get together with the chosen community members of whom they are going to work together within the whole process. These chosen community members are the ones who are going to lead the theatre professional in their community.

After the introductions to the community the professionals together with the community members start doing a research so as to find some issues for the theatre. "Teams of extension workers and some-times students collect problems prevalent in particular areas of campaigns. Using these as themes they develop improvised dramas that are rehearsed very briefly and quickly before presentation" (Kamlongera, 2005, p. 443). Sometimes before the research, a short training about art is given to the community members, so as to get the glimpse of what they have to do in the project. It is mostly done when the time is available and there is a place for the training.

The collected issues has to be analyzed and a selection being made for which issues to be used in the theatre creation. After the analysis then a play is being created so as to let the whole community come together and discuss on how to deal with those issues. “The over-all aim is, increase participation of community members in development projects by involving them in the planning and running of the theatre program” (Kamlongera, 2005, p. 444). Simple plays are mostly used due to the time limit of the project and also kind of people who are participating. The idea behind this is to minimize theatricality as much as possible, so that everybody attending the project can participate without feeling inferior to another person.

Performance is another step that follows after the theatre creation, where information are being given to the whole community on the day and time for the performance so that they could come and have a dialogue on issues regarding their lives. Work in community mobilization rests on the premise that the most important element in rural development and poverty reduction is community participation. Community participation here means the involvement of the community in making their own decisions and taking their own actions aimed at improving their life. Theatre for Development has been enlisted by many development projects in this kind of work. (Kamlongera, 2005, p. 444). This is where the community establishes different rules and regulations regarding certain issues and they all agree to deal with those issues by agreeing on the time limit for dealing with those issues.

Follow up is the last step where the theatre professionals come back to the community after some months to see if what the community had agreed to do in dealing with those issues have been put into actions. They normally come back to see the success of the project and if there are some failures they put more support so as to make sure that goals of the project which are change of the community are achieved.

Historically, Community theatre has always been used to address community issues and problems in Africa. Apart from theatre's usual education, entertainment and socialization functions it is used as a platform where people discuss different matters. Zambia and Botswana is among the first countries in Africa, which started to practice Community theatre, where extension workers developed plays together with



selected community people on relevant themes and problems of the community. The success of this approach inspired similar Community theatre practice in different parts of Africa such as Tanzania, which is the setting for my project.

In Community theatre the audience participate by verbal discussion only. They present their views through a word of mouth and agreeing on some measure that has to be implemented. Mostly the measures are subjected to the community leader who has to make sure that people should act accordingly. The initiators of a Community theatre project could go back after a time they agreed with the community so as to make a follow up and see if people are doing what they agreed on the discussion. This method is what the Bagamoyo people are using in discussing their issues. Sometime it might be difficult to implement the agreements as some people think it is their leader who has to enforce it.

This might results to the problem of discussing the same issues for years. I want them to try Forum theatre where everyone decides for him/herself. Forum theatre creates a different atmosphere from the ones that most of the people are familiar with, going to the theatre, sit there from the beginning until the end of the play then applause and leave the place.

The spectators must not leave their brain with their hats upon entering the theatre, as do Bourgeois spectators. The capacity of spectator to become spect-actor- where they consciously and they deliberately reflect and act on the implications of their own and others actions-is central to applied theatre (Boal, 1985, p. 104).

Spectator must be part of the actions that are taking place on the stage, as there are no demarcation between them and the actors. Hence they must accept the transformation from being spectators into being spect-actors.

People get the chance to do what they would wish to do in real life. They exercise to be what they would like to become in real life. Everyone feels responsible for his/her actions; no one is depending on another. I think this might boost up the conscious of the people to remember things and practice them in real life. People do not only solve problems but also exercise a peaceful way of solving those problems. They create a society where all people are equal.

### 3.3.1 Facilitator role

Facilitator is a word given to professional theatre/drama practitioner who works with theatre in communities. This is a person who has the job to get other people assume responsibility and take the lead. A facilitator is the one who contributes to the structure and process of interactions and make the group functions effectively and make reasonable and valuable decisions. In their book *Applied Drama* (2013) Monica Prendergast and Julia Saxton claim that: “An applied drama facilitator (practitioner) is a name given to a theatre/drama artist who most often comes from outside the location to which s/he enters to work, often with partnership with non-governmental organization, social agencies or institutions” (Prendergast & Saxton, 2013, p. xii). It is a person(s) who is carrying out theatre/drama project in a certain community. They are the agents of a certain project with benefits to the community.

The whole idea of facilitation carries some characteristics that have to be delivered to the group. The process of facilitation should consider a set of core values consistent with the concepts of empowerment, commitment, collaboration, learning and partnership through theatre and drama. “The applied theatre facilitator is a multi-disciplinarian who must know about theatre and how it works as well as being equipped with an understanding of teaching and learning” (Prendergast & Saxton, 2009, p. 17). It is this kind of facilitator who could be considered as one with the capability to use core values and principles that underlie the role of facilitator and provide a foundation for good facilitator.

In applied theatre forms, specifically Community theatre, the facilitator has the task to bridge the two worlds of the performance fictional world (actors), and the real world (audience). S/he has the task to make the interaction easy so that people could effectively be engaged. “The word facilitation is a common word used in applied theatre/drama with the original meaning of “to make easy” (Prendergast & Saxton, 2009, pg 17). For a facilitator to be able to make things easy and clear to everyone in the gathering s/he should be familiar with the social structures and community contexts within s/he may be working.

The facilitator is the enabler and the mediator of the whole session of the gathering/performance and has the task of taking control of everything. He is the one to allow suggestion or change that the audience want to make in the presented play or act. “The facilitator must be able to sense and serve needs of the audience, and create a safe container for individual self expression as well as manage segues among every action and reaction in the performance” (Prendergast & Saxton, 2009, p.17). S/he should often be brave enough to make sure that the audiences do not just suggest some very simple solutions to a certain issue. S/he must be capable of complicating every simple solution so as to make the audience member think deeply and critically in every suggestion that they want to make.

Community theatre has played a great role in discussing and solving problems in different African countries. Tanzania as the setting of my project has embraced this method of discussing problems and reached a great success. It is under the facilitation of people who are able to make themselves acceptable to all members of the group, neutral and has no decision-making authority. People who could help the group/gathering improve the way it identifies and solves problems and make decisions.

### 3.4. Augusto Boal

Augusto Boal was a Brazilian, recognized as a theatre scholar and practitioner. He began to develop Theatre of the Oppressed (TO) practices in the 1950s and 1960s. Boal returned to Brazil after graduating in the late 50s to assume the directorship of the Arena theatre in Sao Paulo. In his book *Hamlet and the Baker's Son: My Life in Theatre and Politics* (2001) Boal writes that: “While being director of the Arena theatre, he became highly cognizant of “the social function and political significance of theatre and, informed by Brecht’s similar cogitations, wondered how the Arena theatre might entertain and educate its public” (p. 103–114). This came through the understanding that:

“/.../ *educate* comes from the Latin, which means *to lead out* so Boal and his company questioned whether they had the right or even the power to lead their public. Particularly in a theatrical space little larger than a regular dining room” (p. 115, 142).

Boal and the Arena Theatre collected and drew on well known theatre exercises, games and improvisations as well as developed new ones. Later, in his book *Theatre of the Oppressed* (2000), Boal would arrange these tools and techniques into a four-stage poetics of the oppressed. The first stage, knowing the body that consists of a series of exercises that re-acquaint the performer or participant with his body. Its limitations and possibilities, its social distortions and possibilities (Boal, 2000, p. 126-130). The second stage is making the body expressive, which is a series of games designed to urge the participants to explore other expressive means than just their voices (p.130-131). In the third stage, the theatre as language the participants come to understand theatre as a language that is living and *present* by engaging in simultaneous dramaturgy, Image theatre, and Forum theatre. In the first, participants write or speak the action at the same time as others enact it. In the second, participants speak through the nonverbal images they make with each other's bodies. In the third stage participant intervene directly in the dramatic action of a skit or play, replacing others and changing their action (Boal, 2000, p.126). In the fourth stage of Boal's poetics, the theatre as discourse, the participants call on basic formats to create spectacles according to their need to discuss certain themes or problems and rehearse certain actions. Theatre of the Oppressed is a participatory theatre that fosters democratic and cooperative forms of interaction among participants. He clarifies:

More specifically, Theatre of the oppressed is a rehearsal theatre designed for people who want to learn ways of fighting back against oppression in their daily lives. He wanted people to transform themselves from the passive spectators into active actors of which he refers as "Spect-actors" (Boal, 2000, p.154-55).

Theatre of the Oppressed and specifically Forum theatre urges people to intervene a theatrical action and change it the way they think is right for them. Boal claims that, "The aesthetics of the oppressed aims at the liberation and fortification of metaphorical activities, a symbolic language, intelligence and sensitivity. It aims at the expansion of the perception that we have of the world" (Boal, 2006, p.43). The inspiration for this was derived from Paulo Freire who developed Pedagogy of the Oppressed that demand the dialogue between oppressors and the oppressed so as to gain the equality for both parts.

### 3.4.1 Theatre of the Oppressed (TO)

TO are theatre forms and – techniques developed by the Brazilian director, artist and activist Augusto Boal (1931- 2009). These are participatory theatre forms that aim to foster democratic and cooperative forms of interaction among the participants. In TO theatre is emphasized not as a spectacle but rather as a language accessible to all human beings. His vision is embodied in theatre forms and - techniques that activate passive spectator to become active actors as what he called: spect-actor. The theoretical framework of TO is influenced by Paulo Freire’s dialogical philosophy of education named Pedagogy of the Oppressed.

Boal believed that spectator is less than a man (a thing) and it is necessary to humanize him, to restore to him his capacity of actions in all its fullness. He too must be a subject, an actor on an equal plane with those generally accepted as actors (Boal, 1979, p. 155). It could be argued that this came after his recognition that all humans have a unique ability to take action in the world while simultaneously observing themselves in action. It is due to the fact that human beings unlike animals can observe themselves in action, amend, adjust and alter their actions to have different impact and to change their world. TO has the power to engage people in discovery, critical reflection and dialogues, which could lead them to the process of liberation. Through TO human being can better understand themselves, their communities and their world.

May be the theatre in itself is not revolution, but these theatrical forms are without doubt a rehearsal of revolution. This is because while the spect-actor is taking role of the protagonist on stage, s/he is practicing a real act even though it is done in a fictional manner (Boal, 1979, p. 141).

TO came into being when Augusto Boal began his experimentations in participatory theatre in the 1950s and 60s while he was artistic director for the Arena Theater in Rio de Janeiro. He went beyond the stage and organized performances with the Arena troupe in the streets, factories, unions, and churches where they could reach the people of the slums of Rio. There are several series of techniques, tools and expressions of TO. Boal have put these techniques in a form that he refers as a tree of theatre of the oppressed. In his book *Poetic of the Oppressed* (2006) he says: “On the trunk of the tree grows first the Games, because they bring two essential

characteristics of life in society, they have rules and also require creative freedom so that games or life is not transformed into servile obedience” (Boal, 2006, p. 4). Image theatre is another theatre form where the use of word is dispensed so that other form of perception can be developed; the use of the body, physiognomies, object, distance and colors. Involvement of transforming journalistic text into theatrical scenes is another theatre form that can be referred as Newspaper theatre. There is also Rainbow of desire that uses words and images which revolve on each of us as individuals with the objective of showing that the internalized oppressions have their origin in, and retain an intimate relation with our social life (Boal, 2006, p. 5).

Besides those there are also Invisible theatre, which transforms public space into a public stage creating theatrical situations in public places, but in a way that the public is unaware that a spectacle is being acted out. Another technique is Legislative theatre, which has being used as a tool to develop some new bill of law when Boal was a parliament member in Rio. Forum theatre is believed to be the most democratic form of Theatre of the Oppressed, and certainly the best know and practiced around the world (p. 6). In my thesis I am going to mostly focus on Forum theatre.

### 3.4.2 Forum theatre

“What defines Forum theatre as Theatre of the Oppressed is, its intention to transform the spectator into protagonist of the theatrical actions, and by this transformation, to try to change society rather than containing ourselves with merely interpreting it” (Boal, 1979, p. 253).

Forum theatre was developed in Latin America as a means of using theatre to tackle the critical problems in the lives of ordinary people. It came into being as a result of Augusto Boal applying theories of Paulo Freire in creating a form in which the oppressed becomes the artist. They transform themselves from passive to active being, which helps them engage fully in dialogue that reduces power from the oppressors. Normally Forum theatre begins with exercise and games as a means of activating and connecting the five senses and creating an atmosphere of fun and creativity and also clears up their minds from what they had been thinking before.

Games and plays before the theatre are always suggested. They should be dominated by humor that will create a comfortable working environment. Humor is central to our approach and is used consciously in the warming up phase to create a safe and relaxed environment” (Boal, 2002, p.50).

This would eventually help the participants to come up with a piece or several pieces of theatre accumulated from the experiences of the participants where oppression is a focus.

Being one of the Boal's successful theatres, Forum theatre does not only allow the audience to participate in discussion, but also give them a chance to take part in a play as actors. This happens as a process of finding solution to the presented oppression problem.

In Forum theatre the participant has to intervene decisively in the dramatic action and change it. The participants who choose to intervene must continue the physical action of the replaced actor. Anyone may propose any solution, but it must be done on the stage, working, acting, doing things and not from the comfort of his seat. (Boal, 2000, p. 139).

Structurally the piece presented must involve a Protagonist (the oppressed person) who is oppressed by the Antagonist who unlike the Protagonist may be a multiple entity. The audience has to react and intervene according to the oppressions done to the protagonist so as to put it in the way they think is better.

Unlike other theatre (applied theatre), Forum theatre has the power and opportunity to connect everyone who is in the settings. It gives audience members a chance to transform their role from spectators to actors by which Augusto Boal calls Spect-actors. "During the presentation of a play for the second time any participant in the audience has the right to replace any actor and lead the action in the direction that seems appropriate to him/her" (Boal, 2000, p.139). This happens when the spect-actor feels that things could be done differently, and then s/he replaces the protagonist and lead the scene towards a different solution.

Boal embraced the spect-actor as part of his natural progression of theatrical exploration and his continued challenge of traditional theatre. In traditional theatre, if the spectator participates it is usually only in pre-scripted methods, and still the spectators are not expected to contribute anything unique to the performance.

The spect-actor challenges this monological approach and functions to democratize the stage space but not to destroy it, rendering the relationship between actor and spectator transitive, creating dialogue, activating the spectator and allowing him or her to be transformed into the 'spect-actor' where by in reflective observation and action, the spect-actor is a role of praxis (Boal, 1998, p. 67).

One of the important aspects of Forum theatre is that, the group of spect-actors is encouraged to see the communality of what is taking place and to act on behalf of not only them but also others. This is due to the fact that when they suggest solutions they have to do what they think is right for them and also think how their suggestion is going to affect the whole society, positively. They are encouraged to suggest solutions that are possible to be transformed into the oppressed's liking and real life, which is the main focus of Boal's tree of Theatre of the Oppressed.

The objective of the whole tree is to bring forth fruits, seeds and flowers: this is our desired goal, in order that the theatre of the oppressed may seek not only to understand the reality, but to transform it to our liking. We the oppressed (Boal, 2006, p. 7).

In Forum theatre the spect-actor has the chance to practice their future before it comes into being, they create their own future on stage, which they can transform it to real life. "May be the theatre in itself is not revolution, but this theatrical form is without doubt a rehearsal of revolution" (Boal, 2000, p. 141). It gives the whole gathering a chance to debate about different matters without judging on what is right or wrong. He claimed that: "When people are gathering for the Forum theatre, they do not seek to find or show the correct path to the issues, rather they focus in offering the means by which all possible paths may be examined" (Boal, 2000, p. 141). Forum theatre evoke in the participants the desire to practice in reality most of the acts s/he has rehearsed in the theatre during performance.

I chose to work with Forum theatre in my research because of its power to see the situation lived by the participants, analyze the root causes of the situation, including both internal and external sources of oppression, explore group solutions to these problems and then acting to change the situation following the desires of a particular society. Other applied theatre like Community theatre, which is well practiced in the society of my choice gives the audience a chance to discuss issues verbally. Forum theatre embraces both words and action on stage.



### 3.4.3 Joker role

The joker is the link between actors and *spect-actors* in Forum theatre. S/he is the facilitator who keeps the event going during a Forum theatre event. Joker is considered to be one of the important figures in TO, especially in Forum theatre. S/he is normally responsible for the direct management of the process of the public mostly the interactions between audience and actors. For example in his book *Games for actors and non-actors* (2002) Boal claimed that:

One of the actors must exercise the auxiliary function of the joker, the wild card or leader of the game. It is up to him/her to explain the rules of the game to correct errors made and to encourage both parties not to stop playing (Boal, 2002, p. 244).

Boal might have gotten the idea from cards where joker is a neutral card which does not have any value in itself it might also be inspired by tarot, where the joker represents a new beginning, the start of a journey or new phase in life, enthusiasm, wonder, bravery, optimism and self-confidence. The joker is always striving to be neutral to open new beginning, new starting point for the people, to find solutions of different problems that are being presented to them. S/he stands outside the general play, and has no direct influence on the direction of the story. S/he is able to, with questions and facilitation, guide the group onwards. S/he is the enabler and the mediator of the whole session and has the task of taking control of everything, which include any suggestion or change that the audience or the spect-actors as referred in Forum theatre. But he is not deciding anything, all decisions comes from the whole gathering.

Joker is not the president of the conference, s/he is not the custodian of the truth, joker has the task to ensure that those who knows little get the chance to explain it, and those who dare little, dare a little more and show that they are capable of it (Boal, 2002, p. 245).

Joker's actions are never the kind of action that could manipulate or influence the audience. The audience should never be confronted with the joker's own personal interpretation of events because he is there only to assist the birth of idea and not judging or suggesting.

S/he must be capable of complicating every simple solution in order to make the audience member think deeply and critically in every suggestion that they want to

make. Joker must be a person who is charged ability to keep the dramatic process open, and challenge participants to think deep as a way of avoiding easy solutions. The joker must make sure that the audience members who are ready to give out suggestions think to the point that they all feel that its their responsibility to work up and take action in real life so as to eliminate the issues presented in front of them.

The idea of using the word joker instead of facilitator emerged with Arena Theatre's in 1965 production of Zumbi. Boal wanted the joker to be a Socratic - dialectically<sup>6</sup>, and by means of questions, by means of doubts he must help spectators to gather their thoughts, to prepare their actions. Through this maieutics the joker acts as a midwife. He assists the birth of ideas, of all actions (Boal, 2002, p. 262). S/he must be there only to guide the birth of new ideas without putting any influence to the discussion. In this way s/he will be able to facilitator and not controlling theatre event.

### 3.5 Paulo Freire and Pedagogy of the Oppressed

Paulo Freire was a Brazilian educator, theorist and a social critic. He was born in September 19, 1921 and died on May 2, 1997. His analysis of the social situation is based on how an oppressor class oppresses and an oppressed class is oppressed. He describes how the oppressors are degrading the oppressed into a position of a thing/and object.

For the oppressors human being refers to themselves; other people are just things. And to them it exists only one right, which is their right to live in peace over against the right, not always even recognized but simply conceded, of the oppressed to survive (Freire, 1996, p. 39–40).

He describes the traditional form of education that he refers as *banking education* in which the teacher fills the student with information that they must patiently receive, memorize and repeat (p. 58). He shows that one of the basic elements of the relationship between oppressors and oppressed is prescription. Every prescription represents the imposition of one individual's choice upon another, transforming the consciousness of the person prescribed into one that conforms with the prescriber's consciousness. He states that the oppressed may internalize the oppressor. The oppressed who emerge from their submergence in being-for-the-other or thingness

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<sup>6</sup> A discussion process of which a facilitator promotes independent, reflective and critical thinking.

have an attitude of adhesion to the oppressor and cannot sufficiently objectify him. He writes: “But almost always, during the initial stage of the struggle, the oppressed, instead of striving for liberation, tend themselves to become oppressors, or ‘sub-oppressors’” (Freire, 1996, p. 28). Freire claimed that many of the oppressed that are direct or in direct participate in revolution of their liberation are sometimes conditioned by the myth of the old order to make it their private revolution, because the shadow of their oppressor is still cast over them.

His crucial concern is how to impart particular consciousness to the oppressed class so that they could liberate themselves. Only the oppressed class can realize humanity, but they do it for all. That is, the oppressed class has the role of liberating itself as well as the oppressors, into a fully human transformation. Freire (1996) claimed that: “It is only the oppressed that by freeing themselves can also free their oppressors” (p. 38). He added that: “When the oppressed discover within themselves the yearning to be free, they perceive that this yearning can be transformed into reality when the same yearning is aroused into their comrades” (p. 29). The education that Freire is proposing in this book is one that makes “oppression and its causes objects of reflection by the oppressed, “/.../ from that reflection will come their necessary engagement in the struggle for liberation. It is thus pedagogy for the *revolution* (Freire, 1996, p.29). . Freire discusses the attitude of the *revolutionary leaders* towards education. S/he lectures them to avoid communicating with the oppressed via communiqués; the revolutionary leaders must dialogue with the oppressed, otherwise the relationship is one of domination and the revolution is not authentic.

The prescription that Freire offers is that teacher (oppressor) should not think for the students (oppressed) and avoid imposing his thoughts on them. Instead there should be a *dialogue* that the teacher-of-the students and the students-of-the teacher cease to exist and a new term emerges: teacher-students with students-teacher. That means the teacher is no longer merely the one who teaches, but one who is himself taught in dialogue with students, who in turn while taught is also teach.

### 3.6 Role of the Audience

Ever since the beginning of man, stories and/or storytelling have been a way of communication and entertainment. For humans, the ability to tell stories is innate and primal. But in order for a story to be successfully heard and transformed, it has to engage the audience. As time progressed, stories and some storytellers rose above the rest. There has been the emergence of the novelists, playwrights, poets and more recently the screenwriters. These groups, who have transformed their stories into something more, construct narrative in a way that appeals to mass audiences. Whatever the medium is, the audience is a very crucial aspect that gives life to the story. As W. B. Worthen describes in his book *Modern Drama and the Rhetoric of Theater* (1992) that:

The visualization of a story calls for an objective response from the audience. As the literary world moved into the realm of realism, the techniques of playwrights and directors changed as well and this parable presents theatrical change as an evolution in engineering, with playwrights, technicians, and directors collaborating to render the world on stage with increasing fidelity and precision (Worthen, 1992, p. 13).

The audience gained extreme importance in viewing a performance. The purpose of a play transcended entertaining and escaping from mundane life to providing a function for the audience.

This makes the audience a crucial part of not only the performance but the writing of the plays. They become part of the cast as an impartial observer, construed outside and beyond both the drama and the theatrical activities “including his or her attendance, participation that produces it” (Worthen, 1992, p. 20). The purpose of a play transcended entertaining and escaping from mundane life to providing a function for the audience. The situation applies more to the audience that has a chance to attend the performance, generates different emotions during the show and applauds in the end of the performance. After the performances everyone takes his/her own way home and probably wait to read some comments from the critics on papers.

This kind of audience is different to that of an applied theatre, where they get an opportunity to get involved either in the whole process or in the discussion during performance. The participation especially in the discussion comes after the artists

have presented certain idiom that conveys an intellectual adventure that might push the audience's reactions. In his book *The Emancipated Spectator* J. Ranciere observes that:

The effects of the presented idiom by the artists (like the researchers) cannot be anticipated. It requires spectator who plays the role of active interpreters, who develop their own translation in order to appropriate the story and make it their own story. An emancipated community is a community of narrators and translators (Ranciere, 2009, p. 22).

The goal of this kind of theatre is to assign interpretive power and freedom to the audience and also imposing a certain kind of activity on the audience as the sign of its freedom. It also provides the audience with a complex and contradictory role, one that invites both empathetic engagement and a summons or eager to take action.

The focus in my project is on the Community theatre audience as the first part, where the participants use their own theatre forms to pose developmental problems/issues according to their own context. Through the creative process the problems are posed, discussed and solutions suggested (Lihamba, 1985, p. 455). In this type of Applied theatre the audience has the chance to participate from the beginning of the process to the end, where they engage in the discussion of the presented issues. Augusto Boal's Forum theatre is the second focus in my project of which he argues:

The audience has the chance to intervene the dramatic action and change it. They must transform themselves from spectator to spect-actors. What they have to do is to take the protagonist place whenever s/he is making mistake, in order to try to bring about a better solution. All they have to do is shout, "STOP". The actors must stop immediately where they are without changing position, then the spect-actor identifies when s/he wants the scene taken from (Boal, 2002, p. 243-4).

Boal took it further but not only giving the audience a role of suggesting solutions but he gave them the power to be actors, take role on stage and show their suggestions instead of saying.

## **4.0 Descriptions of the fieldwork in Bagamoyo**

The fieldwork that I conducted in Bagamoyo was divided in two parts. The first part was a workshop with students from the arts college (TaSUBa). It was third year students who were studying drama and theatre as their main course. The second part of the fieldwork was a Community and Forum theatre performance in a community near by TaSUBa.

### **4.1 Context - election in Tanzania**

My fieldwork took place in the month of October 2015, which was the general election month in Tanzania that means the whole country's focus was on the general election. The Election Day was set on Sunday the 25<sup>th</sup> October and my fieldwork was to start on 7<sup>th</sup> until 23<sup>rd</sup> the same month. The whole country was under tensions because this was the first competitive election since the beginning of multiparty in 1995. Since the country's independence it is only one party, which is winning the election. So this time the opposition parties united and formed a very strong party, which gained a big number of supporters. Because of this the whole country was in a very strict control to the point that it was very hard to organize gathering of any kind.

They also needed to know what the play was all about, as they did not want anything related to politics to appear in the play that we were going to perform. I had to go through long process to get permission, and also security from the area that we did our performance were there to make sure that everything starts on time and ends on time. Normally in Tanzania when they give a permission to make gathering they make follow ups on the time to finish by insisting to you that "the place must be cleared just after the given time". This time some of the government securities showed up to make sure that everything end and everyone go to their families. The performance in a way was very controlled compared to how we normally experience when there is no stressful and sensitive things like election.

### **4.2 Workshop at TaSUBa**

The workshop involved fourteen students of the third year who were studying drama and theatre as their main course at the arts college TaSUBa. The workshop lasted for two weeks where the students got the chance to learn about and participate in Forum

theatre, which they had never done before. They were also working with Community theatre, which they were familiar with, as it is among the subjects at TaSUBa. The workshop prepared and rehearsed for the Community theatre performance, where the students were actors. In the following I am going to describe the process from start of the workshop to the performance.

### 4.3 Workshop in Community theatre

Before we started with anything concerning Community- or Forum theatre we began working with games and exercises to warm up and create a good working atmosphere. The first games and exercises came from the students and the second came from me, the facilitator. I chose not to introduce all games from me because I wanted a democratic way of leading the group activities.

The first part of the workshop was focusing on Community theatre. We discussed, associated and reflected together about Community theatre. I was writing the reflections on the board and the students were noting in their notebooks. They were familiar with Community theatre because it is among the subjects they learn in class. They had been creating and performing a number of Community theatre plays in the TaSUBa campus where they invited people from outside to participate. This time we were going to create and prepare a performance for a community near Bagamoyo.

#### 4.3.1 Selection of community

This was the first step in the Community theatre workshop, where the students were going to choose the community where they wanted to perform. The students suggested, prioritized and voted for the area near by Bagamoyo they wanted to perform the Community- and Forum theatre. The community who got most votes was selected for the project.

#### 4.3.2 Familiarization and first contact with the community

Before we could start working, we had to get permission from the government to do the performance in the community. I called the district officer to ask for an appointment. Together with two students I went to his office and he gave us a permission letter to go on with our project.

Then we went to the community where the students introduced themselves and talked to people of different ages about issues and happenings in their area. To some of the people the students introduced themselves and told them why they were there and what they would like to talk about and hear from them. This was a very visible contact and research. The students also met people and talked friendly to some community members without telling them about our project. This was an invisible approach to get information from the people in the community.

#### 4.3.3 From discussing to creating and rehearsing theatre

The students gathered and shared the stories they had heard when they met the people in the community. What was engaging the members of the community? What did they talk about? I wrote down all the themes on the board and we discussed how we could make some scenes to dramatize on behalf of this information. I divided the students in two groups, and based on the themes they worked out a story to dramatize. The groups showed their ideas to each other, gave feedback and together we combined the two presentations into one story.

We continued to work in order to make as good theatre as possible. One important theme the people in the community was engaged with was how to stop young people from using drugs and stealing, and that was focus for the play, which was about a family with a drunk father and an educated mother who had a son who was in trouble. The parents did not listen to the neighbors when they reported that their son had started using and selling drugs. They became mad to the neighbors and chased them away from their house. The parents were threatening to harm the neighbors if they ever said those accusations again, or spread it to other people in the community.

#### 4.4 Workshop in Forum theatre

The second part of the workshop was the introduction of Augusto Boal and Theatre of the Oppressed of which the students had never learned before. The students had little knowledge about these theatre forms, so I started with a focus on Augusto Boal, Theatre of the oppressed and the philosophy behind it. Then we started the Forum theatre process, which sharing stories about oppressions. I divided the students into three groups and gave them an assignment where they told each other about



oppression that they had experienced. This might be oppression happened to him/herself or oppression they had happening to other persons. During this time I was moving around all the groups to hear about what they were telling to each other. The point was to hear different oppression stories and I told the to chose one oppression to present in front of the whole group. One member of each group was chosen to present the story for the class.

After the presentation each group had to interpret the oppression into a frozen image – using their bodies to express the oppression - and then present the image in front of the whole group. This time everyone from those who were watching (the audience) had the opportunity to change the image the way he/she felt was right focusing on making it a non-oppressive image. This is what Boal called Image theatre, where the participants make a frozen image of oppression – an anti-model of the world – and then they changed it into an ideal image.

We used the same oppressions that they used in the Image theatre to create forum plays. The students developed three short forum plays where they acted out the situations, which ended as the oppressive frozen images. The groups repeated those plays a couple of times so as to make sure that everyone was able and comfortable to participate. There were three stories of oppression, which was staged and explored as Forum theatre in the workshop. All the stories were true stories that had happened to some of the students. Here is a short presentation of the stories:

### *Basketball*

The story is about a boy who was not allowed to play basketball during real matches because the leader claimed he was not tall enough. The boy was only allowed to play in the trainings.

### *Drugs and stealing*

The story is about a woman who was treated badly after reporting to a man that his younger brother was involving himself to drugs and stealing. The man became angry and did not want to hear what she was telling him, so he behaved oppressive towards her.

### *Picking the bread*

The story is about a girl who had lost her right hand in an accident. When she was buying bread in a shop, she was not allowed to pick bread using her left hand. She was treated badly and told that it was very impolite to pick bread with the left hand.

### 4.5 Community and Forum theatre performance

The performance that we performed at the community was the result of the workshop that carried out with the third year theatre students at TaSUBa. The workshop resulted in a performance as the last part, which was performed by the TaSUBa students in an open space for everyone in the community to participate. The performance was Community theatre performance, which ended with Forum theatre.

My fieldwork took place in the month of October 2015, which was the general election month in Tanzania that means the whole country's focus was on the general election. The Election Day was on Sunday the 25<sup>th</sup> October and my fieldwork was to start on 7<sup>th</sup> until 23<sup>rd</sup> the same month. The whole country was under tensions because this was the first competitive election since the beginning of multiparty in 1995. Since the country's independence it is only one party that is winning the election. So this time the opposition parties united and formed a very strong party, which gained a big number of supporters. Because of this, the whole country was in a very strict control to the point that it was very hard to organize gathering of any kind.

They also needed to know what the play was all about, as they did not want anything related to politics to appear in the play that we were going to perform. I had to go through long process to get the permission, and also the security from the area that we did our performance were there to make sure that everything starts on time and ends on time. Normally in Tanzania when they give a permission to make gatherings they make follow ups on the time to finish by insisting to you that "the place must be cleared just after the given time". This time they were very strict, and just after the time that they gave us ended some of the government securities showed up to make sure that everything had to end and everyone go to their families.

#### 4.5.1 Performance and interactions

This is the time when we went back to the community with a performance so as to let the people there discuss their issues together. The community got the possibility to be involved in the theatre that mediated some of their issues in the surrounding. The performance took place in a village called Kisutu, which is situated a few kilometers from Bagamoyo town. It was an open space, which is famous for different social and political gatherings. In October 2015 the place was mostly used for political gatherings. It was one of the places where the politicians were holding their election campaigns. The place was decorated with a lot of different politician pictures. When we arrived in the area we had to explain to people whom we met in as they wanted to know which political part were we. They thought we were just another political campaigners.

We came early to the community and entered the place we were going to perform. To gather people, we went around in the streets drumming, singing and dancing to announce that there were going to be a performance. When there were approximately 80 people gathered, we started. I was the facilitator and started by welcoming them, initiating warming up activities and introducing the performance. The students performed the Community theatre, which was about the troubled family situation with the son who was stealing and using drugs (see description in section 4.2.3). I had the facilitator role in the Community theatre and facilitated the discussion with the audience after the performance. I asked questions and organized the discussion referred to the play they had seen. The audience participated in the discussion and got the opportunity to say their opinions.

After the discussion I took on the role as joker as the students performed in Forum theatre. The focus for the forum play was how thieves are being treated in the area and it was a story about a boy who was robbing some women while they were walking down a street. The women shouts for help and a big number of people come to help. They chase the boy and want to kill him in front of his parents. The forum play was first performed, and then I asked the participants some questions about the situation and where there was oppression. I informed the spectators that the play

would be performed one more time and they were invited to stop the play, enter the stage and try out strategies to stop the oppression.

#### 4.5.2 Follow up

Follow up can be the last step in a Community theatre performance, where the facilitator and actors go back to the community to see if what they discussed has been put into action. This can take place after some months or even years but it starts on the performance day. In my project we did not make any plans for the follow up because of the time we had and the focus for the research, which was to examine on what are the implications of introducing Forum theatre to the Community theatre participants in Bagamoyo.

#### 4.6 Leader roles in process and performance

I had to assume different roles both in the art production process and in the Community- and Forum theatre performance. Prendergast and Saxton (2009) write: “As in so much of applied theatre, there are a number of terms for those who work in theatre with community – teaching artists, director, co-creator, artistic assistant, joker and so on /.../” (p. 17). In the process and performance I had the role of facilitator, drama/theatre pedagogy, director, producer and joker.

##### 4.6.1 Facilitator role

In both workshop and performance I decided to take this role believing that it would lead me into extracting the information that I needed. I also felt that time was not enough to train a facilitator from among the students. Prendergast & Saxton write how a facilitator should be: “The facilitator must be able to sense and serve the needs of the audience and create a safe container for individual self-expression, manage the segues among performance of scenes and spect-actor interventions” (Prendergast & Saxton, 2009, p. 17). I thought of time and felt that we could not manage to train a facilitator who could meet the needs and qualities that a facilitator should possess. I have been involving myself to applied theatre and been facilitating a number of projects so I felt that I had to do it on my own.

#### 4.6.2 Joker role

Although everyone had the chance to try this role in the workshop at TaSUBa I chose to take the joker role alone in the performance. That was because no one had ever learned about Forum theatre in the whole group of students who participated in the workshop. This is the reason why I decided to take this role on my own. “Boal refers to the joker as a difficultator rather than a facilitator” (Prendergast & Saxton, 2009, p. 70). I could see that we had not enough time for the students to practice and learn about the joker role before the performance.

But this was also a great chance for me to practice this role in public, as I never did that before in a real performance. I only had the knowledge of forum theatre from the class and been practicing in the class. This was a golden chance for me to put what I knew from the class in to the real situation also gave me great opportunity to observe different phenomenon during performance.

#### 4.6.3 Director role

In this project every participant had an equal chance to put or suggest his/her ideas during theatre creation and rehearsals, but I took the final decisions. We democratically decided on the issue to be used on the theatre creation, but the shaping of acting and presentation was mostly my direction. This made me confident during performance, as I was sure that I knew everything in the play and its structure.

#### 4.6.4 Producer role

We started listening to a number of things that we could need in the performance from that day we started the workshop. It was open for every participant to analyze his/her character in the play and think of what he could need during performance. Three days before the performance we had a long list of different things that we could use for the performance. One of the participant asked: “are we going to pay for all these things or who is going to buy them”? Another participant said: “we forgot to write about the transportation”. There was no body to handle those things but me. This is when I realized that I was also a producer for the play we performed. I had to organize and ask some of the participants to help me finding shops where we could buy most of the

props for the performance. I started contacting different people including friends who could help me organizing the transport from the workshop to the performance.

#### 4.6.5 Drama/theatre pedagogy role

In this project I had the opportunity to teach and explore Forum- and Community theatre in a process together with TaSUBa students. I had the role as drama/theatre pedagogy as I structured the learning process and was responsible for the work from we started till the Community- and Forum theatre performance. “The applied theatre facilitator is a multidisciplinary who must know about theatre and how it works as well as being equipped with an understanding of teaching and learning” (Prendergast & Saxton, 2009, p. 17).

#### 4.6.6 Researcher role

This was the central role to my fieldwork. It is through this role that I managed to come up with different information that helped to answer my research question. Through this role I observed most of the activities, I interviewed students and a teacher after the performance so as to get their views on the process and performance. This role lives even after the fieldwork, because one needs to write and deliver the report of the findings as a way of giving others an opportunity to know what came up from the study.

## 5.0 Analysis

The material that I am going to analyze in this chapter is based on the fieldwork that I carried out in Bagamoyo. The interviews with the TaSUBa students and their teacher, the qualitative content analysis, observations, reflection logbook and video documentation lead me to the founding of four themes that will be the focus in answering the question for this research project: *What are the implications of introducing Forum theatre to Community theatre participants in Bagamoyo?* In these four themes I will focus on different roles that are involved in Forum theatre: the actors, the audience and the leader role (the joker). Forum theatre was unknown for both actors and the audience in Bagamoyo because it was the first time for them to participate in Theatre of the Oppressed (TO). It was also the first time for me to take the joker role in Forum theatre. The four themes are:

1. The power of the audience
2. From spectator to spect-actor
3. The aesthetics of Forum theatre
4. The Joker - as difficultator and midwife

### 5.1 The power of the audience

*It is four days before general election in Tanzania. Warm Wednesday on the 21<sup>st</sup> October 2015, and sounds of the politicians can be heard from the loud speaker in the near by street. We are in a village – a small community near Bagamoyo town - with the aim of performing a play, which is a result of a research we did some days before. We go around the streets with drums while singing and dancing so as to gather people for the audience. Some people ask questions about what's going on and others join singing and dancing. After 25 minutes we gather in an open space, which is very well known for social and political gatherings. 14 students from TaSUBa on stage and about 65 people in the audience of which aged between, 17 – 60 and the rest*

*(about 35) are children from 7 to 17. Most of the people are sitting down before the starting of the performance. I am the facilitator and ask them to stand up, stretch their arms and try to shake their whole body. A woman from the audience stands up and says: "If the performance does not start now, we are leaving because we want to catch up with the elections campaigns. We want to hear what they want to tell us this time" (Film documentation, 21.10.2015).*

This was a clear sign for me and for the artists that we had to be quick to start the performance instead of warming up the audience. It was probably the only way to avoid losing people from the audience. It took a long time to get them by going around drumming, singing and dancing. I wanted to start with warming up the audience by using exercises to make everyone active and enable them to participate on the performance instead of sitting. Exercises would help them remove/conquer some tensions and bring them close (mentally) to what was about to happen. Boal talked about a number of exercises that could make people's body relax and cope with the environment where theatre was taking place, hence making them be aware of their body and a way to control it. Those exercises untie the body from activities that it is used to perform and prepare it to accept other activities. Boal (2000) argued that:

It is necessary for each one to feel the muscle alienation imposed on his body by work. This is to take them apart, to study and analyze them. Not to weaken or destroy them but to raise them to a level of consciousness (p.127-128).

During the performance I was switching between two roles. I was joker in the beginning of the performance when I was warming up the audience. This is essential for the joker role in Theatre of the Oppressed. I also was joker when I was leading the Forum theatre part of the performance. The role as facilitator was connected to the Community theatre play.

In my reflection logbook I noted how the situation with the woman in the audience made me feel quite unsure in my role as joker. I had to reflect-in-action and make a choice on how to handle this input from the audience. Donald Schön (1983) describes reflecting-in-action as thinking on our feet. It involves looking to our experiences and connecting with our feelings. "It is the building of new understandings to inform our actions in the situation that is unfolding" (Schön, 1983, p.68).



*We wanted to follow Boal's rule of warming up the audience before the performance, and use some of his exercises designed with the objective of making each person aware of his body and to prepare the audience in the performance mentally so that they could fully participate. But we could not do what we intended to, as most of the people were in hurry for another event/meeting. They wanted us to start our theatre performance as soon as possible (Logbook, 21.10.2015).*

My intention as a facilitator/joker in this gathering was to start warming up the audience so that they could both take part as participants in the Community theatre discussions and as spect-actors in Forum theatre. The inspiration for this comes from Augusto Boal believed that theatre, like language, could be appropriate to anybody and theatre has its own vocabulary. The first word of theatrical vocabulary is the human body, which is the main source of sound and movement.

To control the means of theatrical production, man must first of all control his body; know his own body, in order to be capable of making it more expressive. Then he will be able to participate in a theatrical form in which by stage he free himself from his condition of spectator and take that of actor in which he ceases to be an object and becomes a subject and is changed from witness to protagonist (Boal, 2000, p.126).

I am familiar with leading Community theatre because I have great experiences with that. This was the first time for me to have the leading role as joker in Forum theatre. I could not resist the response from the woman. I decided to listen to her, and we started performing our Community theatre scenes for the audience. They participated in the discussion with engagement. In my reflection note, I noted that I found the choice I made corresponding with what I understood as the intentions of Theatre of the Oppressed (TO) and the role of the joker. The joker has to listen to the audience and give them power so they can liberate themselves.

The joker is like a midwife who is a process of maieutics (the birth of ideas) but a maieutics of body and spirits not simply cerebral. He enacts and enables the condition of metaxis so that the stories can image into and from the world (Boal, 2002, p.234).

This enables different voices, views, value systems and beliefs to communicate with one another. It could be viewed as a democratic element in the performance because

the joker is there to break the wall between actors and audience. Joker eliminates the one-way communication and creates a two- ways communication of which the audience is invited to have direct contact with the actors. “The Joker plays the key role of bridging the two worlds of the play (the fictional world) and the audience (the real world) by directly facilitating their interactions” (Prendergast & Saxton, 2009, p.70). I experienced that the role of the joker demands a kind of flexibility and “strong” presence to handle and managing the power of the audience in a constructive way.

The roles of the audience are different in Community theatre and in Forum theatre. There are two different intentions and levels of activity in these theatre forms. In Community theatre the interactions from the audience is verbally (talk) and they discuss different solutions to a problem with each other. The facilitator is there to lead and keep the discussion going. In Forum theatre the participants have to rise up, enter the stage and act out their solutions in interaction with the actors.

In Forum theatre the participant has to intervene decisively in the dramatic action and change it. Anyone may propose any solution, but it must be done on the stage, working, acting, doing things and not suggesting out from the comfort of his seat (Boal, 2000, p.139).

Boal wanted the audience to take the lead role on stage in order to rehearse for their own lives; enable them to take the leader role in their own lives. The audience should transform themselves from the passive object to active subject that could suggest and act solutions for their problems instead of delegating power to others/the actors. The capacity of spectator to become spect-actor where s/he consciously and deliberately reflect and act on the implications of their own and others actions is central to applied theatre. As Boal (2000) claimed:

The poetic of the oppressed is essentially the poetics of liberation: the spectator no longer delegates power to the characters either to think or act in his place. Spectator frees himself, he thinks and acts himself. Perhaps the theatre is not revolutionary in itself; but have no doubts, it is a rehearsal of revolution (p. 155).

The intended revolution here has a different image to the revolution that takes place in political related matters. Forum theatre aims at creating a peaceful and non-violent revolution, as violent revolution could result into oppressing others.

As a joker I wanted a democratic discussion with the audience. I did not want to impose what I thought was right or wrong to them. I listened and understood them, so instead of forcing games and exercises to them I allowed the actors to start the play. Paulo Freire's approach to pedagogy is central to Boal's Theatre of the Oppressed. Freire's concept of praxis and dialogue lies in the heart of Forum theatre as an important value. Freire (1996) uses the word *conscientization* to refer to learning, which perceive social, political and economic contradictions and take actions against the oppressive element of reality (pg. 19). This challenges traditional form of education in which the teacher fills student with information that they must patiently receive, memorize and repeat. In the Pedagogy of the Oppressed dialogical relationship between the teacher and students is essential. Through dialogue teacher and students teach each other (Freire, 1996, p.58-81). This dialogue is also essential in the relation between actors and spectators in Forum theatre. I understand this dialogue to mean equality, where all parts in the performance are invited to share their opinions in the theatre discussion.

I think the act of the woman, standing up from the audience and telling me that they would leave if I continued doing games, was powerful. It made me feel insecure and I lost some of my power for some minutes. It could be argued as a suppressive technique that could result in oppression. I found a corresponding argument from the book *(Re) presentations and Dialogue* (2012) edited by François Cooren and Alain Létourneau who refer to Berit Ås (1978) in suppression techniques. She calls a situation like this *double binding* which shows that: *No matter what one do, it's always wrong*. She claims:

This is to put someone in a situation where s/he is belittled and punished regardless of which alternative s/he chooses; it involves being squeezed and pressured between mutually exclusive choices. For example a female politician can be attacked when she insists on women's interests and for being traitor when she does not (p. 69)

As a joker I felt oppressed at first, as I did not know what to do at the moment. I felt that every action that was possible for me to do could be wrong at that moment. For example listening to the audience and not starting with games was wrong according to Boal and Theatre of the Oppressed. Ignoring what the audience wanted and start with

games even if they did not want it could also be wrong, as I did not listen to what they wanted. The audience had the power to stop me from doing what I had planned.

I think this might be connected to the fact that in Bagamoyo, if the audience does not like what is going on in a performance, they react to that during the performance. They normally start to whistle, clap their hands and shout to the performers as a sign that they have had enough already. Feedback from the audience does not wait for the performance to reach to an end or for the facilitator to allow them. They have the power to make their own decisions even in the beginning and middle of the performance. In her book *The Transformative Power of Performance* (2008) Fischer-Lichte argues that:

The spectators' laugh, cheer, cry, call "bravo", jeer and boo, get up and leave the theatre. In this way performances are generated and determined by a self referential and ever changing feedback loop. Hence performance remains unpredictable and spontaneous to a certain degree (pg. 38).

In the start of the performance in Bagamoyo I felt a very strong power from the audience, and that opened up for a dynamic and unpredictable feedback loop.

The pivotal role of the audience is not acknowledged as a pre-condition for performance but explicitly invoked as such. The feedback loop as a self referential, autopoietic system enabling a fundamental open, unpredictable process emerges as the defining process of the theatrical work ( Fischer-Lichte 2008, p. 39).

This kind of audience has its own traditions when it comes to performing arts. The tradition has created habits which might be challenging and cause problems. The habits has created the tendency to repeat old patterns of behaviors, which is a common challenge for individuals or society as a whole. The question is: "Would change be applicable to this kind of audience? How would it be applicable? Professor Eva Østerlind (2008) has analyzed Forum theatre as a tool for social change in relation to Bourdieau's habitus concept. She argues that:

Our habitus becomes obvious when we feel insecure or uncomfortable in social situation or when old habits are being maintained even though they no longer work. It is the past combination with actual life situation that affects a persons thoughts and actions. Habitus tends to ensure its own constancy and its own change by rejecting new information and by avoiding exposure to such information ( p. 74).

Habitus plays a great role to the change hindrance in many societies, as people keep on holding old traditions and sometimes apply them to the situation where they should not be applied. My first experience as joker in a Community- and Forum theatre performance in Bagamoyo started with an unexpected experience, where the power of the audience was overwhelming and made me change my plans for warming up activities. Active participation and support from the audience was among the reactions that I was expecting before I started my fieldwork. It is because of the familiarity I had with the Bagamoyo audience when it comes to performing arts. Before carrying out this study I had some beliefs and prejudices about the Bagamoyo audience. I did not think that their activeness and easiness to respond could probably create a situation that could make me (as a joker) feel insecure about what I was doing.

When I was analyzing my data, I came to know and witness all these after my study. I guess this is among the things that could happen when the previous traditions encounters new tradition. This audience is used to Community theatre plays and now they were participating on Forum theatre, which was completely new to them. So I think their reactions had so much to do with how they are used to different performing arts that include Community theatre.

## 5.2 From spectator to spect-actor

In Bagamoyo, the audience is used to theatre performances because of the arts festival that take place at the arts college TaSUBa every September. They are also used to Community theatre as TaSUBa students and teachers are often performing different plays to the community so that people can participate in the discussions. Verbal discussions are well known, in their experience with Community theatre. Now they face another practice with concrete interaction on the stage, where they are invited to have responsibility for the discussion by investing themselves, their ideas, their solutions. In Forum theatre the important rule is to stop oppression without oppressing back. In his book *The Emancipated spectator* (2009) Jacques Ranciere writes:

The spectator must be removed from the position of observer calmly examine the spectacle offered to her. She must be dispossessed from this illusory mastery, drawn onto the magic circle of theatrical action where she will change the privilege of

rational observer for that of being in possession all her vital energies (Ranciere, 2009, p.4)

Forum theatre aims to transform the participants from observers/spectators to active spect-actors on stage.

### 5.2.1 To stop oppression without oppressing back

*In the Forum theatre workshop with the TaSUBa students the first forum play is about a young girl who is being badly treated when she goes shopping for bread. She has lost her right arm (in an accident) and to most part of Tanzania it is believed to be rude/un-polite to give, receive or take something like food using left arm. People in the bakery shop are very oppressively behaving towards her, and want her to leave immediately (Film documentation, 21.10.2015).*

The first person that intervened this scene as spect-actor suggested in his acting that the girl should take the bread and throw it on the face of the shopkeeper and then leave the place. He wanted her to pay back/vengeance as a way of stopping the shopkeeper's bad behavior. The question here is: Is this what is behind the whole idea of Theatre of the Oppressed? Boal claimed that: "The aesthetic of the oppressed aims at the liberation which is done through the word, the image and the sound, but is must be guided by the Humanistic Ethics" (Boal, 2006, p. 43). How would the action of throwing bread on the shopkeepers face be judged by the society (ethically)? Probably the judgments of this act would depend on the kind of society where it happened.

The society where this act happened are used to dealing with oppression issues according to how one feels and not how it should have been done ethically. Freire (1996) explains that: "The solution to liberate the oppressed is not to integrate them into the structure of the oppression, but to transform that structure so that they can become being for themselves instead of being for others" (p.559). Liberation must avoid all acts that might transform the oppressed to an oppressor. Instead it should focus on creating an equal situation that would yield a peaceful living. This transformation should be an acting that results out of love and can lead to the emancipation of both oppressed and the oppressor.

*In the Community- and Forum theatre performance, it's about a thief who is badly treated by people who caught him stealing. A boy of about 12 years comes on stage and takes the role of one of the people who were chasing the thief. He is very eager to come on stage and try out one idea, and I find it inspiring that a young boy will take the role as spect-actor. He brings with him a plastic bottle. The young boy acts as if he is throwing the gasoline on the thief, and one of the actors is acting to light some matches sticks acting as if he is throwing them to the thief so as to burn him. (Film documentation, 21.10.2015)*

I was not aware that the bottle the boy brought on stage was filled with real gasoline, and afterwards I thought it could have been a quite dangerous situation. It is a challenge in this area that thieves, all though they have not stolen expensive or valuables things are being beaten, killed or even burned to death. This is against the law, but it sometimes happens. This theme was suggested from the people in the community and the TaSUBa students, so it is very relevant to discuss to try to find solutions that are not violent. I think this example with the young boy has a lot to do with how people adopt most of the actions and incidences that happen in their surroundings as a way of learning and behaving. In most cases what they adopt or learn from the society/sounding is what they become and do in their life. In his book *"Sociology and Epistemology"* Donald Broady quotes Bourdieu who says:

The rules and phrases that the children hears tend to create psychological montages which seems to serve as a protection against or even forbid improvisation and may be prevent people to think for themselves. By being continuously repeated and demonstrated in actions, goes to the foundation of the child's behavior and thinking (Broady, 1991, p. 234).

I think in this situation, the boy who had gasoline on him and a student represent acts that are collective experiences of the society surrounding them. It can be argued as an act of oppression, which is the mentality that has been inherited/copied from the oppressor showing how problems could be solved. I find it corresponding with the arguments of Freire who argues that: *".../ the very structures of their thought have been conditioned by the contradictions of the concrete, existential situation by which they were shaped. Their ideal is to be men; but for them to be men is to be oppressors"* (Freire, 1996, p. 27). I think this shows how people are affected by the culture of fighting back and win the fight believing that's how to solve their issues

and to become men. He continues by saying: “Freedom would require them to eject the oppressor’s image from their mind and replace it with autonomy and responsibility” (Freire, 1996, p. 29). For the oppressed to liberate themselves they should stop taking oppressor as their role models. They should search for actions and strategies that might change the oppressive situation to dialogic and respect for both parts.

*Since I have experience with Community theatre by being a facilitator, an actor as well as audience member, I thought of this as an effect of the way people discuss in the Community theatre. It might turn to violence if the facilitator is not very careful, because people can fail to control their temper and start attacking (with words) those who think they are the source of problems in their area. I have witnessed this kind of situation when I was an actor in a community play, which we played in one of the northern Tanzanian region (Logbook, 21.10.2015).*

Since I was the joker during Forum theatre and I was the enabler of everything that was taking place during that time, it also meant that I let the boy come on stage with the bottle. The point here is that I did not know that the bottle was filled with gasoline. The question is: What if I knew that he had gasoline? Would it be right according to Boal and his intentions with Forum theatre to let the boy come on stage? And how would it be judged if I refused to let him come on stage? Boal (2002) claimed that: “The joker is not the president of the conference and not the custodian of the truth. Means s/he should listen to the audience” (p. 245). By listening to the participants a peaceful and comfortable atmosphere can be created which would lead to an active participation. The problem appears when a spect-actor brings oppression on stage, because the aim of TO is to rehearse for real life and to stop oppression in a non-violent way.

### 5.2.2 Solving problems as competition

The interview I did with the students after the workshop gave me some clues that might correspond with the fact that social effects played some role in how people tried to solve problems.



*Most of the people think that solving a problem is to put some kind of competition with it. They tried to overcome it by putting something big on it so as to win the fight (Interview with TaSUBa student, 27.10.2015).*

These students have been doing Community theatre for the most part of their applied theatre experience. They get theory in classes and then perform for the community as their practical part. So they have seen both in theatre and in real life how people participate in different matters that includes problem solving. They have observed from within themselves and the society how the idea or concept of victimization is used as a means of solving different issues.

In Community theatre it is not stated whether you should avoid oppression during discussion or not. The main focus here is to suggest solutions for the presented issues. In Forum theatre it is clearly understood that you should avoid oppressing back or offending others while suggesting and acting the solutions. Theatre of the Oppressed needs us to separate and distance ourselves from the wrong doings that the oppressor imposes to the oppressed so as to find solutions that could create a better future. Boal (2006) argued that:

We concentrate our efforts and focus our attention on the creation of condition in which the oppressed can develop fully their metaphorical world-their thoughts, imaginations and their capacity to symbolize, to dream and to create parables and allegories, which allow them to see from a certain distance the reality they want to modify. We cannot see the real if our noses are glued to it – some aesthetic distance is necessary (p.40)

A proper way to deal with a certain issue is to step back and look at it from different angles and perspectives, and that's how you know what and how to change it. On the contrary, becoming attached to it might lead you into repeating the same thing or even making it worse than it appeared before.

In the film documentation from the performance, I found a situation, which is corresponding with the concept of stopping oppression and wanting to oppress back. It underlines how people in the area have chosen to deal with different problems believing that it is the right way to oppress and have strong punishment to stop oppression.

*I ask them about what they think should be done to reduce all the thefts because of drugs problems or even to end them completely. A man raises his hand and I allow him to come on stage. He is not ready to act but agree to say what he thinks. He complains that: "These people are causing so many sad situations in our area. We have many motorcycle riders who are dead now because of them, they attack them and steal their motorcycle for cheap money. They also deserve to die when they are caught" (Film documentation, 21.10.2015).*

Augusto Boal puts it clear that TO in its all forms always is seeking the transformation of the society in the direction of liberation of the oppressed as well as the oppressor. It is both action in itself, and preparation for the future actions. As we all know it is not enough to interpret reality: “/.../ it is necessary to transform it” (Boal, 2006, p.6). People (the oppressed) should find a mechanism of solving problem in a way that could lead them to liberating themselves and create a future where equality is a way of life. Boal believed that theatre might not be a revolution in it self, but theatrical actions that spect-actors might without doubt be a rehearsal to revolution (Boal, 2000, p.141). Revolution is characterized by the rejecting of the previous oppressive situation by trying to replace it with equality.

Freire has made similar arguments. He claimed:

Only as the oppressed discover themselves as the “hosts” of the oppressor can they contribute to the midwifery of their liberating pedagogy. As long as they live in the duality in which; to be is to be like and to be like is to be like the oppressor, this contribution is impossible. The pedagogy of the oppressed is their instrument for their critical discovery that both they and their oppressors are manifestations of dehumanization (Freire, 1996, p. 30).

Solving a problem and creating equality comes from the fact that the oppressed realizes how those problems are pulling him backwards. It is a challenge to try not to repeat the same thing to others. By trying to stop oppression without oppressing the oppressor, it might be possible to find a path to suggest and act solutions that can help both parts to move forward. With this perspective there is no competition between participants.

I could finish by pointing out that the main purpose of applied theatre is to discuss people's issues and search for ways to solve them. Community theatre as an example has yielded a number of advantages in Bagamoyo society as they use it in many discussions. It has been used, as tools to make people aware about different diseases were AIDS is ranking at the top. People are used to participate in Community theatre discussions where they discuss their issues without thinking about rules for how to treat each other and behave. It is a new experience for them to participate in Forum theatre discussions, where they are supposed to stop oppression in a respectful way without struggling and competing. Freire claimed that to stop oppression is to act in love (Freire 1996). They had to think about solving problems without causing other problems. This seemed not easy to the participants in Bagamoyo. They were suggesting solutions that could only favor the oppressed; they did not see that point of emancipating the oppressor from his wrong doings. To them he was an oppressor who in turn needed to suffer the same way he made the oppressed suffer.

### 5.3 The Aesthetics of Forum theatre

*The forum play is being performed in Kisutu village in Bagamoyo community and the audience is invited to stop the play, come on stage and act out their ideas of how to stop the oppression in the scene. I am in front of everyone as a joker who connects the two worlds: the fictional world with the actors and the real world with the audience. A group of four women seem to discuss by whispering to each other and pointing their fingers to the actors on stage. I ask if anyone wants to come on stage and act what he or she was discussing. They smile at me and some of them look down. I point to one of them who is still looking at me while others are looking down and I ask if she wants to come on stage. She laughs and turns to the other side while shaking her head. Then she says: "I will not come there to act because I can not act. I am not an actor" (Film documentation, 21.10.15)*

I experienced that it was a barrier for the audience in the community to enter the stage and act out their suggestions in Forum theatre. When they were told that they would have the chance to come on stage and act, I observed that some of them started moving from the front side to the back. The audience discussed the conflict-situation in the forum play verbally and they wanted to tell their opinions, but most of them did

not want to be actors. Could it be because they were used to see only trained actors acting? Was the barrier between the actors on stage and the audience too big because of different acting skills? The actors, students from TaSUBa, were studying theatre, and most of them were trained actors with skills in theatre and/or other performing arts. Most of the audience members in the community were used to theatre performances – especially Community theatre. But they were not used to acting out ideas as actors on the stage. Several of the students I interviewed claimed that the audience were not used to Forum theatre.

*They have this belief that acting can be done by artists only who are educated in that discipline, and this makes them feel that they might make a lot of mistakes and be ashamed in front of others* (Interview with TaSUBa student, 27.10.2015).

In Kisutu community this was their first meeting with Forum theatre where the objective is: “ /.../ to change the people – spectators – passive beings in the theatrical phenomenon – into spect-actors, subjects, into actors, transformers of the dramatic action” (Boal, 1979, p. 122). As joker in that situation I experienced that the transformation from spectator to spect-actor was a border for the audience, and this raised many questions and reflections in me. The statement *everyone can do theatre-even actors* (Boal, 2001, p. 320) is well known for all who have been working with Forum theatre. I wonder how applicable this connotation is to an audience, which has probably never tried acting on a stage together with trained actors?

*Community members were not that good because they have this belief that acting can be done by artists only who are educated in that discipline, and this makes them feel that they might make a lot of mistakes and be ashamed in front of others* (Interview with TaSUBa student, 27.10.2015)

The actors who participated in the performance were students from TaSUBa, which is a well-known arts college in Tanzania. The community where we performed our play is very familiar with the college as they attend different theatre- and dance events there. They knew that the actors were well trained and educated in drama/theatre. In my reflection book I wondered if this could be among the reasons why they were hesitating to go on stage and act their thoughts. Were they trying to compare their

capability and the acting/theatrical skills of the actors from TaSUBa? This might have triggered them not to go on stage believing that *acting* is a discipline that one acquires from school or other training and it has its rules. In the book *To the Actor on the technique of acting* (2002) Chekhov explains three requirements that an actor's body require so as to be an actor. On the first requirement he says:

Extreme sensitivity of body to the psychological creative impulse is the first requirement and it cannot be achieved by only physical exercise. The psychology itself must take part in such a development. The body of an actor must absorb psychological qualities which will gradually be converted and filled with permeable membrane a kind of receiver and conveyor of the subtlest images, feelings, emotions and will impulses ( p. 2).

May be the woman who refused to come on stage and act her thought because she was not an actor, was right? Especially when I try to compare her statement with the arguments from Chekhov that I presented above. Being an actor would require time, efforts and willingness because it is not something that can be attained by only physical exercises. One should not eliminate the psychological elements from this art as it helps to create a catchy aesthetics in the physical. The combination of both would avoid the sinking into inartistic milieu and make the body animated hence gains flexibility in acting.

Boal claimed that theatre is our way of life as we start acting when we are in our childhood. "Theatre is the most natural form of learning, and the most primal, since the child learns to live by means of theatre, playing or acting characters" (Boal, 2006, p.37). Could this probably be the reason why he believes that everyone can act - since acting starts in the childhood as a way of learning? Some contradictions can always be found in statements like this one as one might start asking. Is there a difference between *acting* and *theatre*? One might also argue that may be it is *acting* which is a natural way of a child's learning and not *theatre*. Is there a difference?

When I was working with the TaSUBa students in the Forum theatre workshop, I also experienced that it took some time for them to enter the forum play as spect-actors.

*A forum play is performed by on group of students in the workshop. No one is intervening the play but most of the students are whispering to each other. They are discussing and talking to each other about possible strategies to stop oppression.*

*Everyone among them is waiting for others to intervene and take role on stage (Film documentation, 21.10.2015).*

It was a challenge for me as joker to encourage them to go on stage and act out their ideas as Protagonist in the forum play. I tried to ask different questions and whoever answered I suggested that s/he should show us what s/he just said on stage. Most of them were hesitating to go on stage; they were only active in giving out their suggestion by talking. I decided to offer support by providing them with a number of options to pursue, ask different questions that challenged them, and help them to clarify their ideas both theatrically and educationally. In the interviews I did with them after the workshop, six out of eight students presented reasons that had to do with acting skills, which related to the aesthetic of theatre. One of the students said:

*Even though the students were not very active to go on stage they had solutions for most of the oppressions. But they wanted the acting to be perfect, that's why they were waiting for others to start so that they could do better afterwards. I think they were thinking of having a time to rehearse first (Interview with TaSUBa student, 27.10.2015).*

In Forum theatre the purpose of the interactions from the spect-actors is to try to change the dramatic action from being oppressive to be liberating and non-oppressive. Sometimes the actors who present the oppression can work together with the audience members (spect-actors) so as to help them come up with acting decisions that would produce solution to the problem. The aesthetic of Forum theatre is also about improvising and working pedagogically with the spectator. Chris Vine (2013) shows how it can be challenging sometimes for the spect-actors to intervene the play, so professional actors must improvise together with them as to support and give courage to them. He claims that this can help to show both their strengths and weaknesses in acting during Forum theatre. It can be done by implying acting and teaching skill to the spect-actors who finally manage to demonstrate the truth of their characters' actions as social being, rather than individual psyche. (p. 68).

### 5.3.1 The transformation from spectator to spect-actor

As joker I was aiming at letting those people who were discussing in a group come on stage and take a role, which would help them to share their ideas with the other peoples in the audience. It seemed that they understood something from the play and wanted to express it in their own way, but they were not ready to do it on stage. Their action made them remain spectators although the point of Forum theatre is to transform spectator to spect – actor. Boal (2000) coined another statement, which states claims that spectator is a bad word:

*.../ spectator is less than a man and it is necessary to humanize him, to restore to him his capacity of action in all its fullness. He too must be a subject, an actor on an equal plane with those generally accepted as actors, who must also be spectators (p.155).*

This will give power and life to their role from being passive and oppressed to active participants. Paulo Freire described the oppressed as objects, as things which have no purposes except those their oppressors prescribe for them (Freire, 1996, p.42). Hence by accepting the transformation to spect-actor they will be able to rehearse for their future by putting their thoughts into actions. As Jacques Ranciere (2009) asserts about how a spectator must be compelled to exchange the position of passive spectator to that of a scientific investigator or experimenter after s/he had seen a strange or unusual spectacle that needs him/her to seek for its meaning (Ranciere, 2009, p. 4).

Both Boal and Freire believed in the idea of engaging everyone who is in the setting for a discussion. All participants should be equal and that should eliminate the hierarchical system that exists in many societies. They can intervene a performance and start doing what the artists are doing on stage but in their own way.

*I think their way to intervene performances depends on how they feel and what they want to do on their own. They seem to be used to free expressions where there are no rules to guide them. But this time they had to stop the play and wait for the permission from the joker to go on stage. They also had to follow rules that govern forum theatre, For example: stopping oppression without oppressing back (Logbook, 21.10.2015).*

I interviewed one of the theatre teachers from TaSUBa who followed my project from the beginning to the day of the last performance. He contributed some thoughts that

could probably correspond with the situation where people did not want to come on stage because they were not actors.

*I would suggest that rehearsals should take place on the chosen area. The community would get used to you and the kind of theatre you want to do, so during rehearsal they would see and may be participate. They can even ask about things that they do not understand. On the performance day it would be easy for them to take role because they know that from rehearsals and they are used to actors and facilitator. I think we should involve community from the scratch (Interview with TaSUBa teacher, 27.10.2015)*

I found very corresponding arguments from Songe-Møller and Bjerkestrand (2012) in their article *Empowerment of Citizens in a Multicultural Society*. The article presents how they combined two groups: immigrants and ethnic Norwegians represented by drama students. The project was called Solidarity Forum Theatre (SFT). They explain that they have taken the concept of solidarity to mean unity, cohesion, loyalty, mutual responsibility and respect. Together the two groups explored challenges that arise in the meeting of different cultures, religions, values and attitudes through the medium of confronting dialogues. They worked together from day one up to the last day where they staged forum plays that they made together (Songe-Møller & Bjerkestrand, 2012).

They put together drama students and immigrants where drama students were trained in acting, but most of the immigrants had no knowledge in acting. They worked collectively to find themes, which they wanted to explore through Forum theatre. Actors were from both groups, so when they met the audience, there were a mixture of trained and not trained actors on the stage (p. 16). This might be a good thing to be embraced as it opens up for the audience to participate when they see people they know acting on stage. The two groups were empowered through the process of making and staging Forum theatre where they worked together dialogically. The main objective of Forum theatre is to enable the participants to challenge oppression by taking the role of the protagonist on stage without succumbing to the role of oppressors themselves. So various assessment exercises can open the participants to discuss different matters, which can prepare them for the contents of the plays. They must work together in dialogue - as Freire (1996) claimed:



Through dialogue, the teacher of the student and the student of the teacher ceases to exist and a new term emerges: teacher-students with student teachers. The teacher is no longer merely who teaches, but one who is himself taught with dialogue with the students, who in turn while being taught also learn (p. 61).

People might get to understand what is going on by participating in different kinds of activities. If they see rehearsals taking place in their area of residence then they are able to watch and learn how it should be done. This could work as a tool to train them to be actors and enable them to be flexible and ready to participate on the performance day.

My study found out that there were hesitation and refusal to go on stage and act their thoughts for some of the audience members. I also found that most of the theatre related performances that take place in this community for the purpose of discussing social issues are involving people who are known to be knowledgeable in performing arts. They are either students from TaSUBa who are very well known with their good arts knowledge from the college or other community members who are members of different arts groups. The community gets to be involved when the artists are collecting issues to be used in theatre creation. That's when they get to involve other community members. After that their involvement will be on the performance where they all get the chance to discuss those issues together with the artists. Probably this could be the reason that some of the people were not ready to intervene and take role on stage, because they are used to let the artists act for them, and then discuss in a collective manner. That could be the reason why many of the participants seemed to think that, you need to be an actor to act on stage.

#### 5.4 The joker – difficultator and midwife?

##### 5.4.1 Joker as a difficultator

The participants in the community where we performed Community- and Forum theatre are familiar with Community theatre as they had been participating in discussions from different plays that were performed by students and teachers from the arts college (TaSUBa). They are used to theatre as a method of discussing their issues in the community. I had many experiences of facilitating Community theatre, but this was the first time for me to be joker in Forum theatre.

*The actors are performing a forum play for the second time where audience members could intervene and take the role of a protagonist. The first person raises a hand but never shout, “stop”. It is a woman. I shout stop and the actors stop playing, and then I ask her to come on stage. She laughs and starts explaining what she thinks about the character she focused on. After the explanations I ask her to come on stage and show us what she just said. She laughs again and covers the face with her cloth. She asks me while covering her face: may be someone else can try to do what I just said? I tell her to try so that others can see what she meant. She goes on stage, turn back to look at the audience and she starts laughing again, then she says: don’t laugh at me. Then she starts acting, but she could not control her laughter (Film documentation, 21.10.2015).*

This was the first person from the audience who entered the stage in the Forum theatre play in the performance with the community. Standing in front of the crowd many thoughts were going into my mind, as I was thinking hard to as to see what I could do to support her deliver what she wanted to. What would I start to say to the first person that came on stage and tried to act? Would the laughter hinder her from showing what she intended? What would I say to make her comfortable and free to show her suggestions? What if she felt intimidated and went back to her place after I said anything?

The first thing that came to my mind as joker, was to see and appreciate the courage she had showed to intervene the play and come on stage. I believed that if she had the courage to take a role on stage she was also courageous to let me give some guidelines that would help her deliver what she wanted to. In their book *Learning through theatre*: Anthony Jackson and Chris Vine in their project where they applied Forum theatre to Theatre in Education, explain how the joker in their project managed to difficultate the discussion by asking questions to the spect-actor. They explained how the joker assisted people to come up with a number of solutions, by asking different questions that made them think critically and avoid easy solutions. This questioning process was used to elicit contributions, beginning with the person who intervened and then opening to those who had been watching (Jackson & Vine, 2013, p. 69).

The joker's role is to get the debate going, get down to the real issues and make sure the discussion is not skirting around them and getting bogged down in specifics. The point here is to try keeping away the audience from easy suggestions and try to apply some tricky questions and statements that would push participants to think deeper and come up with meaningful solutions. Boal (1995) argued that:

The joker's function is not that of a facilitator, the joker a difficultator undermines easy judgments, reinforcing our grasp of complexity of a situation. He is kind of trickster figure who is charged with keeping the dramatic process open, steering participants from easy or simplistic solutions. (p. xix).

After the woman had shown her suggestion I tried to ask different questions so that she could see the situation from different perspectives. The oppressor in the play did not get affected by the suggestion and kept oppressing and doing what he was doing. I asked the woman if she was satisfied with the situation? She was not. I asked her if she could come up with another suggestion, and she tried another. The process kept on going until another person from the audience intervened. The process of avoiding easy solutions woke up other audience members and they came up with different suggestions although some of them were not ready to act. They only suggested what should be done. As joker I found this as a kind of flexible process, where I both tried to difficultate and listen to the participants. This functioned as a collective discussion and a dialogue between joker, actor, spect-actor and audience.

In the video that was taken during the performance I realized that some people were shouting to the woman who was acting on stage as a way of suggesting what she could do. For example the woman was trying to talk to a man (father of the family) but she was scared, as the man was very drunk and trying to chase her out of the house. One person from the audience shouted: "Do not run, stand there because he is not going to do anything. He is very drunk and weak". I find these comments very interesting as they show that the audience is engaged and they want to support the woman who had the courage to be spect-actor.

*Many constructive questions made the woman stop laughing because she was no longer thinking about what others were thinking when she was acting. She was*

*answering and tries to put her thoughts into action. She went back after she had tried her ideas, but this time she was not laughing. (Logbook, 21.10.2015)*

Through questioning and trying out different strategies the audience were engaged and wanted to influence in changing the dramatic action. The woman/the spect-actor was supported by the audience and encouraged by joker to put her thoughts and ideas in to actions. This might be seen as a liberating process for joker, spect-actor and audience. As Boal (2000) claimed: “A liberated spectator, as a whole person launches into action. No matter that the action is fictional; what matters is that it is action” (p.122). To me it seemed as the woman felt engaged and forgot about her acting skills, and it was important for her to transform her thoughts into actions on stage. She got motivation and support from the audience.

Difficultating the discussion could also mean pushing the audience, especially the spect-actors so that they could move from their previous feelings and thoughts and seek for new strategies in difficult situations. When the audience is pushed to think hard, then their thoughts might push them to action and to act on stage in Forum theatre (doing theatre art). Boal (2000) argued “Doing art means expanding oneself. Human being are creators, and each time they create something other creations become necessary. Each discovery creates the necessity of other discoveries, each invention begs more inventions” (p. 86). May be constructive questions and arguments assisted the woman to transform herself from feeling shy and laughing to doing and acting out what she was thinking? When she went back to the audience she had stopped laughing. I saw her as empowered, and that might be because she had taken the main role in the forum play, she had got support from the audience and difficultating questions and feedback from joker.

The concept of the joker being a difficultator could create a situation where liberation of the audience might be achieved. It is for the fact that it forces them to think deeper on what they want to share with others, before they take action. But to some of the theatre practitioners who are most used to Community theatre this might slow down participation during performances. In the interview with the teacher from TaSUBa he claimed:

*Some people have tried to call participants on stage sometimes, but it did not have rules that they had to eliminate oppression without causing another oppression. People are used to Community theatre where they only talk. Sometimes they do hot sitting, people talk to the character that they want. I think many facilitators are not capable and also not used to convincing the audience to participate physically on stage. Discussion and hot sitting are the simplest ways that they are used do (Interview with TaSUBa teacher, 27.10.2015).*

It might be not because they are used to verbal discussion where they don't have to leave their seats and enter the stage. They also try to do what their audience is used to so as to make sure that people are able to get involved into the discussion. I found some corresponding arguments from Eva Østerlind who says:

Sometimes we want to change ourselves but not able to, may be because people around us don't support the change or because our inner resistance is too strong. Other time we refuse to change even when the circumstances call for it and our behavior causes problem for us. The result is a powerless position: one can control neither the situation nor oneself (Østerland, 2008, p. 71).

This is related to behavior that is situated/located in the lifestyle and traditions and internalized in the mind of people. It is also as inscribed in the body where it expressed in the way people move and carry themselves. It might need a strong decision and courage to break through, transform the ideas into action as spect-actors in Forum theatre.

#### 5.4.2 Joker as a midwife

*A drunken man enters the performance area and starts chasing the children away. People from the audience ask him to leave but he promised he was going to stop and behave like others. They refuse and force him to leave. I ask them to let him stay but they refuse. They know him very well. One man says to me "You are not going to do your performance peaceful. He will ruin everything and people are not going to concentrate to the performance. He can do anything stupid to anybody. He should go now" (Film documentation, 21.10.2015)*

I could see that the man was very drunk, but I felt like I should let him stay and participate in the performance if he wanted. When more people came, they insisted that he should leave because they knew him and thought it might cause trouble to let him stay. As a joker I had to listen to them because they did not want him there, they thought he was going to destruct the performance. Jokers are not teachers or judges; they are independent and must withhold any personal opinion or prejudice. A Joker could lose a lot of credibility if s/he pass judgments, and it is always best to reflect any such interventions back at the audience, asking them if it is ok. In the book *Games for Actors and non-actors* (2002) Boal claimed:

Jokers must avoid all actions, which could manipulate or influence the audience. They must not draw conclusions, which are not self-evident. They must always open the possible concussions to debate, starting them in an interrogative rather than affirmative form (p. 261).

I did not want to decide anything for the audience. Even if I wanted the drunken man to stay I listened to the audience who protested against him. I had to listen and let them send him away from the performance, so that they could feel comfortable to participate. I could have used the power of being an artist and the organizer of the performance to decide anything. But I needed people because the performance was not only an artwork, it was a social event. Erika Fischer-Light writes in her book *The Transformative Power of Performance* (2008) that:

Instead of creating works of art, artists increasingly produce event which involve not just themselves but also the observers, listeners and spectators....the pivotal point of these processes is no longer work of art.....Instead we are dealing with an event , set in motion and determined by the action of all subjects involved ././ (p.22).

I thought that a performance that would need the participation of the audience needed to be carried out in a place where everyone could feel safe and free even before the performance. The interruption of a drunken man would probably destruct the participation of the audience.

*Tension aroused after a drunken man arrived in our performance place. I think agreeing with the people to make him leave created a safe and comfortable environment that they could discuss without thinking about him. If I decided to let him stay on my own most of the audience members would have probably left before the performance (Logbook, 21.10.2015).*

Some of the participants who went on stage had ideas about how to stop the oppression, but they felt uncomfortable when they came on stage. Many of them wanted to express their thoughts by only “talking”. As joker I tried to listen to them and encourage them to act.

*A woman is intervening the play and coming on stage. She is not acting but speaking on how the protagonist should do. I ask her to show us and not tell us. She stop talking and just stand there. Then I let her finish talking and ask her to try acting what she just said (Film documentation, 20.10.2015).*

As a joker I decided to let her say what she thought and also to discuss with others afterward. Then I asked her to start acting her thoughts.

The joker must be a Socratic dialectically, and by means of questions, by means of doubts he must help spectators to gather their thoughts, to prepare their actions. Maieutics - the joker is a midwife. He assists the birth of ideas, of all actions (Boal, 2002, p. 262).

It is suggested that questions should be framed in a way that they do not expect an answer but a new question. I believe that by letting them express their thoughts in words and asking some questions, lead them into discovering some new ideas. Ideas that resulted from the little discussion with the audience members and questions from the joker.

The joker must be able to keep the audience focused on the central problems, select the appropriate questions to further the dramatic debate, support the spectator and the actors, challenge them, know when to listen, when to speak and when to insist on action (Do not tell me, show me) (Vine, 2013, p. 70).

*Some of the suggestions came after a discussion that involved me as a joker and the person who intervened. It also moved to other audience member who by discussing together it gave a motivation for the spect-actor to put it on action. (Logbook, 21.10.15).*

My point here as a joker was to let them learn from each and try to collectively come up with suggestion that one can feel comfortable to put in action. It was a way to

emancipate the participants. Jacques Ranciere (2009) writes: “What is required is a theatre without spectator, where those in attendance learn from as opposed to being seduced by images; where they become active participants as opposed to passive voyeurs” (Ranciere, 2009, p.4). Letting them discuss and agree on the solution gave others power and willingness to put those suggestions in action and show it to the rest of the audience. As a joker I only assisted them to produce as many solutions as possible, but never tried to impose anything from myself. “The joker should be responsive to the desire of the spectators, listening careful and enabling them, individually and collectively to pursue their journey of exploration without imposing solutions” (Vine, 2013,p.70)

Through this study I discovered that being a joker in Forum theatre for the first time could lead into different situations. I faced different dilemmas during my fieldwork, as this was my first time to be a joker. Some of the reactions from the audience made me feel insecure as they put me in between the audience and Boal’s intentions with Forum theatre and Theatre of the Oppressed: to stop oppression without oppressing back. There were actions that if I followed Boal’s rules I would have not listened to the audience. And if I decided to listen to the audience I would have been breaking Boal’s rules of Forum theatre. Sometimes I had to react according to the atmosphere of the place, situation and time of the performance. In some cases the creativity of the joker is very important so as to keep the performance and discussion in a good flow.



## **6.0 Summary and answering the research question**

The study was set out to explore: *What are the implications of introducing Forum theatre to Community theatre participants in Bagamoyo?* The exploration was built from a two weeks workshop in October 2015 with students from the arts college TaSUBa. The workshop aimed at teaching and practicing Forum theatre and Community theatre techniques, which resulted in an open performance in a community near Bagamoyo. Forum theatre was a new form for both students and the community participants. The empirical data that are used to answer the question of my study are all collected from the workshop with the students and the performance in the community.

The motivation to do this study came after the realization of the fact that Bagamoyo is a community that uses theatre as a tool for social change through Community theatre. The challenge here was that they use Community theatre where people watch the performance and get to be involved in the end of the play by participating in a verbal discussion. This study introduced Forum theatre as a way of strengthening theatre for social change, where the audience members are invited to enter the stage and take part in the discussion by being involved in the dramatic action. By analyzing and studying my data in this research I found that the implications of introducing Forum theatre to Community theatre participants were related to the power of the audience, the transformation from spectator to spect-actor, the aesthetics of Forum theatre and the joker as both difficultator and midwife.

I experienced that the response from the audience were ruled by the tradition that they are familiar with. The audience was using their power from the tradition of Community theatre to drive the performance the way they felt were right for them. They have adopted Community theatre, which has become a habit to them. So during Forum theatre, they seemed to be much affected by the practice of Community theatre. An implication was to open up for the power of the audience and as a joker listen to the audience and use the power in a constructive way.

In Forum theatre the participants are invited to solve oppressions in a peaceful way, which can set up an equal situation to both oppressors and the oppressed. This is different from what the Community theatre practitioners in Bagamoyo were used to.

They were used to speak out and discuss what is on their mind without thinking if anyone is offended or does not feel good about the discussed issue. When the courageous people took their chance and went on stage to act out their thoughts it was hard for them not to oppress back as they have been used to practicing Community theatre. The philosophy, inspired by Paulo Freire, which Theatre of the Oppressed is based on, was hard to communicate to both the TaSUBa students and the participants in the performance.

Aesthetically Forum theatre needs people to take a role on stage and act out their thoughts as spect-actors. This study found out that many people in the community were hesitating to go on stage because “they were not actors” and/or they needed time to rehearse before they went on stage. This could be the effect from the tradition that they are used to, where they see actors coming to the community, perform a play and get to be involved verbally in the discussion.

The last focus in the analysis was the challenge for the joker to assist those who went on stage by means of questioning and difficultating the Forum theatre discussion. This led the participants to come up with different solutions they could act and present on stage. This study also found that the role of the joker has a potential to help the participants to go more deeply into a topic and discuss it critically. The joker also has a challenge in managing to act as a midwife who initiates the birth of ideas without imposing any idea from himself.

Human habits and behavior are affected by how people live and what they do in their daily lives. It is also normally been shaped by life conditions that would decide how one related to the future which influence how one acts here and now. Their past in combination with present or the actual situations is the key to what affects a person’s thoughts and actions. Community theatre has been a very normal way of discussing people’s issues in Bagamoyo. The introduction of Forum theatre was a kind of “shock” to the TaSUBa students during the workshop, as they claimed that they had never learned about it before. Because of the word forum some of them thought it was “a normal meeting” where people can discuss matters related to theatre and not issues related to community. It was the participants who came up with the oppressions they wanted to use to create forum plays, some of them wanted solutions that would cause

pain/the same pain or even more to the oppressor. We argued for a very long time for this until we reached the solution that was not violent or oppressive.

Some of the community members were standing on their doors watching the performance. They started coming to the performance place and abandon their doors after they had seen their fellow community members acting on stage. The adults were hesitating to intervene the play and take role, but most of the children wanted to act. May be this is the chance for the coming generation to be involved in Forum theatre?

This study has introduced Forum theatre to practitioners who were not familiar with this theatre form. Through the research I have seen clearly that if Forum theatre is to be continued in Bagamoyo, there has to be a focus on how to introduce the philosophy and practice of Theatre of the Oppressed to the participants. Like Boal I believe that Forum theatre can help them to remember what they acted on stage and transform the actions to their real lives.

### 6.1 The way forward

The submission of my thesis is not intended to mark the end of my research in the whole process of introducing Forum theatre to the Community theatre participants. It rather opens up for new possibilities and opportunities for me. It gave me an overview of what, how, and when projects like this can be carried out so as to reach a big number of people and also to reach the objectives of the project.

I have a plan for the stretching and strengthening of this project. I want to initiate another phase in Bagamoyo after my master studies and work more on the same project. Next time the project will be different as I am planning to collaborate with both the students at TaSUBa and theatre practitioners who are outside the college. The project will mostly take place in the community where the participants will get the chance to join in from the early stages of the project to the performance. This was the first time for Bagamoyo community to be involved in Forum theatre. It is a process that needs time, collaboration, and enforcement and sometime follow ups to make sure that what has been introduced lives on among people.

There is a need to spend time in the community doing rehearsal of the method one wants to use so as to let community members see, learn and practice it. There should be a mechanism of giving ownership and responsibility to those whose changes are intended to. There has been a tendency that society gets to be involved when theatre practitioners are looking for issues to be discussed. But it has to be known that any theatre practice as a tool for change should be mediated through the reality of the place, time and society it finds itself in. It is wise to let people get into it before the special performance day.

## **7.0 Conclusion**

In this study I was eager to know or to examine what are the implications of introducing Forum theatre to the Community theatre participants in Bagamoyo. I have walked my readers through what I discovered there, by an analysis and discussion of four topics that the study came up with. The topics were selected after going through all the material from the field and then made as a pillar for this study. Bagamoyo people are used to performing arts more than other places in Tanzania. They need arts in the discussion of their social issues which mostly Community theatre have been fulfilling that need for a long time. The base for all this is Bagamoyo Arts College, where people attend different performances and participate in different social theatres that are being carried out by students or teachers. I think it is a high time that the college takes lead in the whole process of changing the direction of this audience by producing students who are well trained in Forum theatre in addition to Community theatre. This will build another image to the people and transform theatre there from a tool for verbal discussion to a tool for doing and acting. In the future I want to implement Forum theatre practice in Bagamoyo with the same desire as Boal had: to start a process so that the audience can be the main characters in their own real world.

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