

STORYTELLING

A Powerful Strategy to Increase Women's Access to Property and Land Rights in Uganda



Policy Series
Vol. 2, 2019

Judith Hermanson, Natalie Gill,
Sylvia Luchini and Jessica Kaawha

**STORYTELLING: A POWERFUL STRATEGY TO INCREASE WOMEN'S ACCESS
TO LAND/PROPERTY RIGHTS IN UGANDA AND BEYOND**

JUDITH HERMANSON and NATALIE R. GILL

IHC Global

jhermanson@ihcglobal.org

**CO-AUTHORS: SYLVIA LUCHINI AND JESSICA KAAHWA
CONTRIBUTORS: SAUL DANIEL DDUMBA AND SARAH KALYANGO**

IHC Global/ Makerere University, Uganda

**Paper prepared for presentation at the
“2019 WORLD BANK CONFERENCE ON LAND AND POVERTY”
The World Bank - Washington DC, March 25-29, 2019**

Copyright 2019 by author(s). All rights reserved. Readers may make verbatim copies of this document for non-commercial purposes by any means, provided that this copyright notice appears on all such copies.

Abstract

World Bank data from 2013 shows that 142 countries have laws granting equal property ownership rights to women and men, and 116 countries have laws providing equal inheritance rights to daughters and sons. Unfortunately, laws are insufficient. In Uganda, data from a recent study of property ownership (IHC Global, 2017) highlighted discrepancies between the intent of the laws and exercise of women's property rights. These discrepancies are largely rooted in conflicts between customary traditions and the laws, coupled with lack of awareness of women's rights they enshrine. On September 18, 2018 IHC Global piloted a "theater for development" approach that raised issues about women's ability to exercise their property rights in an accessible, relatable, and non-confrontational way. A community forum followed the production which allowed audience members to discuss the issues raised. This paper assesses the effectiveness of the pilot through an evaluation of event survey data and key informant interviews.

Key Words:

Theater for Development, Women, Property Rights, Story-telling, Secure Tenure

Table of Contents

Table of Contents	3
Introduction.....	4
Background	8
Why It Is Innovative	10
Understanding the Implications	10
Data Limitations and Implications.....	11
Outcomes	13
Synthesis and Conclusions	17
Tables	19
References.....	21

Introduction

Property and land rights play a critical role in securing women's economic empowerment in both the countryside and the city. Data shows that secure property and land rights can reduce domestic violence, enhance the well-being of the family, and increase economic prosperity (Ford 2014). In this light, women's property ownership including access to matrimonial property and inheritance is still a major challenge in many parts of the world, often despite the passage of national laws intended to secure women's property rights. The conflicts that exist between law and practice rooted in culture and social norms undermine women's economic empowerment clearly demonstrating that while protection under law is a necessary pre-condition to securing women's property rights, it is in itself insufficient to guarantee them.

In order to understand more deeply the implications of the "law-practice" gap and to explore locally appropriate options for bridging that gap, IHC Global designed a pilot initiative in Uganda, which it initiated in 2017, to see whether the combination of data and other evidence could shape awareness of the issues leading to change. IHC Global together with its local partners the Women Council of the Uganda Association of Real Estate Agents (AREA Women Council), data confirmed that despite the 1995 Constitution and various other laws in Uganda, the gap between legally established property rights and their actualization is still wide.

What the Law Provides:

Uganda provides a reasonably robust national legal framework and safeguards that protect from the deprivation of property and the inalienable right to property for individuals including women. This includes the 1995 Constitution, as amended in 2005. Article 26 of the Constitution expressly protects property (and its deprivation) and Article 32 (2) prohibits the laws, customs, and traditions that undermine women's welfare and their status (Constitution of Republic of Uganda, 2006). Other laws such as the Land Act Cap 227 (Land Act Cap 1998) provide for the consent of a spouse when dealing with property, especially the matrimonial home. Mortgage Act Cap 229 (Mortgage Act Cap 1974) and the Registration of Titles Act Cap 230 (3), similarly provide a spousal consent provision.

Ugandan law around domestic violence further bolsters these protections. The Ugandan Domestic Violence Act defines domestic violence broadly, including not only physical, sexual, emotional, verbal, and economic abuse, but as also relating to property rights (Goitom 2013). The Act asserts that: "harassing, harming, injuring or endangering the victim or anyone related to the victim for the purpose of coercing them into complying with 'any unlawful demand for any property or valuable security'" (Goitom 2013).

The discrepancy between legally and constitutionally enshrined property rights and women's ability to exercise them emphasizes the challenge of aligning women's rights to its practice and, in essence, to making the law real to people by addressing custom and habit.

What We Did

In fall 2017, IHC Global and the Association of Real Estate Agents- Uganda (AREA-Uganda) examined and assessed the state of women's property rights in Uganda. Findings presented at the 2017 World Bank Land and Poverty Conference highlighted the discrepancy between women's legal rights to property ownership guaranteed in the 1995 Ugandan constitution and their ability to or success in exercising these rights. Cultural norms rooted in patriarchal traditions have inhibited women's exercise of property rights, but IHC Global research found that lack of awareness of these rights also played a determinative role. The IHC Global report "Using Data to Support Women's Rights: Property Markets and Housing Rights through a Gender Equity Lens" concluded that lack of awareness that women have legally provided property rights and lack of knowledge about the various paths for claiming these rights is widespread, both among men and among women. .

IHC Global with its local partners the Women Council of the Uganda Association of Real Estate Agents (AREA Women Council) and Makerere University hypothesized that the use of principles of story-telling to address this situation could be an effective way to bridge the gap between law and practice. The advantage of the approach is that it provides a vehicle to provide information about how to secure property rights by translating it to a recognizable cultural context through dramatization of "real world" events that does not gloss over the social and cultural complexity while also showing the steps provided for under the law that may be taken to affirm property rights.

The questions posed included: Since the issue is at heart cultural and social, how might greater awareness lessen the gap between law and practice? How might approaches to support women's economic empowerment better enable them to secure their property rights through local initiatives? What kind of advocacy and awareness approach would most effectively transmit information about women's property rights in a compelling and accessible way?

In Fall 2018, IHC Global collaborated with AREA Women Council and Makerere University to dramatize the issues surrounding women's property rights in Uganda using a *participatory theater approach* to development ("theater for development"). The program told the stories of recognizable, relatable characters as they grappled with various aspects of property rights and in so doing showed common obstacles as well as various approaches to overcoming these obstacles. Thus, language and context of the script was rooted in the discussions scriptwriters held with community women and men.

The key to this approach is that it is a drama rather than didactic. Reflection upon and internalization of the information conveyed was supported by a community forum in which there was a facilitated discussion of the play.

The approach used had two components. First, the play dramatized people's stories about property rights and tenure insecurity. Second, immediately after the performance, it engaged the audience in discussion about the story and the underlying issues in a community forum setting.

For the first component, IHC Global commissioned and developed in partnership with the Department of Performing Arts and Film, Makerere University, the 30-minute play, "In Pursuit of Fairness." It intertwines the lives of several distinctive yet "representative" female and male characters and is contextualized to Uganda with characters facing different dilemmas. The characters interact in recognizable social and family situations as well as with the Ugandan legal structures and representatives that protect and enforce land rights. The dramatized scenes range from a husband claiming his wife's property by having taken over the land registry process to a woman being forced from her home following marital difficulties. The intent of the story-telling and the interaction of the memorable characters is to convey information, prompt self-probing of attitude, stimulate discussion, and enable behavior change with the ultimate aim of narrowing the gap between the law that gives equal property rights to women and common practice. This forty-five minute play was performed in Kampala on September 18, 2018, with actors from the Department of Performing Arts and Film taking the roles. The performance was attended by 368 people.

In the second step, the 368 audience members attended an awareness session following the play. This session employed a participatory methodology by means of which the actors and the audience expressed emotions and solutions to mitigate challenges the women faced as well as reactions to the play itself. This approach was chosen since community problems are most ably resolved by the community itself. Therefore, this production called to the audience to interact actively regarding the actions on the stage, following the performance, through dialogue about the issues raised in the individual actions, narratives and witnessing.

Upon the conclusion of the two-part program, Department of Performing Arts and Film Professors Daniel Ddumba, Sarah Kalyango, and Jessica Kaahwa evaluated the success of the pilot with the assistance of university students who acted as interviewers. The students sampled 40 randomly selected attendees in addition to conducting ten key informant interviews with audience members and five-in-depth interviews with community member audience participants. The performance and the community forum were video-taped and reviewed by the writers of the paper to illuminate the objective data gathered through the survey.

How We Started:

Following the 2017-2018 study and gender lens analysis of property rights in Uganda, policy and practice recommendations were made to government and other stakeholders for approaches that would ease the burden for women who wanted to affirm their property rights. Then, hypothesizing that the use of principles of story-telling to address this situation could be an effective way to bridge the gap between law and practice, IHC Global entered into a partnership with Makerere University Department of Performing Arts and commissioned a play to be written that would dramatize the challenges and the complexities of overcoming them in a culturally relevant manner. The advantage of the approach is that it provides information about how to secure property rights by translating it to a recognizable cultural context through dramatization of “real world” events that both clarify the steps that may be taken to affirm property rights and at the same time does not gloss over the social and cultural complexity. The understanding and recognition of cultural complexity and “real world” issues would be key to bridging the “law-practice” gap.

Although the constitution is unambiguous in its provisions, tradition still influences the practices of most cultures. For example, the patriarchal Baganda do not recognize women’s right to inherit property based on clan lineage. Although the custom may prevail primarily among those who are least educated, the tradition also affects the educated as they do not want to be frowned upon and or rejected by society. Even when financial institutions try to enforce the financial protections under the Mortgage and Land Title Registration Acts, these efforts may be undermined by culture and custom as women are expected to “do as they are told” according to custom. Moreover, micro-finance institutions are reported often not to adhere to this aspect of the law, compounding the situation. In addition, many women especially in the peri-urban and rural areas do not know their rights and genuinely believe that the man is entitled to do as he wants with the property. This becomes most evident especially for those widowed, divorced, separated or among those in cohabitation. Using traditional and cultural lenses, most Ugandans, especially those with low literacy levels, wrongly claim that land and property belongs to men who are purportedly considered the bread winners; although historically and practically a large proportion of women are breadwinners for their homes. These practices and beliefs, combined with lack of knowledge means that for the most part people do not seek legal redress when women are denied their rights under law.

Background

Theater for development with a participatory component is both rooted in two decades of international development experience with this approach in the areas of health and family-related matters,

as well as in a vibrant historical and culturally-relevant theater tradition in Uganda. Both of these factors were crucial in conceptualizing and implementing the project. By extending this approach to the area of property rights and land tenure in Uganda, IHC Global and the AREA Women Council innovatively expanded the scope theater for development and its potential impact in facilitating positive change.

The vibrant theatrical tradition in Uganda positioned it as an especially promising place to pilot a theater for development program about women's property rights and land tenure. Existing scholarship on theater for development almost uniformly traces its origins to the Makerere Traveling Theater group in the 1960s and the 1970s which brought classic theater pieces to rural areas with the support of the Department of Planning and Community Development, the British Council, ESSO, the Nyanza Textiles Industry, and Coca Cola (Kaahwa 2004). Yet, as Jessica Kaahwa argues, these programs only drew upon the history and cultural of indigenous pre-colonial performance in the region. Kaahwa asserts that: "Political and educational theater is indigenous to sub-Saharan African theater... (and existed) before the influence of colonialism and international development," (Kaahwa 2004). Educational theater remains engrained in national cultural policy as well: the Ministry of Gender, Labor and Social Development mandates that the National theater of Uganda be a "vibrant institution guided by unity in diversity, integrity, and relevance to national development," (Warheit 2017). While IHC Global is optimistic that this program can be successfully applied in other countries, Uganda proved an especially apt and receptive place for its pilot.

Over the past two decades, well-known and reputable aid and development organizations have employed theater for development for behavioral and communication change. However, secondary research for this project did not reveal the existence of a storytelling or theater for development programs focused on women's property and land rights. For the most part, organizations like USAID, Save the Children, JHPIEGO, CARE and UNICEF among others focused on behavior change for major public health issues such as preventing the spread of communicable diseases or facilitating family planning and in turn, improving reproductive health. Notable projects have included advocating for use of mosquito nets to fight malaria in Burundi (UNICEF 2011) raising awareness among youth about the risks of HIV/AIDS and transactional sex in Botswana (UNICEF 2013), infant and young child nutrition in Zambia (USAID 2011) and fertility awareness information in Uganda (Warheit 2017).

To a lesser extent, some NGOs and development agencies have embraced theater for development to promote conflict prevention and management. International Research and Exchanges Board, USAID, and their affiliates implemented "Drama for Conflict Transformation"-based projects in conflict-prone areas such as Kyrgyzstan, Tajikistan, Indonesia, Somaliland, and Kenya. In Kyrgyzstan, their "Youth for Peace" supported school-based drama clubs and community theater tours to build trust across ethnic and religious lines and provide skills to analyze, prevent, and resolve conflict (Breed 2011).

NGOs and researchers in developed countries have also employed participatory theater techniques to promote conflict management or encourage non-violent behaviors in different cultural or sociological contexts. For instance, the European Union supported “Acting for Peace,” to promote peace-building and reconciliation in Northern Ireland (Moynihan 2008). In the United States, University of Michigan School of Social Work professors Mieko Yoshihama and Richard Tolman used interactive theater to raise awareness in Asian immigrant communities in the Midwestern United States about partner violence in their communities (Yoshihama and Tolman 2015).

National and international governing bodies, non-governmental organizations, and scholars have offered insight into what determines the success of a theater for development project. In its pamphlet “Community Theater for Improved Nutrition: A Guide for Program Managers and Theater Groups,” USAID emphasizes that a production must be vibrant, realistic, and clearly-connected to the distribution of practical information. USAID writes that the key messages must be “entertaining and exciting,” and able to “engage audience members regardless of literacy levels,” (USAID 2011). The story must be “believable, similar to something audience members can experience,” with well-developed characters that are “complex, realistic (with) relevant experiences and relationships.” (USAID 2011). Although an “emotional response is key to influencing attitudes and behaviors,” USAID asserts, to be successful this “must be coupled with clear messages that encourage specific action,” that “call for and motivate audience members to carry out a specific action, address barriers convincingly, offer meaningful benefits and are memorable,” (USAID 2011).

The “dramatic distance” between the story and the real-life issues the production imitates is another crucial aspect to the success of theater for development. A participatory component is also essential for its success. In their exploration of the success of theater for development in promoting environmentally sustainable behavior in the developing world, scholars Maria Herara and J. David Tabara explain that by focusing debates and audience participation around fictional characters and stories, it is “possible to tackle and bring into discussion delicate issues and open up political processes about the future which would not be possible in more ‘formal’ or real settings,” (Heras and Tabara 2014). UNESCO similarly explains that:

“People are able to explore their experiences, ideas without feeling exposed; by involving participants in a fictional experience that does not focus on their own attitudes, feelings and behaviors (but which has relevance to them), it can create opportunities to address a whole range of issues and offer a conducive environment for positive transformation,”(UNESCO 2006).

As evidenced in the data analysis later in the paper, “In the Pursuit of Fairness,” and its follow-up the Community Forum met both criteria of successful participatory theater by creating an engaging and

realistic play with well-developed and relatable characters, while also providing practical information on how women can exercise their property rights.

Why it is Innovative

The significance of the realization and protection of property rights and land tenure in the quest to “invest in women and girls” is sometimes lost among the myriad aspects of development such as health and nutrition and micro-finance, among others that have been seen to be key to women’s agency and economic advancement. But, the continued lack of awareness or support for women’s property and land rights in Uganda, associated with practices of land-grabbing and eviction, and in some cases, intimate partner violence, demonstrates that this must be considered an important development issue as well, one that can be addressed through existing development techniques such as participatory theater. Indeed, international institutions, including the United Nations, continue to express concern about the state of women’s property rights in Uganda. A 2010 United Nations report on Uganda that measured Uganda’s success in implementing the “Convention on the Elimination of All Forms of Discrimination against Women,” the observing committee reported dissatisfaction with the state of women’s property rights in Uganda: “The Committee also urges the State party to eliminate all forms of discrimination with respect to the ownership, co-sharing and inheritance of land. It further urges the introduction of measures to address negative customs and traditional practices...which affect full enjoyment of the right to property by women,” (UN CEDAW 2010).

Understanding the Implications

Despite the success of participatory theater in other aspects of development as well as the increasingly recognized importance of women’s property and land rights, this technique has not been widely employed to educate women on their constitutional rights and help them assert those rights. “In Pursuit of Fairness,” and the One-Day Community Forum Event was an innovative “first” for Uganda to supporting women’s property rights. A long and vibrant theater tradition in Uganda, the relatability and engaging nature of the characters and their stories, the concrete and practical information provided by the production, and the “dramatic distance” created by the production allowed the participants to engage in difficult issues in a non-confrontational and informative way. Of that we were certain. But, was it a successful test? What were the outcomes?

As part of the pilot design, IHC Global also commissioned an evaluation of the audience’s reactions to the event in order to address these questions and determine whether and how the pilot participatory theater event in conjunction with the Community Forum impacted a cross-section of attendees. In November and December 2018, following the conclusion of the two-part program in September, Department of Performing Arts and Film Professors Saul Daniel Ddumba, Sarah Kalyango, Jessica Kaahwa evaluate the success of the pilot with the assistance of university students. The university

students sampled 40 randomly-selected attendees and conducted ten key informant interviews with audience members as well as five-in-depth interviews with community member audience participants in the districts of Kampala and Wakiso. Respondents were composed of a range of occupations and positions: the actors, the assistant director stage manager, makeup artists, students, faculty, university administrators, and community women. The students conducted the interviews through a specifically designed standard questionnaire which included both closed and open-ended questions which probed both the success of the play itself in transmitting information and engaging the audience as well as the attitudes of the respondents to the information conveyed. The responses were documented and analyzed in an evaluation report. In addition, the performance and the community forum were video-taped and reviewed by the writers of the paper to illuminate the objective data gathered as well as to provide a permanent record.

Data Limitations and Implications

The evaluation was intended to test the initial assumptions about the viability of “theater for development” in combination with a participatory event focused on the complexities of women’s property rights as an awareness raising strategy. The issue of women’s property rights, as indicated earlier in this paper, intersects with deeply held traditions and is in friction with current law. It therefore is a challenging subject and it was important to determine whether the innovative application of these techniques in this area was productive.

The overall findings of the evaluation are that indeed the play and the dialogue had a significant effect within the audience – certainly enough to merit further refinement and testing of the approach. Findings highlighted four key points.

- First, respondents overwhelmingly identified with the play stories and to a lesser extent its characters: all respondents stated the stories related well or very well to real life and that the characters resembled people that they knew, while Ninety-seven percent reported direct personal knowledge of someone denied property rights. This may indicate that the majority of participants in the One-Day Community Forum Event have first or second-hand experience with the violation or abuse of women’s property rights in Uganda. This supports the argument that there is a need to create awareness about these issues among affected women, law enforcement, men, and community stakeholders.
- Second, respondents stated that the transmission of practical knowledge about how women could assert their property rights would be effective in confronting cultural beliefs and patriarchal traditions. They reported that the most effective thoughts from the

event involved those that emphasized acquiring legal documents such as land titles and marriage certificates, demystified the power in cultural beliefs which prevent women from accessing property. This suggests that concrete actions may provide women with the self-confidence to pursue their constitutional rights as well as a locally-owned and locally-driven approach to disseminating new understandings of the relationship between women and their property rights among the wider population. Ultimately if the laws governing women's property rights are to be upheld, the society as a whole has to understand and support these rights for women.

- Third, the data suggests a relationship between education-level and lack of awareness about property rights. This may prove significant in how the message is expanded through the production in other areas, in terms of the story and its transmission.
- Fourth, the data indicates a relationship between gender and reaction. Women found the characters and plot more relatable, while the men found the practical information offered by the production more valuable. This raises questions about the relationship between audience identification with the production and its effectiveness in inspiring behavioral change through the transmission of practical information. Why did women find the practical information less helpful than the male audience members? What does this say about whether the production will lead to a call to action?

However, the data was limited to a small group of respondents, although randomly selected, and does not purport to be conclusive. Nonetheless, the representativeness of the participants includes approximately half male and female respondents, with a younger population somewhat larger in number, and a range of educational levels, skewed to the attainment of secondary and post-secondary which may account for the discrepancy in awareness found. The following sections address key questions and the responses, noting patterns and trends where appropriate, showing the impact of the pilot event. Data analysis relied on standard statistical techniques and interpretation drew on qualitative responses to amplify understanding of the responses.

Approximately half of the forty respondents were male and half female. Of the respondents, 75% were audience members, while the remainder comprised actors and actresses, makeup artists, the assistant director, and the administrator. A little under half of respondents had attained or were attending university-level education, 25% had achieved primary-level education, and 25% had received secondary-level education or vocational training. Over half of the audience members were aged 20-29, 15% were

aged 30-39, 17% were aged 40-49, and the remainder were between 50 and 55. A table of the descriptive statistics is provided at the end of the paper. Table 1

Outcomes

1. Do you have direct personal knowledge of someone who was denied property rights?

Strikingly, the majority of respondents had **direct personal knowledge** of someone denied property rights. This fact tends to suggest that the denial of women's property rights is quite widespread. Seventy-five percent of respondents answered yes, including 84% of men and 60% of women, reversing the proportion of the perceptions of women and men about the effectiveness of the play. While 25% of respondents answered no, including 16% of men and 30% of women and while the sample of respondents is small and not representative,¹ that such a large percentage has direct knowledge of women being denied property rights tends to indicate that the practice is widespread.

Below are a few examples.

“My mother was given a plot of land by her uncle, but after his death, the sons and daughters chased her away and sold it. Also my auntie in Masaka lost all her property after the death of her husband as the in-laws have sold everything.”

“My neighbor. Her relatives and the rich men surrounding her made her life a living hell the moment her husband passed on. The relatives wanted to take possession of the property and the rich men tried everything in their power to make her leave against her will.”

“There is a woman, my relative, who manages her husband's rentals, but when she used part of the rent to pay for their son who is in high school, the husband came and demanded for the money from her and wanted to slaughter the woman on three occasions. The woman ran away from her home in fear of the man's hunger and she is looking for help.”

“I remember; this was the worst day of my life. When my dad passed away, my mum was denied our father's properties and all things in our house. The relatives took everything and we stayed without anything and we stayed outside with our mum's friend.”

¹ The authors acknowledge also that the play attendees and the respondents were likely by definition “biased” in the sense that they indicated by attendance interest in the issue which may have been prompted by prior exposure to related matters.

“Myself. When my husband died, the relatives chased me out of our property and I got some other place to rent.”

1. *How did the play stories relate to real situations in which women, men, and youth are in when it comes to women’s property and income-generating issues?*

All audience members interviewed, male and female, believed that the stories depicted by the play related “very well” or “well” to real-life situations about women’s property and income-generating issues. Eighty-two percent of audience members answered very well while 18% answered well. Nonetheless there appeared to be a greater appeal to women in its “relatability.” Of the male respondents, 74% of men responded it related “very well,” and 26% responded “related well; whereas, 90 % of women believed it related “very well,” while 10% of women answered “well.”

A common theme emerged from qualitative responses in statements frequently made that many people in their communities’ claim that women are not supposed to own property. Below are three selected answers as examples:

“Through the play, I was able to realize how our relatives tried to take our property when my father died. My mother was put in a situation where she was willing to die in order to protect the property she toiled to put together with my late father so that we could have a better life.”

“The play portrayed what is happening in my village Kazo in Kirihura District where women’s rights are violated in many ways. It was touching in many social and economic spheres. I think following this play, women should get rights to inherit property.

“The stories related very well with the real life situations in that my auntie lost all her property after the death of her husband because she was ignorant of the law, her marriage was not registered formally. The in-laws claimed everything without considering her. She had to go back to her family.”

2. *Could you identify with any of the characters?*

The majority of respondents, 92.5%, identified with one of the characters, while 7.5% did not. Eighty-nine percent of men identified with the characters, while 11% did not. One woman did not provide an answer. Strikingly **100% of the women identified with one or more characters.** Table 2

3. *Do any of them resemble people whom you know?*

The majority of the respondents, 90%, stated that one or more characters resembled someone they knew. This included 89% of men and 100% of the women who answered the question. Two women did not answer. 11% of men stated that the characters did not resemble anyone they knew. Table 3

4. *Were their stories engaging?*

A significant majority of the participants were either “engaged” or “very engaged” by the characters’ stories, with male respondents reporting slightly less engaged than women. Table 4

5. *How effective was the interactive dialogue to educate the audience on women’s property rights?*

Over half of the audience found interactive dialogue for educational purposes very effective. Sixty-five percent found the dialogue very effective including 63% of men and 67% of women. Thirty-two and a half percent found the dialogue effective including 32% of men and 33% of women. Two and a half percent of the audience comprised the 5% of men who found the dialogue not so effective.

Below are some respondent comments:

“It was able to tell the women how to fight for their rights. For example, if you have a problem on property, a marriage certificate is very vital. Many women find it a challenges because they do not have marriage certificate.”

“The dialogue helped participants to exchange their views, ideas, and were made to understand the stories of the play as they interpreted the whole story.”

6. *How did the actors expand the message of the script?*

Eighty-seven and a half percent of respondents believed the actors expanded the script message very well, including 89% of men and 86% of women. Twelve and a half percent of the respondents believed the actors expanded the message well including 11% of men and 14% of women.

7. *How did the One-Day Community Forum Event support vis-à-vis interaction between actors and members of the audience to find solutions to women’s inability to exercise their land/property rights due to lack of knowledge?*

A significant majority of respondents felt that the Community Forum added to the effectiveness of the play in conveying its message. Over half of the respondents, 65%, believed that the One-Day Community Forum Event was very supportive in addressing lack of knowledge about women’s land and property

rights. This included 74% of men and 57% of women. Thirty-five percent of respondents described the Event as supportive, including 26% of men and 43% of women.

8. *How did the One-Day Community Forum Event support vis-à-vis interaction between actors and members of the audience to find solutions to women's inability to exercise their land/property rights due to patriarchal traditions?*

Over half of respondents, 57.5 percent, stated the Event was very supportive in helping women find solutions to exercise their land/property rights in the face of patriarchal traditions. This included 68% of men and 53% of women. Thirty-two and a half percent believed the event was supportive, including 32 % of men and 37% of women. Ten percent of women believed the event was fairly supportive and two women did not answer.

9. *How did the One-Day Community Forum Event support the interaction between actors and members of the audience to find solutions to women's inability to exercise their land/property rights due to cultural beliefs?*

A significant majority believed that the Forum provided solutions to the challenges women face in exercising their property rights. When denied due to cultural beliefs. Of the 65% who found it very supportive, 76% were men and 62% were women. Thirty-four percent of respondents found the event supportive including 18% of men and 33% of women. One respondent answered:

“The way the Local Chairman was supportive to the women and helped them to get to know the law and advised them to always seek help in relevant offices at the village, sub-county and district levels.”

10. *How did 'relatable' information help you think about bringing change?*

Most of the respondents, 77.5%, believed that information presented in a relatable way was very helpful in bringing about change, including 79% of men and 76% of women. Twenty-two and a half percent believed the information was helpful, including 21% of men and 24% of women. In the qualitative responses, indications were found that the awareness and information provided could lead to direct action. One respondent explained:

“After the play, I had to talk to my mother to visit the Administrator General to seek justice in order to reclaim her plot of land. Also I talked to the area member of Parliament for guidance.

Synthesis and Conclusions

Based on respondents' data, "The Pursuit of Fairness" and the Community Forum Event together met both criteria for a successful theater for development program. Audience members found the production to be engaging and relatable, as well as informative about specific actions that can be taken to exercise property rights. In particular, according to the evaluation report, "respondents reported that the most effective thoughts from the event involved those that emphasized acquiring legal documents such as land titles and marriage certificates, demystified the power in cultural beliefs which prevent women from accessing property" and so pointed in the direction of action.

The sample size prohibits definitive correlations, but three trends emerge.

- First, age did not appear to be a determinative factor in respondent answers.
- Second, the data suggests a correlation between education-level and their knowledge of mechanisms by which to assert their property rights. Although even some university students were ignorant about the existence of women's property rights in the Ugandan constitution, the respondents with the lowest level of education appeared to be more affected by poor women's property rights and appeared more ignorant about available channels for the assertion of their property rights.
- Third the data suggests a correlation between gender and respondent answers. Answers by gender did not differ dramatically, but enough to raise questions about gender as a determinative factor in the success of the program. More of the female respondents found the characters and story identifiable, relatable, and engaging than their male counterparts. On the other hand, more male respondents found the information provided by the production effective in helping women to assert their property and land rights in the face of lack of awareness, patriarchal traditions, and cultural beliefs. Why did women find the messages that encouraged specific action less helpful than male audience members? How can this be improved in future programs? Conversely, why did men more often than women see the practical steps towards affirmation of property rights for women as important? Is this rooted in practical aspects of women's lives and their relationship to formal legal structures? Is this based on men's assumptions about underlying equality?

The responses to the survey indicate that the pilot event was successful in conveying its messages and engaging all audience members and participants across all ages and education levels. It also shows success in reaching both men and women. Based on the pilot outcomes, important questions have been

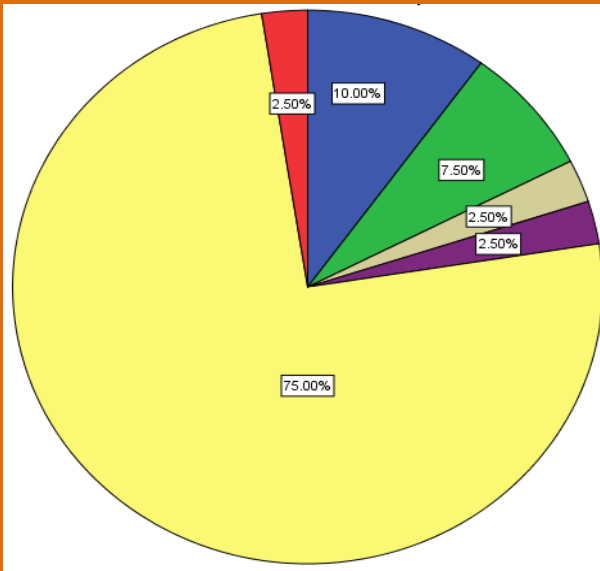
raised for future refinement of the approach and the story. At the same time, the outcomes demonstrate that addressing the issue of women’s property rights, with its frictions in society and deep cultural roots, through this medium is an effective platform in which to convey information and to raise awareness of the issue and its complex ramifications. The outcomes indicate that this approach is a positive direction to support women in the exercise of their property rights and so also to support their greater economic security and well-being in Uganda.

Tables

Table 1

(a) Sex of respondent			(c) Level of education		
Sex	Frequency	Percent	Level	Frequency	Percent
Male	19	47.5	Primary	10	25.0
Female	21	52.5	O'level Secondary	7	17.5
Total	40	100.0	Vocational Training - Diploma	3	7.5
			University	19	47.5
			7	1	2.5
			Total	40	100.0

(b) Role of respondent



(d) Age of respondent

Age	Frequency	Percent
20 - 29	25	62.5
30 - 39	6	15.0
40 - 49	7	17.5
50 - 59	2	5.0
Total	40	100.0

Table 2

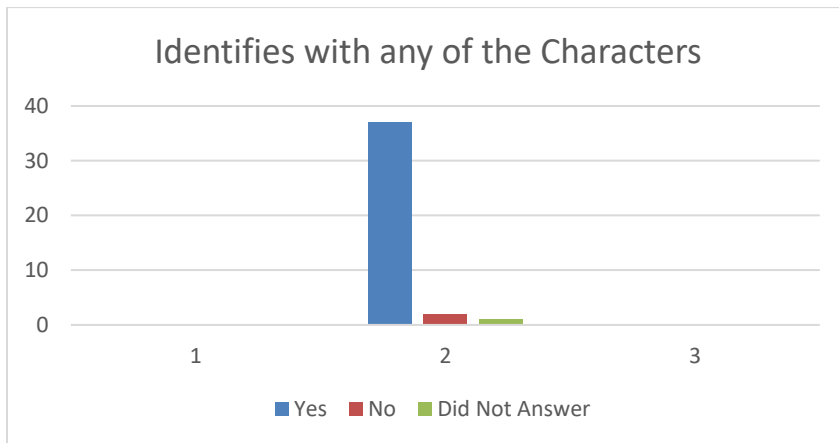


Table 3

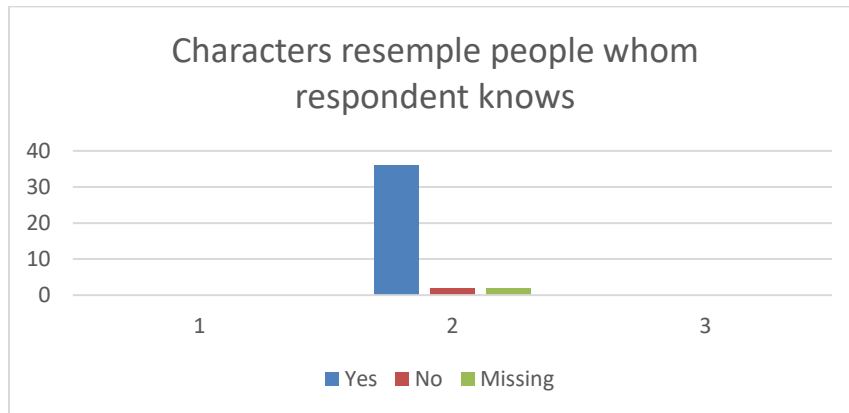
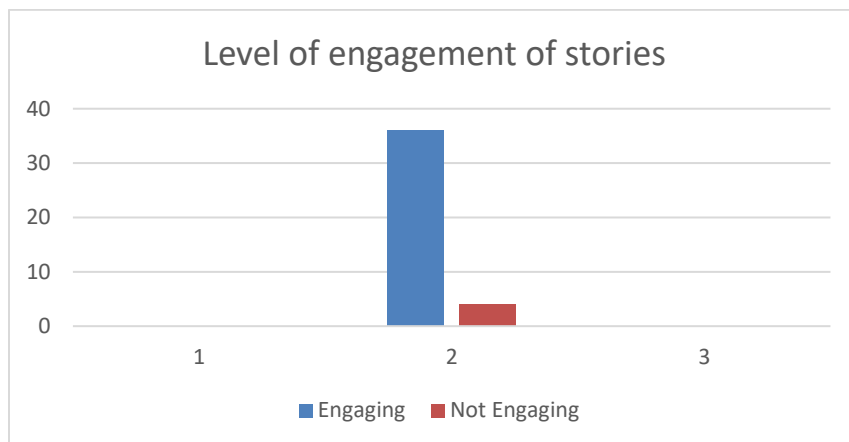


Table 4



References

- Beukes, S. (2013). "Wise Up Programme Uses Theatre to Raise Awareness Among Youth in Botswana about HIV/AIDS." Retrieved from https://www.unicef.org/infobycountry/botswana_71280.htm
- Breed, A. (2011). "Drama for Conflict Transformation Toolkit: Youth Theater for Peace." Retrieved from <https://www.irex.org/sites/default/files/node/resource/drama-for-conflict-transformation-toolkit.pdf>
- Committee on the Elimination of Discrimination against Women. (2010). "Concluding Observations of the Committee on the Elimination of Discrimination against Women: Uganda." Retrieved from <https://www.uwonet.or.ug/download/documentations/COMMITTEE-ON-THE-ELIMINATION-OF-DISCRIMINATION-AGAINST-WOMEN-Forty%25E2%2580%2593seventh-session-4%25E2%2580%259322-October-2010..pdf>
- Heras, M. and Tabara, J.D. (2014). "Let's Play Transformations! Performative Methods for Sustainability." *Sustainability Science* 9 (3), pages 379-398.

Ford, L. (2014). "Women's rights around the globe: Behind the data." *The Guardian*. Retrieved from: <https://www.theguardian.com/global-development/poverty-matters/2014/feb/04/women-rights-around-globe-behind-data>

Goitem, H. (2013). "Uganda: Women Judges Voice Concern over Domestic Violence," *Global Legal Monitor*. Retrieved from <http://www.loc.gov/law/foreign-news/article/uganda-women-judges-voice-concern-over-domestic-violence/>

Kaahwa, J.A. (2004). "Ugandan Theatre: Paradigm Shifts." *South African Theater Journal*, 18 (1), pages 82-111.

Moynihan, Mary. (2008). *Acting for peace – The effectiveness of drama and theatre as a tool for promoting peace-building and reconciliation*. Dublin: Dublin Institute of Technology.

Myers, L., Sow, S.C., Drobna, H. Bagheritari, M., and Kompaore, P. (2006). "Act, Learn and Teach: Theatre, HIV and Aids Toolkits for Youth in Africa." *United Nations Educational, Scientific and Cultural Organization*. Retrieved from <https://hivhealthclearinghouse.unesco.org/library/documents/act-learn-and-teach-theatre-hiv-and-aids-toolkit-youth-africa>

Tolman, R.M. and Yoshihama, M. (2015). "Using Interactive Theater to Create Socioculturally Relevant Community-Based Intimate Partner Violence Prevention." *American Journal of Community Psychology*, 55 (1-2), pages 136-147.

Ugandan Legal Information Institute (1998). "Land Act 227, 1998." Retrieved from <https://ulii.org/ug/legislation/consolidated-act/227>.

Ugandan Legal Information Institute (1974). "Mortgage Act, Cap 229, 1974." Retrieved from <https://ulii.org/ug/legislation/consolidated-act/229>.

United Nations International Children's Emergency Fund. (2011). "Theatre Staged to Win No-Malaria Game: Lessons from Country Office Burundi." Retrieved from https://www.unicef.org/cbsc/index_59734.html

United States Agency for International Development. (2011). "Community Theater for Improved Nutrition: A Guide for Program Managers and Theater Groups." Retrieved from http://www.iycn.org/files/IYCN_community_theater_071511.pdf

Warheit, E. (2017). *Forum Theatre as Theatre for Development in East Africa* (Doctoral dissertation, 2017). Retrieved from <https://drum.lib.umd.edu/handle/1903/20379>

World Intellectual Property Organization. "Constitution of the Republic of Uganda, 2006." Retrieved from <https://wipolex.wipo.int/en/text/170004>