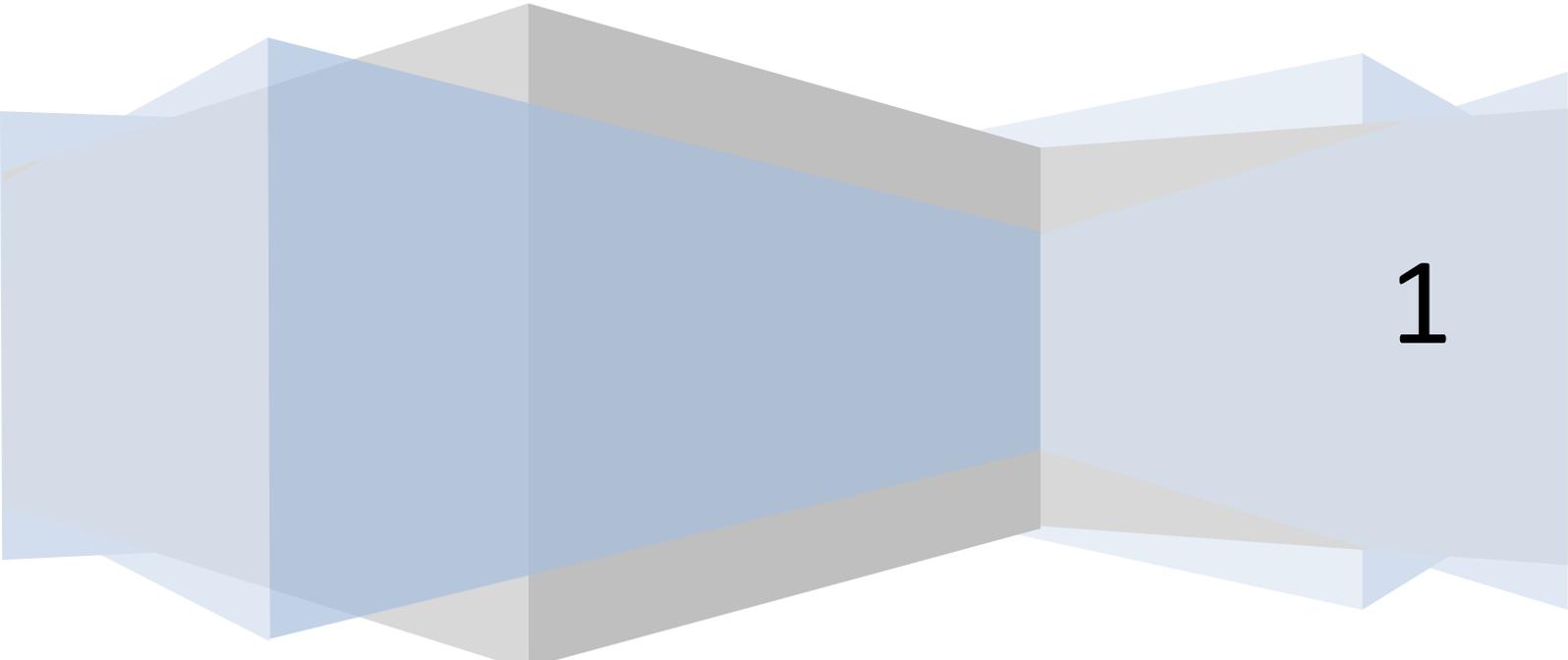


Street Theatre Programme: Final Evaluation

Minority Rights Group

Teresa Hanley



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Executive Summary

The Minority Rights Group (MRG) Street Theatre Programme aims to contribute to greater social cohesion and inter-community understanding in four countries: Botswana, Dominican Republic, Kenya, and Rwanda. MRG and country partners used a drama and street theatre approach to challenge commonly held racist attitudes and negative stereotypes of minorities and indigenous peoples. This was a new undertaking for MRG and its partners. The evaluation aims to provide an independent assessment of achievements, challenges and learning in particular to contribute to future programmes MRG may undertake.

Performances - The programme achieved results which vastly exceeded its targets reaching over 60,000 people compared to the target of 5200 through performances and film screenings. The performances reflect community experiences of discrimination but through engaging storylines with humour and tragedy. The performance and composition of the acting groups, which brought together actors from the majority and minority communities confronted stereotypes. Minority community involvement in shaping the performance storylines through actors' community visits, from minority community actors in the group and through pilots to validate performances were important and effective.

Discussions during and post -performance effectively engaged some members of audiences in considering their own behaviour. The depth of these is hard to assess from monitoring data. Follow up visits undertaken in one programme country, Kenya enabled greater depth to discussions among the community. External constraints on frank discussions of ethnicity, such as in Rwanda, limited the range of discussion. Challenges to engage majority populations notably in Dominican Republic presented difficulties to the programme.

Audiences reported that they were engaged in the performances due to the strength of story-lines and through an emotional response. They also were struck by the power of seeing discrimination and conflict demonstrated rather than only being *talked about* which differentiated the MRG/partners' approach from others. Careful planning and marketing of performances significantly increased the numbers attending performances, notably in Kenya and Rwanda.

Media - Street theatre provided a means to increase media coverage of minority communities. A good range of television, radio, press and online media were reached by partners with associated large audiences potentially reached through these outlets. Social media proved successful in generating discussion particularly among the young. The extent of coverage was strongly correlated to the resources and effort put into achieving it by the partner and varied widely.

While there were targets for media coverage which were reached, there was not an overall or country specific media strategy. The development of such a strategy could have strengthened media engagement further which in turn could have strengthened dialogue around stereotypes and further impacted on the programme overall aims.

Advocacy - All partners achieved the targets. The flexibility in the programme enabled partners' to capitalise on opportunities and pursue priorities they identified themselves with a focus on advocacy in action in Kenya in advance of the election and on policy in other countries. However, far greater success would have been enabled by an overall advocacy strategy at national and international levels. Partners noted that they would have appreciated more input on advocacy through the programme, in addition to inputs at the partners

meetings. Input to the wider partner organisation, reaching senior management beyond the programme teams, by MRG could have been beneficial here.

In relation to **the overall aim** the evaluation found the programme has been most effective in building the confidence of minority groups to articulate their situation and among some groups to challenge racism. The people most impacted by the programme were the actors, both the professional and community actors. The professional actors commented on the awareness they gained of minorities and discrimination in their countries with a number of them now stating they are active in challenging racism. The minority community actors gained confidence and opportunities to present their community in public arenas.

MRG provided very effective support to partners and all partners commented on the high quality of the relationship, appreciating the support provided but also the flexibility that the programme allowed for local customisation of the approach to their country context. Some increased inputs at the start of each partner's engagement in relation to clarity about reporting, financial management and fund-raising responsibilities is recommended.

Partners identified **new capacities** they gained from the programme including in street theatre, fund-raising and proposal and report writing skills, new links with new donors, new links with decision-makers in Rwanda and Botswana as well as links with new constituencies such as the youth in the case of Botswana.

The programme achieved more than was planned in terms of the quantitative targets for audiences. The programme has successfully shown the potential of street theatre to make a significant contribution to building the rights of minority groups in a range of different country, political, social and economic contexts. MRG and partners dealt well with challenges and opportunities the external environment presented. The experience has highlighted the potential for much greater impact with some adjustments to the programme design and resourcing outlined below.

Learning and recommendation for future programmes

1. **Programme design process** - ensure time for a more participatory programme design process which includes a) partner capacity assessment and b) country context to identify linkages that would benefit the programme's impact. Such a process requires resources which is difficult for a relatively small NGO with limited or no core funding. Building in an inception phase for country-specific programme planning is useful for future programmes. Learning for donors may be to consider means to enable NGOs to invest in more detailed community-based programme assessment, design and planning through resources for instance for those which succeed in the first phase of application processes.
2. **Sustainability** – build in more resources for follow up to communities following performances. Explore the potential of building community-based drama groups in communities where the partners perform to sustain dialogue in communities.
3. **Media and marketing**– ensure sufficient time is allowed to enable marketing of performances and resources available to engage the media, acting on opportunities for interviews and promoting their attendance at performances and special events e.g. press conferences. Provide training for actors, artistic and partner staff who will be interviewed in the media to ensure key messages are communicated. Develop a shared media engagement strategy between partners and MRG at country

and international level to engage local and international media to sustain the dialogue on stereotypes which performances and screenings stimulate.

4. **Advocacy** – establish clarity regarding the advocacy aims and messages at national and international levels through each partner developing an advocacy strategy and plan. Develop a shared advocacy strategy and plan including MRG action at the international level.
5. **Evidence and learning** – build in greater resources for future programmes to facilitate the gathering of evidence and learning throughout the programme (in particular to develop and test ways to assess the long term impact of performances on audience members).
6. **MRG support**-Provide even more technical input to partners in marketing, media engagement, advocacy and monitoring and evaluation.
7. **Linkages** - Support partners to identify ways to link the street theatre programme to their other activities to maximise impact. Where they do not have the expertise or capacity to follow up on issues raised by minority communities which in the case of this programme include a wide-ranging of subjects such as land tenure, poverty, employment and education build into the strategy an approach to build partnerships for follow-up. Through these, other organisations with expertise in these areas can sustain the relationship and support for the community. Explore linkages with other MRG programmes which are relevant such as media and advocacy training activities. Build on internal learning, successful experience and challenges from this programme in making such linkages happen.

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Acronyms and glossary

CSO	Civil Society Organisation
DR	Dominican Republic
EU	European Union
MRG	Minority Rights Group
MUDHA	Movement of Dominican-Haitian Women
RETENG	Multi-cultural coalition of Botswana
SAFE	Sponsored Arts for Education
YWCA	Young Women's Christian Association

1. Introduction

1.1 Programme aims

The overall aim of Minority Right Group's (MRG) Street Theatre Programme is to contribute to greater social cohesion and inter-community understanding in four countries: Botswana, Dominican Republic, Kenya, and Rwanda. The more specific objective is to use drama and street theatre to challenge commonly held racist attitudes and negative stereotypes of minorities and indigenous peoples in four programme countries.

The expected results are:

- Racist attitudes are challenged by street theatre events held in each of the four countries.
- Media coverage of street theatre productions challenges racist attitudes held by many of the majority population in each focus country
- At least one policy maker who can influence policies on social cohesion whether directly or indirectly in each country makes a positive comment about a street theatre event or the film.

A street theatre approach was a new initiative for Minority Rights Group as it was for some of their partners in the programme. This evaluation aims to be both an independent assessment of the achievements and challenges of the programme but also a record and analysis of learning to feed into future programmes of MRG.

The street theatre programme began in January 2010 and ran for three years. Some of its main activities were the recruitment of community actors (in three countries) to join professional actors to develop and perform a production; the development, piloting and roll out of the production; making of a film drawing on all four partners' experiences for national and international screenings as well as four national films; media work; advocacy and partners. Meetings for training and to share experience as well as monitoring and evaluation.

1.2 Context

The programme worked within four specific country contexts and some key features of each are below.

a) Botswana

- Country partner – RETENG – an umbrella organisation of minorities' associations which has been a long-term partner of MRG working mainly on documentation of minority rights issues and promotion of minority communities' cultures.
- Minority rights issues and context- The Botswana constitution names just the eight "major" tribes of Botswana rendering the other groups invisible constitutionally despite their collective numbers being greater than the eight majority groups. The national languages used for official purposes in Botswana are English and Setswana. The languages of minority groups have been identified by the government as appropriate for private use but not for formal processes. They are not heard in the mainstream media.

b) Dominican Republic (DR)

- Country partner – MUDHA- a long-term partner of MRG aims to improve the lives of vulnerable people particularly in relation to health, education and human rights awareness. It focuses on women’s rights and the Haitian-descendent population.
- Country context - The main minority group the programme was concerned with was the Haitian-descendent population in DR. A key issue is the lack of identity cards or citizenship afforded Haitians or their descendants. This has left more than a generation stateless with neither citizenship of DR nor of Haiti.

c) Kenya

- Country partner – SAFE –Sponsored Arts for Education. This is a new partner for MRG. It is specialised in use of theatre for social outcomes and works across Kenya.
- Due to problems with the original programme partner SAFE was approached by MRG in April 2011 and contracts for cooperation were signed in October 2011 following internal discussions and SAFE securing an EU PADOR number. SAFE implemented the programme over a 15 month period in 2011-12. The programme took place in the year running up to the next general election. The 2007 election had been characterised by extreme ethnic violence. There are 42 main tribes or ethnic groups in Kenya. A large scale effort across Kenya involving civil society including NGOs, the church and other religious groups, government and political leaders had been working since the previous elections to try to establish a context for a peaceful 2013 election.

In the coastal region where this programme took place a secessionist movement led by the Mombasa Republican Council was urging people not to take part in the election and through intimidation “encouraging” people from the Highlands, or descended from people from the Highlands/Wabara to leave the coastal area. This resulted in a context in which the groups who are the national majority, the Wabara being in a position of minority in the coastal area. At the same time, the actual national minority groups in the coastal areas continued to suffer what they view as a disproportionate number of jobs, land and other resources being taken by Wabara.

The main message of the programme was not to promote the rights of any particular group but rather to promote a peaceful approach including active participation in the elections, to reconciling differences, decision-making and building Kenya. Other changes underway in Kenya relevant to the programme include the establishment of a new constitution and devolution.

d) Rwanda

- Country partner – YWCA is a new partner for MRG in Rwanda. Following problems with the initial partner, MRG identified and agreed with YWCA to work together on this programme.
- These delays meant that the YWCA implemented the programme in 18 months from mid-2011. The programme focused on issues of the Batwa community who are estimated to number some 30,000 and who have been discriminated against by majority population of Hutus and Tutsis alike. However, since the genocide the government has taken an approach

in which ethnic identity is not discussed nor identified in the interest of building a common Rwandan identity. In recent years human rights organisations have suffered severe setbacks and closures in the country. Asking a person their ethnic identity was not allowed though there have been signs of a slightly more relaxed approach to this stance in the past two years at least in terms of the Batwa.

1.3 Evaluation aims

This evaluation seeks to identify whether all planned activities were undertaken to a reasonably high quality and the extent of their contribution to the planned results. It considers how the MRG team dealt with problems and new opportunities they encountered. It also discusses the extent to which the programme has already or is likely to contribute to the overall aim. It considers how the programme has responded to the challenges and opportunities presented by changes and unexpected events in the external environment.

Given that this is a new approach for MRG and most of its programme partners the evaluation also sought to be a learning process to provide lessons and recommendations for future work through street theatre.

2. Methodology

The evaluation employed both quantitative and qualitative methods. It included:

- Review of relevant documentation including programme reports, monitoring data, outputs of the programme including films, photographs.
- Review of media coverage in four countries.
- Analysis of street theatre performance through script, film and interview including analysis of how audiences were involved (summary attached in annex 4).
- Interviews with MRG staff (current and past) involved in the programme including consultants and advisors.
- Visits to three countries (Botswana, Kenya, and Rwanda) involved in the programme and interviews and discussions with partner staff and board, actors, artistic directors, majority and minority community members and advocacy targets.
- Observation of a film screening in Kenya.
- Interviews by phone with stakeholders in Dominican Republic.

A total of 57 interviews were undertaken and a further 71 people (35 men and 36 women) took part in 7 focus group discussions at community level. A full list of participants is available in Annex 2. The evaluation was undertaken by Teresa Hanley. Interviews with Dominican Republic-based stakeholders were carried out in Spanish by Angela de Prairie.

The evaluation methodology draws on the existing monitoring data gathered by MRG for quantitative analysis which was verified during evaluation visits. A mixture of interviews and focus group discussions were used to gather qualitative data with translation provided by translators and partner staff where appropriate and needed. The evaluator visited one community each in Botswana and Rwanda and five communities in Kenya. DR interviews were carried out by phone.

The evaluation of this type of programme is challenging. Understanding attitudes is a complex process particularly when discussing issues which people may find difficult to discuss openly and honestly, i.e. the holding of racist attitudes. The methods selected were appropriate given the scale of the programme and the aims and resources available for the evaluation. Over 30 evaluator days were spent on the evaluation in total. However, the methodology is limited in terms of the extent of community –based information gathered directly by the evaluation. Future evaluations would be strengthened by the inclusion of a much greater number of communities, more in-depth processes with community members in their own language (maybe through trained local evaluation teams) to explore past and current attitudes as well as follow up with more advocacy targets.

3. Results - achievements, challenges and conclusions

The programme aimed to achieve three results and it set indicators to track progress. This section deals with the achievements and challenges in relation to each result in turn.

3.1 Result 1

- **Racist attitudes are challenged by street theatre events held in each of the four countries.**

a) Planned and actual results

Indicators	Progress towards targets
<p>At least 1,300 people see a production in each country. At least 8 events held in each country.</p>	<p>Number of events and total audience:</p> <ul style="list-style-type: none"> ➤ Botswana - 21 events with 3010 audience members in total made up of 1822 at street theatre performances and 1188 at film screenings; ➤ DR - 35 events with 4862 audience members in total made up of 2694 at street theatre performances and 866 at film screenings; ➤ Kenya - 48 events with 43,473 audience members in total made up of 35,333 at street theatre performances and 8140 at film screenings (not including community education days and leadership workshops – see below); ➤ Rwanda- 18 events with 15,980 audience members in total made up of 8892 at street theatre performances and 7090 at film screenings. <p>The actual number of events and size of audiences vastly exceeded the targets. This was aided in some places e.g. Kenya and Botswana by greater match funding enabling a scaling up of activities. This funding was leveraged by the EU funds and was within the programme period so these events and audiences are counted here.</p>
<p>50% of a sample of the audience asked a question about their attitudes indicate that the production</p>	<p>Data gathered by the partners showed that well over the target of 50% (average per county range from 85-100%) of sampled audiences indicated the productions made them think again about their views.</p>

<p>has made them think again or change their views about a particular minority community or minorities in general (total sample size to be at least 130 per country)</p>	<p>However methodologies for sampling and gathering data varied widely as did the questions asked which limits both comparative analysis of the data and also the extent to which it helps understand what earlier attitudes were and what aspects were challenged or even changed. Also it is not possible to know the extent to which these are minority or majority population views. However, evaluation interviews confirmed that stereotypes of minority groups were challenged by performances regarding stereotypes of levels of development, intelligence, beauty and ability to change.</p>
<p>50% of the same sample indicates that they plan to mention having seen the production and its messages to one or more friends, family members, or colleagues.</p>	<p>64-95% of sampled audiences mentioned they would talk about the production to others. Sampling did not usually check what messages they had taken and whether these would be shared. Evaluation data identified that some of the key messages that were passed on by people following performances were around national unity, peace and the need all to work together for their countries' benefit.</p>

b) Achievements and challenges

i) Overview

All the planned activities of the programme under this result were achieved. Each of the countries put together a strong team of actors including professionals and those from the minority communities and including a near balance of men and women. SAFE already had a group of trained actors drawn from different communities in Mombasa. Given the late start for the new partner in Kenya this enabled them to work much faster and to complete the performances within the schedule.

ii) Training and preparation

In Botswana, DR and Rwanda the new groups of actors spent time together in the minority communities. The actors from the majority population found the visit to minority communities an immensely influential experience. Many were shocked at the poverty they saw and how people lived their lives.

The process of self-analysis proved to be important for the actors. In Kenya the group described the importance of their own workshop analysing their own experiences of discrimination and prejudice. Other groups refer to difficulties found in the groups with an example in Botswana of majority population actor refusing to share a room with a minority actor. The example shows how deeply some of the attitudes run as well as maybe the limits of a short-term theatre programme to change attitudes. People need to be open to change.

Voice training was crucial for the actors, even among the professional actors it was the first time for some to be working in outside performances.

iii) Schedule

The four countries followed quite different schedules due mainly to logistical and efficiency issues. There was no noticeable difference in terms of results related to the schedule of performances.

iv) Challenging discrimination

Discrimination was challenged through two approaches: the presentation of discriminatory behaviour in the performance and through discussion and in some cases portrayal of how discrimination can be challenged. In each of the four performances racist or discriminatory attitudes were challenged by the content (see Annex 4). Interviewees commented on the power of the image of minority and majority actors working together, though their background was often not revealed until the end of the play. Community visits, minority community actors' involvement in performance development and pilot performances provided good means to ensure that the content of plays was informed by the minority groups, was accurate and supported by those experiencing discrimination. One of the most frequent comments heard in the evaluation from the minority population was that the play's content was "realistic".

Community actors noted the experience of acting together with professionals, being able to present their communities, use their languages and name their communities as most important factors. *"Discrimination has been going on for years. I was happy there was room to express what has happened. This was an opportunity for us to say to the majority population what is happening to us".* Jeanne, community actor, Rwanda. As another stakeholder in DR said, *"the programme defied racism. It allowed Haitian people to say in public "I am here. I am like this..."* (Community member working with MUDHA).

The plays provided a means to put forward issues which would otherwise not appear in the public domain such as the Batwa, Haitian and Botswana minority experiences. They showed examples of discriminatory behaviour and language which led audience members and actors to comment that they had not previously realised they were discriminatory.

Minorities were not always referred to directly. For instance in Kenya imaginary tribal names were used in the play and discussions would use categories of north and southern communities to refer to divisions. This proved to be a good way to enable all groups to continue in the discussion. The evaluation found that members of the groups that maybe accused of being discriminatory appreciated being able to take part in a discussion which did not directly name or judge them. In Rwanda restrictions about naming ethnic groups made it difficult to conduct wide-ranging discussions. The play does refer to Batwa directly; a brave move when the government insists that Historically Marginalised People is the official title to be used. In Botswana, the naming of groups not named in the constitution was significant for minority groups viewing the performances.

The use of humour and emotional story lines served to engage a population. Film and photographic data together with reports heard by the evaluation reveal the extent of the emotional response of audiences to the performances, particularly from minority groups seeing issues common in their own lives portrayed, something not usually seen.

A key part to challenging attitudes was through the discussions during and at the end of the play. This was carried out in different ways in each country. In Kenya, pilots identified the need for the

introduction of a “joker” to ensure audiences at a half-way point did not think they were watching a rerun of part of the play and so lose interest but rather that they could become involved and identify what should happen to avoid conflict in this second half of the performance. In Botswana the artistic director involved the audience at key points during the play. In Botswana and DR discussions took place mainly following the performance. From these discussions it was possible to identify some of the messages that people were taking from the performances. Messages included surprise at the skills of the minority actors and the issues raised that minority community members are capable of the same jobs as the majority. The evaluation found that people often referred to messages of unity and the need to work together. The evaluation interviews in Kenya found community members remembered messages of the need to vote, to avoid corrupt politicians and to ensure young people were not manipulated by politicians to disrupt elections or cause violence. Monitoring data had shown increases in the numbers of people identifying as Kenyan following the performance.

The plays succeeded in opening up issues for discussion and increasing people’s awareness of discriminatory behaviour. They made visible experiences which often go unnoticed.

“The street theatre programme was a more creative way to talk about a taboo subject that people deny....they don’t admit there is discrimination in the DR. The general sentiment is anti-black but since it is expressed as anti-Haitian it not considered discrimination” MUDHA staff.

“We want to make people aware that certain language is discriminatory. They are so used to using it they don’t know. Minorities are so used to hearing they don’t know” – Botswana interviewee.

“The play was an eye opener to me because as I was acting I realised that some of the things being said in the play were what I did and got me hoping we change our attitude” professional actor, Botswana.

iv) Audiences

Audience figures varied widely. Both Rwanda and Botswana included actors well known to the community which seems to have attracted audiences. In all countries the evaluation found that audiences appreciated and were drawn by their own community members being in the cast. In Rwanda and Kenya, the countries which attracted the largest audiences, prior advertising through posters and/or leaders in communities were useful marketing techniques along with an approach in Kenya of playing music and building up an atmosphere and excitement around the performance on the day. In Botswana and DR the choice of where to perform – in indoor facilities in Botswana’s first round of performances, in relatively small venues in DR and in Botswana along with very limited advertising in advance, due in part to planning events at relatively short notice are likely to have contributed to the smaller numbers.

MUDHA in DR faced difficulties at times to gain permits to perform in some locations but the major challenge was in gathering an audience from the DR (non-Haitian descendent) population. In some communities the team had to go door to door to encourage people to attend performances. They also struggled with maintaining people’s attention when they were in open spaces surrounded by noise and activity. On the other hand it had good success in touring the documentary film to schools.

v) Challenges

Each country experienced significant challenges during the programme's lifetime. The founder and Executive Director of the DR partner, MUDHA died suddenly during the programme's lifetime. MRG had to find new partners to work with in Rwanda and Kenya due to problems with the original partners. Tensions around the election in Kenya made security a major concern for actors though only one performance was cancelled when a Muslim cleric was shot down in Mombasa. However, two actors reported having to move house due to threats they received. Sometimes the group was perceived as arguing the case for the highlanders against the MRC rather than their message of unity and understanding being heard. And in Botswana funding difficulties to find match funding and ability to cope with sudden increases in fuel costs caused issues. In addition, they met with fears from both majority and minority communities that the issues they are raising might lead to conflict in the country.

Timing was an issue in all countries with the Kenya team saying that communities wanted their involvement over a longer time period – 2-3 days rather than 1-2; in Botswana performances and time in the community could be very short with the team reaching three places in one day in the second round of performances in 2012. The RETENG Board encouraged the team to work at this pace maybe not understanding fully the potential and need for time in the community before and after performances for effectiveness.

A challenge in Rwanda was finding agreement between YWCA and MRG of the appropriate approach for the country. MRG encouraged discussion of human rights, identification of the Batwa community and naming of racism. YWCA argued in the Rwandan context this was not appropriate or possible. They wanted a more inclusive message focus on reconciliation. The need also for the authorities to approve the performance script also limited its content and flexibility. A compromise was found with a more integrated message in line with the Rwandan government policy but with the naming of the Batwa community in the play.

A final challenge which affected implementation occurred in year three when MRG and partners faced difficulties in securing the match funding required for the programme. This delayed some activities, notably the European film screenings by some months until funding was secured. The economic climate along with donors' caution about support to arts in development combined to make the securing of such funding extremely difficult.

c) Conclusions

Despite the not insignificant challenges faced by MRG and partners the programme achieved results which vastly exceeded the intended numbers planned in the programme proposal. MRG responded swiftly to issues identified, such as finding appropriate organisations as new partners which had the interest and capacity to implement this innovative programme within the time scale. The EU was supportive of such partner change. SAFE managed the security challenge in Kenya with sensitivity, safeguarding the security of staff, volunteers and communities but maintaining the momentum of the programme as far as possible.

The content and style of performance together with the composition of the acting groups presented images to audiences not often seen and issues not often publicly discussed in each country. In each country MRG and partner carefully negotiated the context to fit with what is allowed but also pushed a little at those boundaries using the flexibility and freedom that theatre can provide to raise

issues. Audiences reported that messages reached them due to the emotional content, their response and also due to the power of seeing discrimination and conflict demonstrated rather than only being *talked about* which differentiated the MRG/partners' approach from others. Careful planning and marketing of performances significantly increased the numbers attending performances, notably in Kenya and Rwanda.

3.2 Result 2

Media coverage of street theatre productions challenges racist attitudes held by many of the majority population in each focus country

a) Planned and actual results

Indicators	Progress towards targets
At least one national and 5 regional media stories in each programme country	<ul style="list-style-type: none"> ○ Botswana - 5 stories covered on 4 national TV, radio and print outlets. ○ DR – 47 stories published through 35 outlets including 10 international including print, radio, online and TV ○ Kenya - No media coverage during the programme period. The final film created as part of the programme and launched in March 2013 did gain significant coverage in national, particularly Nairobi-based, some international media and was aired on national TV- Citizen TV the night before the election. This included 15 features in print and broadcast media; it also included a full campaign across social media using twitter, Facebook and YouTube. ○ Rwanda - 21 stories were published in a mix of online, print and radio. The national film screening generated most coverage.
20 minute film is shown at launch events in each of four countries, extracts/audio materials appear on at least one national network and one international broadcaster	<p>Each of the four countries made a film which was shown at launch events in each country. In the case of YWCA, Rwanda they made two films – a documentary of the programme used for fund-raising and profile- raising as well as a film version of the play. The Kenyan film, supported with additional external funds and completed after the programme period in March 2013 was a film version of the play. The Botswana film is a documentary with substantial parts of the play screened. The DR film is a documentary also with parts of the play and was screened on national TV.</p> <p>No extracts were covered by an international broadcaster.</p> <p>The international film, Say my Name drawing on the experience of all four countries was shown in all countries except Rwanda where a link to it was available on the YWCA website but it was judged by</p>

	the partner not to fit with the country's approach to discussing ethnicity i.e. not to mention any by name.
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b) Achievements and challenges

Media coverage of the programme varied widely between countries and to a large extent was dependent on the resources put into this activity. Both YWCA and MUDHA achieved significant coverage that often included some key messages about discrimination and issues faced by minority organisations. MUDHA put a lot of effort into generating such coverage for instance holding two press conferences as well as inviting journalists to all performances. It was an achievement to get media coverage of issues not usually covered in the mainstream media, particularly in Botswana, Rwanda and DR. *"You don't usually see Batwa in the media - only in dance troupes when they do their traditional dance"* (professional actor, Rwanda)

Analysis of the media coverage shows that the performance tended to be the story featured. Interviews with the actors were important in providing a means to share the experience of the play and its messages. The actors played an important influence on the extent to which media coverage included key messages of challenging stereotypes, albeit that they were often framed within the parameters possible in the national context. For example in Rwanda stereotypes were challenges but in parallel with talking about the need to reach the Batwa community for them to change as well as those who discriminate against them. For instance in this interview quoted from below, the YWCA spokesperson emphasises the role of the Batwa community.

"..... The YWCA Chairperson, Ernestine Kaligirwa, explained that the play aims at changing the mind-sets, attitudes, stereotypes and perception of the society on the status of marginalised communities. *"The play will have an impact on the attitude of the community, and the first step of change begins with the mind-set of the social and historically marginalised people and those living around them,"* Kaligirwa said..... The play portrays the social, economic and cultural difficulties faced by the minority groups in Rwanda. *"This sends out a message of collaboration needed by both the marginalised and civilised groups in order to attain uniform transformation,"* Habyarimana [the artistic director] said. He said that change is possible, with unity and support from the whole community". <http://www.newtimes.co.rw/news/index.php?a=44777&i=14735>

Some examples showed that the performances and media coverage provided valuable opportunities for minority groups to have their say. For example in Rwanda, a journalist interviewed a Batwa woman as part of the article who put forward the community's need for access to clay to pursue their traditional livelihoods. The journalist followed this up the next day with an interview with the Mayor of Ruhango to respond to this demand. This is a good example of media coverage giving voice to minority groups often excluded from mainstream media.

DR achieved significant coverage, well beyond their usual reach partly due to having a dedicated media liaison person. The partner's view is also that the "novel" and "softer" approach of street theatre rather than more traditional campaigning meant that they were able to reach different

journalists (arts rather than current affairs) as well as the media being more open and interested in the story. RETENG in Botswana reported some media interest but they often lacked capacity to maximise opportunities, for radio interviews at short notice for instance. RETENG has only one full time staff member and there is also some caution on the Board regarding what can be said about minorities in public.

Social media proved to have potential to engage people in discussions on discrimination. In Botswana, performances did spark a Facebook discussion with over 150 postings noted by end of 2012. While this is a relatively small number of postings it shows the potential for a small organisation to stimulate participation in similar programmes in the future particularly with the youth.

In all countries there were launches of the national films and in three countries, the international film too, and these sparked good media coverage. In DR the international film, *Say My Name* and MUDHA's own documentary were highly significant with the national screening of the MUDHA documentary giving a national airing to issues and experiences rarely discussed in public in DR. The international film provoked interest because it demonstrates what discrimination can lead to in terms of violence.

SAFE in Kenya achieved considerable media coverage in 2013 and also Facebook discussion when the film *Ni'Sisi* was launched. However, during the programme period no media coverage was achieved and it was not a priority pursued by the programme or MRG. This was largely due to limited capacity reasons and in particular due to the time that the creation of a professional film absorbed of staff who would otherwise be responsible for media engagement. The film which the programme contributed funding to was shown on national TV, Citizen TV, one of the more widely viewed stations and received considerable coverage. Dissemination of the film is now taking place through civil society networks, other SAFE programme networks, through DVD cafes and was the subject of a large-scale social media campaign run by SAFE. With the benefit of hindsight, given the focus of the programme on fighting racism and particular focusing on the election as a key risk time, it would have been beneficial to allocate some capacity to the Mombasa-based staff to engage at least with local media to build on the success the programme was having at community level in stimulating discussion about stereotypes in advance of the election (the film was shown on national TV only the day before the election).

The international film was not shown in Rwanda where the partner judged that it did not fit with the national approach to minority issues i.e. to emphasise the Rwandan identity which is in direct contradiction with the film's title of "*Say My Name*".

Community members in the three countries where the international film was shown commented on some of the common experiences for minority groups in the language and discriminatory behaviour they experience. In addition, images of violence in Kenya were important interviewees said demonstrating that discrimination can lead to extreme and tragic outcomes.

While the programme had targets for media coverage there does not seem to have been a media strategy either at country level led by the partners not linked to MRG's own programme. The approaches taken at country level were very much led by the partners.

c) Conclusions

Street theatre provided a means to increase media coverage of minority communities and to some extent issues of discrimination and other priorities of the community. A good range of television, radio, press and online media were reached by partners with associated large audiences potentially reached through these outlets. Social media proved successful in generating discussion particularly among the young.

MRG provided training in media engagement to partners at both partners' meetings in London and Kenya.

The extent of coverage was strongly correlated to the resources and effort put into achieving it by the partner and varied widely.

While there were targets for media coverage, there was not an overall or country specific media strategy. Media coverage and in particular in some places use of social media provided an effective means to take the discussion further on the issues initial raised by the theatre performances. It provides a forum for challenges to stereotype to reach a greater audience in a more sustained way. It also enables a two-way dialogue over a sustained period. It is likely that to increase such activity would require greater capacity or resources at partner level.

Maintaining the partner-led, country specific approach to media engagement was good. However, the development of such a shared strategy with country and global components could have enabled more of a sharing of ideas and experience between partners and allowed for opportunities to maximise links with MRG's own media work to be developed directly with the partners.

3.3 Results 3

Result 3: At least one policy maker who can influence policies on social cohesion whether directly or indirectly in each country makes a positive comment about a street theatre event or the film.

a) Planned and actual results

Indicators	Progress towards targets
Advocacy meetings with at least three policy makers who can influence policies on social cohesion whether directly or indirectly in each target country	Botswana- Staff members of RETENG met several stakeholders to advocate for the rights of the Wayeyi community in Botswana. DR- 4 meetings with EU Delegation, ACNUR, USA Embassy, and the EU press officer. Kenya- reached 130 community level key representatives including 15 chief/elder, 17 opinion leaders, 26 CBO representatives, 14 Women's representatives and 58 youth representatives.

	Rwanda -held over 14 meetings including local authorities, religious leaders, teachers, civil society breakfast, UN agencies and NGOs.
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b) Achievements and challenges

The programme and its partners were successful in reaching the targets set for advocacy. The approach to advocacy taken by the partners varied widely.

- In Kenya SAFE focused on community –level representatives as targets of advocacy and developed a tailored training programme for them based on their key role in maintaining peace around elections. This approach focused on advocacy in practice rather than policy;
- In Rwanda the need for intensive meetings with authorities to gain approval for performances was used as an opportunity to promote awareness of the Batwa community and resulted in a number of officials making official representations at performances. In some places the authorities insisted on a private performance before allowing a public performance. This gave an opportunity to reach a large number of government officials.
- In DR MUDHA struggled to access decision-makers with its successful meetings taking place largely due to MRG support during visits. This was probably the most challenging context for advocacy that the project faced. The challenge was to some extent exacerbated by the death of its founder who had led advocacy vigorously but had also held the contacts with key targets of advocacy herself. MUDHA reported that accessing officials is dependent on contacts. It would seem the network of contacts needs to be rebuilt. MUDHA hopes that MRG will help with advocacy in the future bringing with it the weight of an international organisation.
- RETENG in Botswana reported that the programme had brought them new opportunities to meet key officials. They successfully secured the participation of the country's Vice President as well as officials at other levels such as the Council Chairman where they also spoke. However, they did not manage yet to hold a wider performance for MPs they plan to do in 2013 with additional funding RETENG have secured.

A sign of initial success in advocacy can be seen in some of the recorded comments and commitments made by officials at performances and in their contact with partners following performances. For instance, the evaluation found that YWCA had received requests from local authorities for support and input to Batwa programmes which demonstrates some increased awareness of the particular needs of the community. In Kenya the evaluation found there had been considerable follow up by community members after their training with SAFE and that many of them were and some continue to be active in their communities promoting peace.

In Botswana the evaluation found there were numerous anecdotes of officials pledging support following performances. For instance:

- Some young people pledged to devise their own play to spread the message
- Councillors said they should discuss this issue of discrimination in council
- Vice President spoke at a performance and was open to a follow up visit
- One chief in Rapostswe said he would encourage all village chiefs to consider the issue
- A pastor said he would dedicate a day in his church to discussing equality.

However these pledges were not followed up by RETENG, due in part to capacity issues. In evaluation meetings with some officials they reported remembering the performance they saw a couple of years earlier, and that they would welcome RETENG to return for a discussion with the Council. However, there had been no specific action as a result of the performance or discussion.

To some extent the more limited impact of advocacy at least in Botswana, DR and Rwanda is due to the lack of clarity regarding the advocacy messages. In Kenya the advocacy focused on supporting a peaceful election process, not necessarily respect for minority issues but it did aim to stop stereotyping of different ethnic groups or tribes. However, in other locations there was not the same clarity in the advocacy messages. It was surprising to note also that the rights of minority groups were not a major feature of advocacy with the focus particularly in Kenya and Rwanda being much more on national unity and equality. Indeed in all countries it was surprising also to note that the groups tended to focus also on advocacy to minority communities for the need for them to change too. This was noticeable in evaluation data from interviews with both Rwanda and Botswana staff and actors.

Internationally, MRG put on film screenings in London, Madrid and Brussels. The Brussels meeting provided an opportunity for the two partners attending to meet EU and other officials though neither reports any results e.g. in new funding since this time yet. SAFE reported the benefit for them of being able to invite their supporters and network to see some of their work at the London screening. However, in terms of advocacy the events seem to be more limited with less clear aims. Instead, they have been successful events to promote awareness and share experience of the programme particularly with other NGOs, people interested in development and the arts. They have provided celebration points of the programme's success. Academics said they would like to use the film in their courses so it might benefit from being more widely promoted to them.

In a partners meeting there was a session on advocacy in which MRG provided support to partners to develop their advocacy strategy. However, this was quite limited and two partners subsequently changed. In addition, the advocacy activities of the partner organisations were not usually the responsibility of the staff attending the partners' meeting. Greater input to the advocacy element in developing a strategy, messages and mechanisms for documenting and follow up of opportunities could have increased the impact of this area. This input may be best focused through cooperation with the senior management of the organisations responsibility for advocacy and who are often the people directly in contact with key targets of advocacy.

MRG is considering in future programmes to include senior management in at least one of the partners' meeting. This would be a good idea and provide an opportunity for further organisational understanding and commitment to the approach, to identify linkages with other activities to discuss strategies such as the pros and cons of focusing at community, local, regional or national level and to identify any international level advocacy aims which MRG could pursue with the partners.

c) Conclusion

All partners achieved the targets results. The flexibility in the programme enabled partners' to capitalise on opportunities and pursue priorities they identified themselves. However, far greater success would have been enabled by an overall advocacy strategy at national and international

levels. Partners noted that they would have appreciated more input on advocacy. This was particularly important considering the limited time available for advocacy planning in the partners meeting and that two of the final partners were missing from that.

4. Long-term impact

The overall aim of the programme was “to contribute to the greater social cohesion and inter-community understanding in four countries: Botswana, Dominican Republic, Kenya and Rwanda,” Indicators of this were set as: *Majority community members in four countries are more aware of, respectful towards or at least more tolerant of minority & indigenous community members. Minority community members feel more confident to challenge racist behaviour and feel more accepted by majority community members and that their culture is better understood*

The street theatre programme specific aim was to “to use drama and street theatre to challenge commonly held racist attitudes and negative stereotypes of minorities and indigenous peoples in four programme countries”. Data against these indicators is below.

Objective: To use drama and street theatre to challenge commonly held racist attitudes and negative stereotypes of minorities and indigenous peoples in 4 programme countries.	
Indicators and targets	Progress
Sampling indicates that at least 650 people per country have had their views or attitudes challenged by a production	Sampling data and evaluation interviews indicate that well over 650 per country had their views challenged by a production. In particular, areas that emerged were an increased awareness of language that can be discriminatory which people were unaware of and an increased or new awareness that such behaviour can lead to more serious results including internal conflict.
Sampling indicates that at least 650 people in each country plan to mention the production they saw and its messages to others	Sampling data and evaluation interviews suggest that well over 650 people discussed the productions. It is not clear in all countries the extent to which the messages within it were discussed. Evidence in Kenya confirms there was follow- on action from its performances and associated activities.
Audience figures of media outlets covering a production suggest that no less than 500,000 people per country will have seen an item about the programme which includes at least one key message	The media coverage generated by the programme in Botswana, DR and Rwanda is likely to have resulted in at least 500,000 people seeing/hearing an item about the programme. Kenya main media activity is the showing of the film on nation TV but took place after the programme timeframe. It is less clear what the impact of that coverage would be and whether the key messages would have been heard. Much of the media coverage was a one-off and tended to focus on the performances rather than necessarily challenging discriminatory or racist attitudes.

i) Audiences

The evidence from monitoring and evaluation showed that the programme easily achieved its targets in terms of numbers of people reached and views challenged through observation or participation in performances or screenings. Audience members reported they would talk about the performance though it was often less clear what messages they were taking from it.

ii) Actors

The evaluation findings suggest that the greatest impact was on the actors taking part in the programme, both professional and community illustrated by the following quotes:

"The biggest achievement is that it helped the youth from the Bateyees. It helped them to leave behind their feeling of embarrassment from the stigma associated with the colour of their skin and where they live. And feel proud of who they are. They gained confidence when the documentary was shown on the TV... The youth learned to defend and demand respect for their rights. Before they were afraid to speak about these subjects in public." MUDHA staff.

"...the professional actors and the director also became disseminators of the knowledge within our circles. To a certain degree we are among those who generate public opinion."
professional actor in DR.

"I've learned a lot. I've started watching what I say. I know what discrimination is now."
Professional actor, majority community, Botswana.

While the scale of the evaluation is insufficient to claim statistically robust evidence of impact, the consistency of actors' comments from across countries and communities gives confidence that their experience for many of them has had lasting impact and will affect both their acting and their interactions with others. However there are also limits with some tensions within theatre groups, for instance in Botswana continuing throughout the programme which is a helpful reminder that a play and short-term programme is not a magic bullet to ending discrimination, prejudices and changing deeply held views immediately.

iii) Community impacts

In Kenya community members and leaders followed a one-day training workshop and this has resulted in sustained action in the community. Community members reported to the evaluation examples of how they used conflict resolution skills and increased understanding of the election and devolution processes. Increased confidence to do something was a commonly cited result by community members.

"I brought back what I learned to the women's group which I chair. We hold the community together. We talk to youth – to our own and their friends. The training made us strong when it came to the election. We went into the community engage the youth. We emphasised to them not to be used by politicians".

People cited learning skills in how to share information and learning examples from other countries which they were able to use to strengthen their own messages. In Kenya, people did find challenges

at community level with some encountering hostility because it was sometimes thought they were paid by SAFE, which they were not

iv) Contribution to overall aim

The overall aim of the programme is to build social cohesion through inter-community understanding and minority community confidence to challenge discrimination. The programme in Kenya resulted in considerable activity at community level. The evaluation heard many examples of people involved in the programme going on to promote peace. The elections did progress peacefully. While attribution to the SAFE programme is difficult given the scale of activities by other organisations it did undoubtedly make a significant contribution to establishing a peaceful election process in the communities in which it worked.

In other countries, local partners commented on increased discussion in their countries about the issues of discrimination with for instance a new show on TV about descendents of Haitians in DR and reports of another film being made in Rwanda about Batwa. It is difficult to know the extent to which this programme contributed to any change but undoubtedly it has contributed to these debates and helped to open the subject of discrimination for public discussion.

Many of the impacts pointed to by stakeholders are around increased confidence for minority community members. *“There were people who didn’t know how to defend their rights. They couldn’t even identify what their rights were, and this programme has helped them to do that.”* Actor, DR.

While the extent to which the programme of this scale can contribute to long-term attitude change is questionable, this programme shows it can contribute to building confidence of minority groups.

The programme is based on assumptions that challenging discrimination will lead to inter-community understanding and thus social cohesion. This is based on assumptions that latent conflict has the potential to flare up and that issues and inequalities that are not addressed or even acknowledged may fuel such potential conflict. However, the evaluation found concerns among some community members, notably in Botswana among minority and majority members that raising issues around minority community priorities and challenging discrimination may lead to tension and even conflict. The programme is based on views that airing issues in a public arena where all perspectives can be discussed is more likely to lead to a peaceful change.

Evidence from the experience of this programme is that street theatre can challenge and provoke lively discussion but, in part due to good attention to security and community relations, did not provoke conflict or violence. Such learning is valuable for building on the success of the programme in the future and also highlights an area where the programme can contribute effectively to knowledge on how to support peaceful change towards social justice.

Gathering more evidence to establish the linkage between these steps of challenging discrimination and how it can peacefully contribute to increased social cohesion would be beneficial. Research in the UK on discrimination experienced by people on low incomes shows they suffer from poorer level of public services and fuels resentment though also resignation (Killeen, 2008¹). Similar experiences were heard in this programme with for instance bullying of Batwa children in Rwanda receiving little

¹ <http://www.jrf.org.uk/publications/poverty-uk-denial-peoples-human-right>

attention from the authorities. Similar experiences of minority communities' resignation that their situation would not change were also heard particularly in Rwanda and Botswana. While challenging discrimination is undoubtedly positive, more knowledge on how to bring about peaceful change would be beneficial for partners and targets of advocacy too.

The sustainability of programme results is key for long-term impact. There is some evidence of sustainable impacts in Kenya. In the other three countries the partners are committed to continue to use street theatre to build awareness of discrimination if they secure funding. An approach that was suggested in a number of communities in the three countries visited was to establish community drama groups on the back of public performances from the partner which could sustain the dialogue on discrimination.

5. Discussion- key issues

5.1 Programme design

The initial programme design process during the proposal stage was quite rushed to meet deadlines and had very limited participation of the partners, indeed none from the two partners who came on board later in the programme in Rwanda and Kenya. Inputs from the original partner group that were provided were helpful and included for instance adding in the role of an Artistic Director for each partner at the recommendation of the first Kenyan partner. In the evaluation interviews partners suggested areas they would have recommended there be more attention to in the proposal which include:

- Building in resources for engagement with communities in which the performance will take place and then follow up to the community afterwards – i.e. a more community based approach
- Technical support in areas such as monitoring and evaluation, advocacy.
- More attention to partners' capacity needs in terms of staffing particularly for the smaller organisations.

However, MRG's approach did allow for a good degree of flexibility so each partner could shape the programme to their context and priorities. This has proved to be effective and enabled partners to produce performances which resonate with each community.

The programme team responded well to the opportunities and challenges presented by the external environment. For instance in Kenya the context of the election provided a helpful focus for the activities and supported SAFE's engagement with communities. Despite the tension and security threats, it also provided focus and momentum with the performances taking place in the midst of a national campaign to establish a peaceful election process. In Rwanda too, there were opportunities with something of a relaxation regarding discussions about the Batwa in recent years allowing the performance to name Batwa and some of their priorities and issues.

It is worrying that two partners, both known to MRG, were found to have developed financial management challenges and that these were not known, though there was no firm evidence of any

problem in past cooperation. A more thorough design process with some assessment of local partners and their capacities may have identified these. That said, MRG did well to decide to end these operational relationships, find new partners and still complete the programme on schedule. The flexibility and support of the donor in this regard was also welcome.

The programme design had a well-paced schedule that allowed the team to cope with inevitable unexpected events including staff changes in MRG and partners, a change of partner in two countries and limitations of the security situation in Kenya. All activities were complete well on time despite these unexpected events.

An area that was underestimated in the programme design was the scale of its potential impact. With a more participatory approach to the design and especially if there was time in-country to research street theatre's success in other areas e.g. in HIV and AIDS awareness work, the scale of ambition could have been increased. This may have also resulted in allocation of more resources within the budget for input and follow up in the media, advocacy and community-based work which could have increased impact even further.

The programme design allows for work with one partner in four countries. Given the exploratory nature of this programme this has been appropriate in demonstrating the range of contexts in which street theatre can provide an effective contribution to the broader rights building process. But, together with the scale of the programme, it means there is limited impact in any one country. There is potential both to provide more support to individual partners and to support more than one partner in each country to undertake street theatre to increase impact – although this would imply bigger budgets and more relationships to manage. This may also be a more beneficial approach to building relationships between organisations within countries for learning and cooperation.

Greater impact could be achieved by creating links between partners and other organisations in-country with complementary activities. More time and a more participatory analysis of street theatre and rights based activities in each country at the beginning would have allowed more analysis of the “fit” of street theatre into these networks and could have increased its impact. For example, in Kenya, there is not obvious partner or network for SAFE to link communities to which it has engaged with during this programme for future peace work or to address issues of land tenure, education and poverty which recurred. In addition, there are potential links with each partner's programmes and MRG's too for instance in advocacy and media training. That said, despite the limitations of the design process the partners are satisfied with the programme framework and the evidence shows it has achieved impact and a high degree of success. Alternatively, building into the strategy a stage to build links between communities and organisations working on issues that come up during performances may enable sustained support for community concerns.

5.2 Gender mainstreaming

Gender issues were integrated into the programme well. All the performances had female central roles which both highlighted the double discrimination that women can experience as a woman and as a minority. At the same time all-female characters were strong characters who took control and gave leadership in the performances and in addressing discrimination. In addition efforts were made to ensure there was an equal number of female and male members of the cast which was almost

achieved. MRG encouraged the partners to consider points in audience participation such as ensuring equal numbers of men and women are asked to speak.

One partner, SAFE gathered gender disaggregated data which has helped to verify the integration of gender issues and this would be beneficial as both good practice but also for monitoring participation and impact of the programme.

The fact that two partners, MUDHA and YWCA have women’s rights at the core of their work has also contributed to the effective integration of gender considerations into the programme. The programme in DR had a particular focus on women’s rights which was included in the training for the actors. Community members involved in the acting reported this having a significant impact on them, as MUDHA staff and others involved in the programme also noted. *“The programme had particularly empowering impacts on the young female actors who learned to defend their rights”*. (Artistic director, DR).

Male issues were paid attention most noticeably in the Kenya-based programme where one of the key election issues was to avoid young men being manipulated by politicians to undermine the election and cause violence as had happened in 2007. Both the performance and the targeting of youth groups, as well as women’s organisations and others ensured this group was a focus.

5.3 Partner capacities

The programme is interesting in having four very different types of partners across the four countries in terms of their size, areas of expertise and familiarity to MRG. Below, is a summary analysis of the strengths and weaknesses of each type of organisation drawing on the findings of the evaluation.

	Strengths	Challenge
Minority rights specialists e.g. MUDHA, RETENG	<ul style="list-style-type: none"> • Ability to build on links and new relationships created through street theatre in on-going advocacy work. • Relationships with minority communities and prior knowledge of minority issues to include in performances. 	<ul style="list-style-type: none"> • Maybe prejudged as being campaigners with known message and so find making links with media and decision-makers more difficult. • Perceived to represent a voice of the minority. • Need skills in participatory arts and confidence of Boards and management to be built.
Development NGO e.g. YWCA	<ul style="list-style-type: none"> • Have established prior links with and trust of communities and authorities. Possibly allowed it to do work others such as human rights organisations may not be allowed to. • Represent voice of majority population. Maybe able to reach audiences others do not. 	<ul style="list-style-type: none"> • May not see political and/or cultural rights basis of some of the issues- defer to analysis of socio-economic rights. So follow-up work likely to be on socio-economic issues not attitudes, discrimination and political or cultural rights. • Lack skills in community theatre.

		<ul style="list-style-type: none"> • Implies need for partnership with minority groups.
Participatory arts specialists e.g. SAFE	<ul style="list-style-type: none"> • Skilled in use of participatory theatre. • Able to develop play quickly and engage community. • Have tried and tested methods to create high quality performances, methods to engage community and follow up for results. 	<ul style="list-style-type: none"> • Limited experience in subject area. • Limited networks for follow-up- this raises issues of how far should the organisation go with the particular minorities agenda considering it is not specialist. Implies the need for partners and/or links with other networks for them to build on the change catalysed by the street theatre performances.

The evaluation results and key points summarised above show that all the types of organisation involved in the MRG street theatre programme were able to undertake an effective street theatre programme. The type of organisation they were influenced the type of input and support needed from MRG - whether in technical street theatre, in minority rights or in programme management (for smaller organisations). The evaluation found that each type of organisation needed to be linked into national networks to maximise, build on and sustain the results of the street theatre performances.

The range of organisations in the programme, while placing quite a range of demands on MRG to provide different types of support, does demonstrate the relevance of street theatre as an approach for promotion of the rights of minority groups in many countries. This included countries with quite severe limits on what can be said publicly such as in Rwanda. Indeed street theatre allowed issues to be raised and aired that could not be through other media.

Partner organisations all faced capacity constraints, needing support with some aspects of the programme. Lack of experience in street theatre slowed the process down for some partners, for instance in Botswana the RETENG Board reported its caution at the beginning in this work and scale of programme which impacted on the pace of their work. For both RETENG and MUDHA the lack of experience with street theatre seemed to reduce the scale of their ambition in attracting audiences which were noticeably smaller than in Kenya and Rwanda. However, they all also reported organisational benefits from participation in the programme and had gained skills, experiences and relationships they planned to sustain in the future.

All partners commented on the excellent relationship and support from MRG in street theatre and film with programme managers and consultants providing appropriate support and input. The inclusion of short-term consultancy as well as good ongoing technical support and input to RETENG and YWCA which had no prior street theatre experience was appreciated. Staff visits to work through finances and programme management were also very helpful. The partners' recommendations for the future included ensuring there is greater clarity in budget management, reporting and fund-raising from the start. There was some confusion regarding partner

responsibilities to raise matching funds to some extent caused by difficulties in securing these in year three of the programme. Also, as mentioned earlier, some additional technical input and earlier input in financial management as well as in advocacy, monitoring and marketing would have been beneficial.

Partners reported building new capacities as a result of the programme. MUDHA reported gaining new skills in street theatre and through it new ways of engaging media interest; RETENG reported reaching a new constituency of the youth as well gaining experience in street theatre they are already continuing to work with in 2013; YWCA reported increased skills in fund-raising and proposal writing as well as with street theatre and SAFE introduced new approaches to their street theatre approach such as the follow up sessions for community leaders based in SAFE's own offices which brought leaders together and gave them support outside of their communities.

The artistic directors reported gaining experience and support from the partners meeting particularly because each director had different background and experience to bring to the session. They all gained something new from the programmes including awareness of minority issues, racism and discrimination which they plan to use. In all countries the actors commented on their increased self-awareness about stereotypes and discriminatory views they realised through the programme that they held.

The programme helped to raise the profile of organisations. For instance, SAFE commented on the benefits of the international exposure they received through the film Say My Name being shown in Europe. In Botswana the programme gave more opportunities for RETENG to meet with some politicians and on the media. In DR MUDHA gained significant media exposure through the programme. And in Rwanda the programme provided a reason to meet with authorities, gain media coverage, meet other NGOs e.g. in a civil society breakfast YWCA organised.

5.4 Monitoring, Evaluation and Learning

Assessing the results of street theatre is extremely difficult, particularly when addressing issues such as attitudes and discrimination which is something many people may feel uncomfortable to talk about honestly in public. Sometimes people are aware that the opinions they hold are not the appropriate attitudes or ones that the organisation wants to hear. Other times attitudes lie deep in the subconscious so people can find it difficult to articulate their own attitudes. The challenges to monitoring were exacerbated in this programme by the new-ness of the approach to three of the partners: RETENG, MUDHA and YWCA.

MRG held a session on monitoring and evaluation in both of the partners' meetings and encouraged partners to consider methods to assess the effectiveness and results of their performances and programmes. Unfortunately these were before two partners came on board. However, the discussions did enable MRG to set up a system whereby all partners could report on some common indicators over and above activities and outputs. These included numbers attending performances, percentages of people from samples who stated their attitudes changed as a result of the performance and percentages who said they would talk about the performance to others. In addition, there was good documentation of media coverage of performances and also of meetings

with decision-makers in Rwanda and DR. MRG maintained excellent records of monitoring data and ensured these were collected by partners and collated by MRG.

These indicators are good and each partner made good attempts to gather data to identify their success. Methods for data collection varied widely as did the depth of questions asked, their documentation and level of analysis of monitoring data. For instance, in Botswana the main data collection method was through a show of hands at the end of the performance and some one-to-one videoed interviews. In Kenya on the other hand there was a more in-depth process in which the team carried out initial research in communities before performances, undertook pre and post written questionnaires with the audience and revisited communities a week or so later carrying out one-to-one interviews gathered during a transect walk through the community. This monitoring was undertaken in approximately 40% of communities in which SAFE performed. The more detailed process is time and resource consuming but has allowed assessment of impact to a much greater depth than other methods. Indeed the data gathered through the SAFE methodology would be open to more analysis than has been carried out. Their data allowed SAFE to identify reported changes in people's identity - from tribal to Kenyan, and regarding political leadership, peace and potential personal action.

Challenges to monitoring are exemplified by the experience of SAFE which undertook the most in-depth process. They encountered people in communities who did not want to talk to them about their views on peace and tribalism, particularly, they reported, if the community member was from a different group from the researcher. They also met with suspicions that communities thought they were collecting data for the government or other political reasons.

There were limitations to the monitoring and evaluation process in all countries. Some questions asked by some partners were somewhat ambiguous which limits the strength of conclusions that we can draw from data. For instance, in Rwanda audience members were asked to complete a very short written questionnaire which included the following questions: "Has the play changed your mind-set or the way you used to thinking about what has been talked about? If yes can you give some examples of some changes?" This question is not clear.

In all countries the participants in monitoring were to some extent self-selecting - only a sample of the audience was interviewed and only those who agreed undertook an interview or monitoring form. In all countries the face-to-face interviews tended to be carried out by the cast of the performance who audience members may feel uncomfortable to articulate discriminatory views after seeing the plays which are clearly encouraging anti-discriminatory behaviours. These drawbacks mean that some of the statistics for change need to be viewed with some caution e.g. 85-100% of audiences say their attitude has changed since viewing a performance. MRG, aware of some of these limitations, did discuss potential methods to strengthen monitoring such as having video booths at performances but resource and other capacity constraints curtailed these which is a shame for this pilot programme. Monitoring of such a programme is a challenge and there is not an easy, low-cost solution to this. However, as in any programme to know if it is contributing to the intended change then attention to such monitoring is important. This can be monitoring both at the point of the performance but also, and probably more effectively to take place later. The experience of SAFE under-taking follow-up meetings and monitoring in communities visited provides experience that could be built upon.

Some partners said that more technical input to M&E would have been helpful during the programme in addition to the partners meeting inputs (which only two of the final partners attended) and this could have been a helpful input to make the process more robust and thus the final statistics both more useful for comparative purposes but also for advocacy for support to such programmes which find funding an issue.

A planned final partners meeting was cancelled and funds used to bring Rwandan and DR partners to an international film screening. The partners who attended the screening feel they benefitted from their attendance and were also able to use their visits to meet other potential supporters e.g. at the EU. However, other partners regretted the absence of a final partners meeting and felt they could have learned a lot at this point from discussing how all the partners had approached the programme, their experience. Such a meeting would also have been beneficial to the evaluation process both to gather experience and to agree a process along with data collection the partners could undertake before an evaluation visit e.g. to follow up in places where performances took place and films were shown to gather data on whether authorities, community leaders, youth or other groups had undertaken any actions following the events. A final review meeting would also have provided an opportunity for more MRG staff to learn about street theatre and its potential impact and challenges directly from the partners. It would have provided an opportunity to discuss collectively how street theatre can link with other MRG activities and strategies for maximum impact.

The final evaluation budget was quite limited - just 1 per cent of the total budget. A greater budget, particularly considering this is a pilot programme for MRG so learning about results is important would have enabled a more in-depth process at both community and decision-maker level. In addition to the surveying of communities mentioned above, a much more widespread set of interviews and focus group discussions and other participatory processes could be undertaken across a greater geographical range of locations to understand better people's attitudes to race involving possibly locally trained teams.

An MRG agreement with partners would be helpful to specify their expectation of partners in evaluation. MRG should develop guidance for partners regarding expectations of their role in evaluation and what costs the budget will be expected to cover – per diems, number of days of staff time, transport, and communication.

5.5 Street theatre, attitudes and social cohesion

Street theatre is a new approach for MRG. While it has been used to build health awareness, address stigma associated with HIV and used to some extent in peace-building programmes, it is a relatively new and under-resourced approach particularly outside of South America and particularly in relation to challenging racism².

Changing social attitudes to end discrimination is a long-term process. The MRG programme aims to build social cohesion and inter-community understanding by challenging racist attitudes. The link between the two is based on a theory of change that discrimination and the lack of openings for

² E.g. Search for a common ground - <http://www.sfcg.org/programmes/drcongo/pdf/Participatory-Theatre-Manual-EN.pdf>; Examples on communication initiative e.g. <http://www.comminit.com/global/content/seeds-theatre> ; <http://www.gsdrc.org/docs/open/HD752.pdf>

minorities to challenge such attitudes will eventually find less peaceful outlets than if these attitudes are challenged and discussed openly. Attitudes of both resignation and resentment were reported in the three countries visited by the evaluator. The linkage between challenging discrimination and greater social cohesion could be more directly articulated to clarify the level of ambition of the programme (over and above stated targets).

Some of the strengths of street theatre that the evaluation found in this programme in relation to addressing discrimination were its ability to raise issues for discussion that may be suppressed in other fora, for instance regarding the situation of the Batwa in Rwanda. It enabled organisations to reach audiences they did not usually reach for instance the youth in Botswana and media engagement in DR. By stimulating an emotional response from audiences, be that sorrow or joy, both laughter and tears are evident in the film footage of performances and reported by the teams, the theatre engaged people in ways that other approaches did not. In particular the demonstration of what can go wrong such as violence in Kenya proved to be a key technique to reach audiences which other organisations' approaches which were based more on talking about risks, did not. *“Lots of organisations were working on peace here because it's a black spot. But the SAFE approach was different. The others did not have the same impact. Have a play and film helped. The beginning of the play made people worried. It caused them to feel tense. Also the stories such as those about rumours were very relevant. Using theatre gives a picture to the situation which others only talk about. It helps people to see it”* Community member in Kenya, Likoni.

6. Conclusions and Recommendations

The programme successfully achieved nearly all its targets in relation to the three main results: performances, media and advocacy. Indeed, despite facing challenges in many areas the programme exceeded its targets. The programme has successfully demonstrated the potential for street theatre to be undertaken in a range of diverse settings and to make a significant contribution to addressing discrimination and racism. It was successful in getting issues not frequently discussed into the public domain. Partners created performances which demonstrated discriminatory behaviour, increased people's awareness of their own language and behaviour and through their storylines and collective cast of majority and minority community actors effectively challenged stereotypes. The programme built the confidence of minority groups to articulate their situation and among some groups to challenge racism.

The people most impacted by the programme were the actors, both the professional and community actors. The professional actors commented on the awareness they gained of minorities and discrimination in their countries with a number of them now stating they are active in challenging racism. The minority community actors gained confidence and opportunity to present their community in public arena.

The programme successfully raised issues for discussion in communities. The extent to which this has impact beyond those directly involved in the programme is hard to judge given the lack of data on this. Individual and community discussion and attitudes on issues relating to racism is a

particularly difficult area to assess. Partly for this reason MRG did not include targets for this in the proposal and logframe. However, to identify if a programme contributes to the wider changes aimed at, namely to challenge stereotypes in ways that leads to greater inter-community understanding and social cohesion, tracking such change is needed though extremely complex. It requires research beyond what is usually considered routine monitoring. Some experience from the programme such as that of Kenya indicates that the programme did stimulate sustained activity and discussion. For example, in Kenya where there was a programme of follow-up with return visits by SAFE to many of the communities to discuss the performance content and training for community leaders, the evaluation found the programme had stimulated activity which continued beyond the SAFE involvement at least until the election and in some examples beyond this. In other locations there is less evidence of sustained actions as a result of the programme though there is an appetite and openings for action which require follow up and support.

The numbers reached by the four partners through direct performances varied widely with Rwanda and Kenya achieving substantially higher numbers due in part to the marketing and preparation done to alert people to the forthcoming performances including through the local authorities or community leaders.

Media engagement also varied again in line to a large extent with the resources, time put into building it up.

Advocacy is a more difficult area in which to identify impact. The messages being put forward by some partners to decision-makers are not so clear and so identifying impact is not clear. Rwanda did have success in raising awareness of Batwa communities with authorities though their integration is a priority of the government and it is this message that seems to be heard. In Kenya the follow up programme did result in community leaders acting to support peaceful elections, to encourage people to vote and to encourage youth not to be manipulated by politicians. The messages here were clearer though their link with racism and discrimination less direct. In Botswana the partner report on advocacy which refer to work on Weyeyi community have less direct relationship to their programme. In DR the partner struggled to gain access to decision makers.

MRG provided very effective support to partners and all partners commented on the high quality of the relationship, appreciating the support provided but also the flexibility that the programme allowed for local customisation of the approach. They appreciated the support particularly in relation to street theatre, a new approach for three of the partners. The provision of consultant support was particularly effective for organisations without street theatre experience. MRG managed staff changes within its own team as well as developing relationships rapidly with new teams in partner countries very effectively.

Partners commented on the new capacities they gained from the programme including street theatre, fund-raising and proposal and report writing skills, new links with new donors, new links with both decision-makers in Rwanda and Botswana as well as links with new constituencies such as the youth in the case of Botswana.

The programme achieved substantially more than was planned in terms of the quantitative targets for audiences. This and the experience has highlighted the potential for much greater impact with some adjustments to the programme design and resourcing. These are detailed below.

Learning and recommendation for future programmes

1. **Programme design process** - ensure time for a more participatory programme design process which includes a) partner capacity assessment and b) country context to identify linkages that would benefit the programme's impact. Such a process requires resources which is difficult for a relatively small NGO with limited or no core funding. Building in an inception phase for country-specific programme planning is useful for future programmes. Learning for donors may be to consider means to enable NGOs to invest in more detailed community-based programme assessment, design and planning through resources for instance for those which succeed in the first phase of application processes.
2. **Sustainability** – build in more resources for follow up to communities following performances. Building on the success of the SAFE approach with follow-up community visits as well as training for community leaders consider this model. In addition, explore the potential of building community-based drama groups in communities where the partners perform to sustain dialogue in communities, give more control to the community about the focus of their dialogue and to build on the momentum the partner performance stimulates. The artistic director could have responsibility to train these groups and provide additional support e.g. through twice a year visits.
3. **Media and marketing**– ensure sufficient time is allowed to enable marketing of performances and resources available to engage the media, acting in on opportunities for interviews and promoting their attendance at performances and special events e.g. press conferences. Provide training for actors, artistic and partner staff who will be interviewed in the media to ensure key messages are communicated. Develop a shared media engagement strategy between partners and MRG at country and international level to engage local and international media to sustain the dialogue on stereotypes which performances and screenings stimulate.
4. **Advocacy** – establish clarity regarding the advocacy aims and messages through each partner developing an advocacy strategy and plan. Develop a shared advocacy strategy and plan including MRG action at the international level.
5. **Evidence and learning** – build in greater resources for future programme to facilitate the gathering of evidence and learning throughout the programme and for more in-depth evaluation and research during and at the programme completion. This would include surveys and/or visits back to a significant proportion of communities, more than 50% in which performances took place. In addition more in-depth qualitative work would be undertaken at community level in the language of the community – possibly following research training as part of the programme.
6. **MRG support**-Provide additional technical input to partners in marketing, media engagement, advocacy and monitoring and evaluation. This can be drawn in part from MRG's staff and should include resources for staff to allocate days to each partner through visits or from the UK base as needed during the programme in addition to sessions at partners' meetings.

7. **Linkages** - Support partners to identify ways to link the street theatre programme to their other activities to maximise impact. Where they do not have the expertise or capacity to follow up on issues raised by minority communities e.g. such as land tenure, poverty, employment or education ensure that partnerships are in place from the beginning of the programme or soon after a particular issue emerges so partners can seek support of or work with other organisations with relevant expertise (where these exist.) Improve depth and consistency of linkages with other MRG programmes which are relevant such as media and advocacy training activities.

Annexes

- Annex 1** **Terms of reference**
- Annex 2** **People involved in evaluation**
- Annex 3** **Interview and discussion checklists**
- Annex 4** **Performance and content analysis**
- Annex 5** **Country partner results**
- Annex 6** **Partner monitoring forms - Rwanda and Kenya**

