

STREET THEATRE AND COMMUNITY CONSULTATIONS

Final Evaluation

Brief description

Street theatre with community actors and actresses is a relevant strategy as a means of communication and community mobilization that face a vulnerable situation

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EXECUTIVE SUMMARY

This summary presents the main findings and lessons learned of the final evaluation from “Street Theatre and Community Consultations” project. The document provides information of the evaluation objectives, its process, limitations, and a description of the evaluation phases. It also describes the design of the project, and its description and implementation. It comments on the project’s effectiveness when achieving objectives, impact and sustainability of the project and it draws on conclusions, lessons learned, and recommendations. The evaluation focuses on lessons learned, efficiency, effectiveness, and impact.

This project mainly financed by the European Union, uses street theatre and community consultations as a tool to increase civic participation of Dominicans of Haitian descent and to encourage them to monitor public policies and access to basic services. It promotes training youth theatre troupes to maintain/raise awareness and community participation when advocating to access basic services. Two partners implemented this project: Minority Rights Group International (MRG - operating from London) and *Movimiento de Mujeres Dominico-Haitianas* (MUDHA - operating from Santo Domingo).

Relevant conclusions

The project was relevant on its conception, communities’ selection, actors involved, methodology, and tools used.

Both MUDHA’s and MRG’s team members interviewed for this evaluation consider the overall performances of the project to be good. It was possible to sustain effective management that contributed to the achievement of results thanks to the work done by both partners, MUDHA and MRG. However, insufficient forecasting related to shared-management limited the effectiveness of the project.

The leadership and empowerment of the 12 community leaders is a relevant aspect of the project. There has been personal growth in them, they have understood their own reality as part of a community that is facing exclusion, they have assumed a social commitment through the work they have done on raising awareness and accompaniment to their communities. Moreover, a few of them linked and participated in neighbourhood meetings and dealt with local authorities.

The project has been coherent in training young people from different communities not only in theatrical techniques, but also in a comprehensive training that makes them community leaders. The plays efficiently contributed to raising awareness amongst the

Dominico-Haitian community, in growing their consciousness and their empowerment, and in a greater participation and deeper concern of the community for the lack of access to basic services. In particular, the understanding and willingness to unify to manage these problems is emphasised.

The coordinator changes during the project were a difficulty for its implementation. These changes did not affect the project's results. However, we think this could have been avoided with a good selection process, which included a staff profile and a probationary period.

The absence of a permanent (even part-time) MRG staff in the country is an element that hindered the project's coordination, monitoring and the adaptation of decisions to the context, as well as joint decision-making between partners.

The street theatre project has shown that a comprehensive training, knowledge of the socio-cultural reality, and citizen education are tools that produce profound changes in people. The interviewees during this evaluation gave testimony of the degree of awareness reached with their participation in this process.

The Constitutional Court Judgement 168-13 and the Naturalisation Law were catalysing events that boosted community mobilisations and advocacy activities.

The street theatre methodology is a suitable tool for awareness-raising work. However, some of the community leaders and project coordinators consider that this activity should be more proactive, with greater involvement of the community. The type of group, and the high number of actors/actresses that complicated the project logistics and transport expenses, are considered to be elements that limited the operability of the project.

Finally, when assessing the relationship between MUDHA and MRG established in the project, the evaluator states that it was strained because each institution had a different approach. While MRG clearly expresses the interest in the development of a strategic counterpart with MUDHA, the evaluator saw no clarity from MUDHA's team on the understanding that both organisations are counterparts and instead the relationship is understood as donor and counterpart.

Lessons learned

This project demonstrated that street theatre is an effective tool to educate, sensitise and mobilise vulnerable communities and citizens. It is also effective to influence social actors and decision makers.

The implementation of this project shows us that it is possible to achieve community's participation and integration in mobilisation and community actions using innovative strategies such as street theatre.

Choosing young people from the communities to train them for street theatre and community leadership was an excellent choice for this project. Training them in their communities was a successful decision from the coordination team. Not taking the leaders outside their environment allowed them to connect with their own reality, to maintain a close relationship with other youth from different communities, and to be observed while training by other young neighbours.

Institutional arrangements related to the work between partners in solidarity must be clearly established in writing prior to the project's execution.

Recommendations

Considering a prior diagnosis of the needs and reality of the communities and of the country would be a correct starting point for the design of a flexible and culturally adaptable proposal to the local and global context.

A future project should consider improving some forecasts related to management, coordination, definition of staff profiles for the recruitment process, definition of the roles of the different actors involved, and define the ways to effectively communicate. It would be desirable to hire MRG staff in the country of implementation, or to include regular country visits for MRG staff in the budget.

A similar project should consider a well-defined strategy for engaging leaders in community-based organisations (e.g. neighbourhood councils, youth groups) as a way to enhance their leadership.

It is recommended to rotate young leaders' trainings in all communities involved, so that young people who are not directly participating can observe what is happening. During this project's implementation, trainings were taking place only in *Lechería*.

The experience of the 12 leaders is successful and could be replicable. However, in a similar project it is recommended to consider setting up plays with a smaller number of actors/actresses and using a theatrical methodology with greater involvement of the audience, for example, forum theatre, dramatisations or short dramas that recreate the reality in the communities.

A future project will clearly establish ways, means and forms of communication for a better relationship and transparency in the inter-institutional relationship.

MUDHA and MRG should design a follow-up plan with the 12 leaders on the relationship with local governments to continue with cases on accessing basic services and working with the theatre troupes created in each community. This is an element that will continue with their leadership. The evaluator was able to contact both MRG and MUDHA and in these conversations it was confirmed that both organisations are in contact and started taking the steps needed to define a sustainability plan, including MUDHA's decision to keep the 12 leaders involved in activities currently implemented.

Acronyms

MRG	Minority Rights Group International
MUDHA	<i>Movimiento de Mujeres Dominico Haitiana</i>
DH	Dominico-Haitian
UNHCR	United Nations High Commission on Refugees
RED ANA	Americas Network on Nationality and Statelessness
EU	European Union
UPR	Universal Periodic Review
RECONOCIDO	<i>Movimiento Reconoci.do</i>
NGO	Non-Governmental Organisation
CEJIL	<i>Centro por la Justicia y el Derecho Internacional</i>

Introduction

This document is the result of the final evaluation of the project “Street Theatre and Community Consultations”. The document is structured as follows. The first section presents the objective of the evaluation, a brief description of the project, the methodology, techniques and tools used for this evaluation. Furthermore, it includes the limitations of the evaluation, the path taken, and a description of the documents reviewed.

The second section describes the design and the logical framework. The project, co-funded by the European Union, used street theatre and community consultations to encourage civic participation of Dominicans of Haitian descent as tools to monitor public policies and access to basic services. Two partners implemented this project: Minority Rights Group International (operating from London) and *Movimiento de Mujeres Dominico-haitianas*, (operating from Santo Domingo).

The third section presents the evaluation results. It analyses the relevance of the objectives and results in relation to the implementation areas, communities involved, national and local governments policies, and in relation to advocacy and strategy. The proposal, at the moment of its design was relevant and it currently continues to be relevant.

The fourth section addresses efficiency and implementation. It includes a critical analysis of activities and results in relation to project organization, local actors, training methods and efficiency of the strategies used: street theatre, community consultations, and advocacy.

The fifth section refers to effectiveness. It examines the relationship between results, objectives, and implementation. It includes a detailed analysis, which concludes that results have been met.

The sixth section analyses the impact achieved in relation to the objectives based on the proposed indicators. Section seven analyses sustainability and finally sections eight and nine present the conclusions, lessons learned and recommendations.

Despite the difficulties encountered during the evaluation process to conduct interviews and gather focus groups, this report presents in detail the efficiency, effectiveness and impact in the implementation of the “street theatre and community consultations” project.

Finally, we appreciate the efforts made by people invited to participate in interviews, focus groups, and consultations. Without their contributions, it would not have been possible to present this evaluation.

Alba Reyes
External evaluator

1. Evaluation Goals and Project Background

1.1. Evaluation goals

The evaluation should focus on the learning process, efficiency, effectiveness and impact of the project. There is no default format for this assessment. However, MRG and MUDHA are primarily interested in finding out lessons learned that could be applied in designing and implementing future projects with similar goals.

When designing the evaluation, we have taken into account and fulfilled the requirements established by the European Union, the main institution funding the project.

1.2. Brief project description

This project, mainly funded by the European Union, uses street theatre and community consultations to increase civic participation of Dominicans of Haitian descent as a tool to monitor public policies and access to basic services. This project created youth theatre groups to maintain/raise awareness and community participation to demand access to basic services. During project implementation, six theatre groups were created with teenagers and young people. Two partners implemented the project: Minority Rights Group International - MRG (operating from London) and *Movimiento de Mujeres Dominico-Haitianas* - MUDHA (operating from Santo Domingo).

Project objectives and strategies

The initial project results are as follows (followed by relevant indicators in each case):

General objective. To contribute to the improvement of mechanisms for citizen participation in the Dominican Republic.

Specific objective: Using social street theatre and consultations with community to increase the level of citizen participation of Dominican-Haitians to monitor public policies and access to social services at the local level.

The project aims at progress towards equality in accessing public services in the Dominican Republic. Specifically, the project will focus on reducing barriers (racial discrimination, remoteness, lack of knowledge, lack of confidence) that a marginalised sector of the country's population (the Dominican-Haitian community - DH) which currently barely benefits from public services. The project will train members of these communities to assess which services are most in need but they do not have access to, and how to advocate to change this situation. Community members will be trained using an innovative technique (street theatre and theatrical groups) with more "traditional" activities (setting up

consultations where citizens can receive information and support to benefit from public services). This project will provide community members with the support they need to overcome entrenched disadvantages and barriers they face in accessing such services – including racism, citizenship issues, police hostility, lack of attention from local authorities and high competition for limited resources.

Outcome 1: Dominico-Haitian community members have increased their awareness on their rights to services at the local level, and of the mechanisms they can use to ensure access to these services and decision-making processes.

a) 40% (2,000 people) of those who have seen a theatre play, report better understanding of how to access local services.

b) 7,500 leaflets distributed among members of the Dominico-Haitian community.

Outcome 2: Community leaders are able to lobby and advocate on behalf of Dominico-Haitian community members to ensure a more inclusive implementation of local public policy.

a) 12 leaders of the community are trained, at least 50% are women.

b) 100% of the young people trained have assumed their role and have initiated participatory processes towards decision-making.

c) Community mobilisation strategies are set in 4 bateyes, with at least 360 beneficiaries per year.

d) 300 people (of which 120 are women) are informed about citizen participation.

e) Of these informed people, 150 communicate at the end of the project, that they have been using their newly acquired skills.

Outcome 3: Local policy-makers in the Dominican Republic, and most of the general population, are more aware of the rights of Dominico-Haitian community members and the problems currently faced by them to gain access to services.

a) 3,200 people from the majority community have increased awareness and information on conditions and situations in which the Dominican-Haitian community in the country live in.

b) 10 representatives from local governments are informed about the situation faced by members of the Dominico-Haitian community and their lack of access to public services.

c) 30 positive articles are published in the media.

d) 5 local advocacy meetings will be organized.

e) At least 3 national advocacy actions and 5 at the international level are taken into account, and national and international representatives are informed about the situation of the community and their lack of access to public services.

1.3. Methodology used in the evaluation

The final evaluation of the street theatre project is developed through the use of qualitative evaluation, which prioritises the active participation of the direct beneficiaries of the project and other key actors involved or collaborators in the implementation of the project, through the use of tools and techniques. The methodology will consider the revision and documents analysis of texts related to the project as a way to understand and evaluate the intervention logic and its results. In addition to the other documents, other documents and studies that the institution and the evaluators consider relevant may be reviewed.

1.3.1. Research techniques

Qualitative research techniques were used in the evaluation. Also, semi-structured interviews were applied to key actors involved during project implementation, and focus groups were organised in the beneficiary communities.

During the evaluation we analysed documents, arranged internal meetings with MUDHA's team, visit two communities where the project was implemented, organised focus groups with beneficiaries and key stakeholders, interviewed key partners, experts in the field, social communicators, authorities and community leaders, amongst others. We also considered important participating in events related to the project during the evaluation process.

1.3.2 Instruments

Interview worksheets for key stakeholders and a focus group worksheet.

The methodology used in this evaluation includes a gender aspect, which will be expressed during the tools' design and throughout all activities part of the evaluation.

1.4. Conditions and limitations of the conducted study

1. Evaluating the project at the end of its implementation implied some limitations to operate the work plan. In this particular case, given the characteristic of the project - implementation shared between MRG and MUDHA-, we had to carry out some of the interviews via Skype.

2. Coordinating the implementation of this evaluation's work plan was a little bit difficult due to several factors: once the project finished the community leaders were focusing on their daily lives and the existing communication channel (telephone) were not working. As a consequence, several focal groups had to be postponed due to these coordination difficulties. Also, MUDHA's team was involved in the commemoration events of the Judgement 168-13, which delayed interviewing MUDHA's staff, a fundamental part of the evaluation process. These two situations meant a delay in the information gathering process.
3. There were some limitations in interviewing local government officials. In May 2016 elections were held in the Dominican Republic, and it was difficult to contact mayors, councillors, heads of municipal districts and delegates, with some exceptions.
4. There were difficulties in interviewing some key people recommended by MRG, like the artistic coordinator of the project (who at one point was also the project coordinator with MUDHA).

1.5. Description of the work carried out during the evaluation

1.5.1 Evaluation phases: Preparatory phase

This first phase of the evaluation involves several simultaneous steps:

- o A meeting with MRG staff involved in the project for the coordination of the work and to review the evaluation proposal, methodology, deadlines, reports and contract signature.
- o A preliminary visit to two communities out of the six the project targeted. The objective of these visits was to dialogue with some leaders about the project and its role. This information would be used to support the design of the evaluation tools. The evaluator and MRG's project coordinator selected these two communities because these were places the project had been successfully implemented and the community leaders had performed well.
- o Consultation with five key people involved in the project implementation including MRG staff and young leaders.
- o Documentary research: a review of all relevant documents is done in coordination with MRG's coordinator who provided the evaluator with the available documents, preferably in an electronic version.
- o Structuring information-gathering instruments: interview guides and focus groups worksheet.

The evaluation proposal was submitted to MRG on 11th July 2016, the interview was held on 19th July, and the contract was signed on 15th August. On 18th August, the evaluator and Laura Quintana had a working meeting where the street theatre and community consultations project was discussed. We talked about the evaluation proposal, the

objectives and topics of interest, the methodology and possible timeframes for the evaluation. The agreements reached were: MRG committed to deliver the required documentation for documentary analysis, a list of key stakeholders and their contact details, a list of community leaders, and relevant MRG points for the evaluation. The evaluator agreed to submit an operation plan for the evaluation performance after the preliminary community visits.

Date	Activity
6 th September	Interview with Mrs. Zulema Cadenas coordinator of the street theatre project at MUDHA
8 th September	Interview with Ms. Laura Quintana coordinator of the project at MRG.
14 th September	Interviews with the leaders Rosa Lidia Yan and Baniris Segura from <i>Batey Palmarejo</i>
14 th September	Focus Group at <i>Batey Palmarejo</i>
14 th September	Interview with Mr. Andres Ramirez, President of the Neighbourhood Committee at <i>Batey Palmarejo</i> .
17 th September	Focus Group at <i>Los Redimidos</i>
17 th September	Focus Group at <i>Matamamon</i>
17 th September	Interviews with Johanna Ramón Nelson and Noel Rudecindo leaders of the 12 Leaders
27 th September	Focus group at <i>Batey Lechería</i> and interview with Valentina Fransua and Danny Pie.
27 th September	Dialogue with the Principal of <i>Batey Básima</i> School and an organisation of a focus group with 9 participants.
28 th September	Focus Group in <i>Sabana Grande de Boyá</i> , <i>Batey Juan Sánchez</i> and interviews with Esmeralda Medina and Franklin Santana.
29 th September	Interview with Claire Thomas, MRG's Deputy Director
5 th October	Interview with Glenn Payot MRG's Representative in Geneva, United Nations
4 th October	Interviews with MUDHA's team: Liliana Dolis, Executive Director; Jenny Carolina Morón, Head of the Legal Department; and Leticia Pierre, Project Assistant for the street theatre and community consultations project.
10 th October	Dialogue with Clara Morel, actress.
1 st November	Interview with José Luis Soto, from <i>Radio Cimarrona</i> .

1.5.2. Initial visits to two communities impacted by the project

On 4th August we made the first preliminary community visit in *Palmarejo*, during which the leaders *Rosa Lidia Yan* and *Baniris Segura* were interviewed. On 1st September, the second visit was conducted in *Lechería*, where the leaders *Valentina Fransua* and *Danny Pie* were consulted. In both visits we talked with four leaders about the street theatre project, their experience as part of the 12 Leaders and the work done in their communities.

1.5.3. Tools design and document review

From 2th to 14th September we completed the documentary analysis of the paperwork delivered by MRG. At the same time, we processed information gathered during our preliminary community visits and used that information to create the evaluation tools.

The designed tools were: an interview worksheet for the 12 leaders, an interview worksheet for the MRG project coordinator, an interview worksheet for coordinators of the project from MUDHA, an interview worksheet for directors/officers from MRG and MUDHA, a template for the interview with MRG advocacy officer in Geneva, an interview worksheet for the project assistant, and a template for the interviews with collaborators and other people involved.

1.5.4. Visits and instruments applications

1.6. Structure of the documents submitted

Documents submitted by the contracting organizations:

- o Initial application to the EU for the project “Street Theatre and Community Consultations” to promote participation and access to services of the Dominican-Haitian community (2012).
- o European Union Extension Contract, November 2015
- o Interim Narrative Report (1st February, 2013 – 31st January, 2014)
- o Interim Narrative Report (1st February, 2014 – 31st January, 2015)
- o Initial Logistical Framework (2012)
- o Revised Logistical Framework (November 2015)
- o Final ROM Evaluation Report for the project “Street Theatre and Community Consultations” to promote participation and access to services of the Dominican-Haitian community (2015)
- o 12 leaders list

2. Description of the intervention analysed

2.1. Initial design and preparation

2.1.1. Design

The project has an ambitious overall objective: **"to contribute to the improvement of mechanisms for citizen participation in the Dominican Republic"**. The designers suggest using street theatre and community consultations as a method to empower communities to access services. From the evaluator's perspective, street theatre and community consultations are effective tools to raise community awareness and participation, especially in communities with low schooling levels, such as those addressed by the project, as well as mixed communities and authorities. The design of the specific objective and the results has been the correct ones to positively achieve the key aspect of this project "contribute to achieve better mechanisms of citizen participation in the country". This implies organisation, training and community actions in the long term that it is not clear at project design stage.

The hypothesis states that: **"members of the Dominican-Haitian community participate in the project" and that "government and local authorities do not obstruct the implementation of the project"**. The Dominican-Haitian community's participation in the project activities has been successful. However, given the context, the national government is not fully committed to the project's aims. Local authorities have not rejected the project, which does not mean progress has been achieved in terms of co-responsibility and support.

Results one and two state that: "Dominican-Haitian community members have increased their awareness on their rights to services" and that "community leaders are able to lobby and advocate on behalf of the Dominican-Haitian community". We positively value the progress made with the project, especially the awareness raising in relation to their right to access basic services and their understanding of the need to unite in order to advocate for their rights. There is a higher level of information regarding the problematic documentation as a fundamental element to be Dominican citizens subject to rights.

The leadership and empowerment of the 12 community leaders is remarkable. There has been personal growth in each of them, they have understood their own reality as part of a community victim of exclusion and they assumed a social commitment through informing and accompanying their community. A few of them gained significant experience in participating with social organizations (Neighbourhood Committees) and in management when dealing with local governments. However, we notice weakness in the ability to pressure local authorities for the implementation of inclusive public policies. These are elements to reinforce in follow up actions.

The third result states that: “Local policymakers in the Dominican Republic, international/regional actors, and most of the general population, are more aware of the rights of Dominico-Haitian community members”. We do not believe that the theatre performances have been enough to make local authorities aware of the rights of Dominicans of Haitian descent. In some cases, the mayor allowed the performances under the coordination with the cultural manager of the municipality. However, this does not ensure any future commitment as mayors did not attend and the presence of other council officials was scarce.

In the case of national organizations and majority community actors, as well as regional and international actors; an increased level of awareness is clearly perceived. There was a good participation in local, national and international advocacy actions and in theatre performances.

The overall and specific objectives, and the results are consistent as they seek to respond to the problem of accessing basic services in communities using street theatre and community consultations. This was combined with advocacy at the local, national and international level as a tool to pressure decision-makers in the country to resolve the documentation issues faced by Dominicans of Haitian descent, as this is a requirement to access services and exercise their rights.

The scope of the overall and specific objectives, and the results respond to a proposal focused in a delimited geographical area. However, these also set a challenge to MRG and MUDHA to implement other proposals or actions in order to continue working in areas targeted under this project. In particular, in strengthening the capacities of the 12 leaders, the advocacy and community empowerment.

2.1.2. Detailed description of the preparation

Minority Rights Group International (MRG) has been interested in using culture as a tool for human rights work. This street theatre and community consultations project is part of this interest, which was discussed with MUDHA in the Dominican Republic. Together they decided to work together on a European Union call for proposals, which led to the project currently being evaluated. This experience of trying a new methodology when defending human rights was also implemented in other countries like Botswana, Kenya and Rwanda in the African continent.

The first project design was somewhat different from the current project. The methodology used was based on mixing professional actors from the majority community with amateur actors from minority communities. ***"Mixing majority community and minority community members creates a clash that they themselves have to understand. There is discrimination, there is racism and they have to start challenging their own prejudices"*** (Laura Quintana).

They began to work together and to coexist to bring cohesion in the team. After that, each troupe in their countries created a theatre play, which was performed in rural areas and cities.

Meanwhile, in each country a national film about the project experience and methodology used was made. And an international film was also produced (titled: "Say my name") which can be found on MRG Youtube channel. This documentary film explains the situation in four countries and how the street theatre methodology was used to address discrimination and racism faced by minority communities.

The "street theatre and community consultations" project is the second phase of the project described above. 7 leaders trained in the previous project are integrated into the new project and the other 5 leaders are selected to replace professional actors. This is how the "*Los 12 discípulos*" troupe was formed.

In 2013, the project currently evaluated changed its direction due to changes in the Dominican context. On September, 23rd 2013, the Dominican Constitutional Court passed the Judgement 168-13 (**Claire Thomas**). This judgement denationalised thousands of Dominicans of Haitian descent born in Dominican territory just for being descendants of foreigners with Haitian nationality. Those affected included up to three generations of people.

This decision by the Constitutional Court was rejected by social organisations in the Dominican Republic but also international institutions that obliged the Dominican government, one year later in 2014, to pass a naturalisation law, which allowed a "humanitarian solution to the problem". This law did not recognise any rights to those people affected by the judgement. It established a forced acknowledgement by the state on the issue that it "made a mistake registering births of people born from Haitian parents in their territory", for which some experts in this subject establish that these people are, according to the law, "Dominicans by mistake and not by rights".

Law 169-14 divided the denationalised people in two subcategories: group A and group B. Group A is integrated by people that already had identity documents (birth certificate or ID document) by the time of the judgement but that these were nullified by the Central Electoral Board imposing these being transcribed to the Foreigners Registry. Group B is integrated by people that were never registered. They are in a legal limbo. People under group B were forced to register as foreigners (without a foreigner nationality). However, most of them did not register as they did consider themselves not foreigners. There are also other groups of people outside these two categories. There are people that were registered under the Foreigners Registry or other special registries for foreigners before the judgement. These people were rejected by law 169-14 and were arbitrarily and abusively denied any access to Dominican nationality.

This change meant that MRG and MUDHA had to strengthen their international advocacy actions, while locally the structure of the 12 leaders was used to support the work of information and awareness in the *bateyes* through community consultation actions.

During this project evaluation we identified that MRG and MUDHA have had different approaches and this has limited the development of the partnership between both organisations. However, this did not limit the project implementation nor was it an obstacle to complete activities or to achieve the expected results.

For MRG, the street theatre project was seen as an opportunity to develop a working relationship between two partner organizations: MUDHA and MRG. MUDHA has sometimes treated MRG like a donor, rather than a partner. A MUDHA staff member said: "It has been an MRG initiative, MUDHA's participation was limited to the consultation made by MRG when the proposal was being prepared". Another staff member mentioned, "MRG implemented the role of an agency and of accompaniment". As can be seen, MUDHA staff interviewed did not highlight their role as strategic partners, although one of them indicates that there was a role of "accompaniment".

2.2. Project management unit

Project management responsibilities were shared between the two partners, MUDHA and MRG. MUDHA was responsible for technical staff working from their office, and MRG was responsible for staff on fundraising, international advocacy, finance, and a project coordinator working from London.

MUDHA, due to its role as local partner, assumed the work of accompanying and monitoring project activities in communities with national partners from civil society to advocate against the Dominican government. MUDHA also had a role on international advocacy providing information and suggesting activities to be implemented (e.g. attending the Benito Tilde Méndez Trial or attending meetings at the Inter-American Commission of Human Rights). On the other hand, MUDHA, along with MRG, played a technical role in the personnel selection and their management and supervision.

MRG had the contract with the EU, therefore, was directly responsible for the grant, while MUDHA is a partner organisation. This meant that MRG had a greater control over managing resources, and in decision-making at the financial level, and in accountability to the donor.

MRG had an annual contract with MUDHA, which included timeframe and budget based on projections of activities each year. The contract was renewed when MUDHA submitted the financial and narrative reports on the previous period, and after its proper revision and approval by MRG.

As part of this financial-technical accountability dynamic, at the beginning of the project MRG delivered a welcome package to MUDHA containing: the contract, MRG policies, report templates, etc. This, together with earlier experience implementing a joint project, ensured good management of the evaluated project.

Main Results of the Evaluation

3. Relevance of objectives and results

3.1. In relation to the intervention area

The Dominican Republic is a relevant country for implementation of the project “Street theatre and community consultations” given the existence of Dominicans of Haitian descent communities whose rights are violated. This relevance was even more relevant after the Judgement 168-13 of the Dominican Constitutional Court.

In the original project proposal the intervention area was very broad and included: *Cibao Norte, Cibao Nordeste, Ozama, Valdesia, Higuamo* and *Yuma* regions. This wide area corresponds to the proposed objective: "Improve levels of citizens participation in the Dominican Republic" and the intervention strategy was “using theatre” as a tool for achieving the objective. In this project, the area of intervention and objectives were relevant.

In the ToR¹ for this evaluation the geographical scope to be assessed was reduced to ten bateyes. However, we do not have documents that justify this decision. This reduction and changes in the strategy were relevant to the situation in the Dominican Republic after the Judgement 168-13 and the new nationalization laws.

The communities where the project was focusing in this second phase were relevant as people were affected by the Judgement 168-13 and have no documents and they lack access to services.

The project is relevant in relation to the country, the original intervention area and the new geographical scope and according to objectives and results.

3.2 Regarding communities’ interests

The project, as a whole, is relevant to community interests and the communities have been correctly selected. There are other communities nearby with equal relevance that the project did not reach, for example *Los Redimidos*, since actions were carried out in *San Joaquin*, suburban areas of *La Victoria, Yabacao*, and others.

¹ Terms of Reference

3.3. Regarding government's policy

There was consistency between project objectives and government policies.

- o The Dominican government strips its documentation to thousands of Dominicans of Haitian descent because of Judgement 168-13.
- o The government initiates a naturalization process and it gives legal residencies to Dominicans of Haitian descent
- o The proposal is consistent with the right of Dominicans of Haitian descent to fight for their legitimate nationality
- o Communities involved lack basic services (water, sanitation, roads, health centre) and neither the central government nor local governments meet these needs. Therefore, the project is consistent with the current situation of vulnerability of these communities.

3.4 Regarding international advocacy

The project coincided with the Constitutional Court Judgement 168-13 and the Naturalization Law in the Dominican Republic (2014), which allowed greater visibility of the subject. This raised awareness about the problems Dominicans of Haitian descent face including discrimination and racism. This impacted the recommendations made by diplomats.

The project was relevant to MRG, because their work was isolated and unknown. MRG decided to integrate into networking spaces such as the ANA Network and the RD Task Force. Through these networks they established a good relationship with Amnesty International, which allowed them to broaden their range of action and their advocacy work at the international level. An added value to this relationship is the use of the project's documentary by Amnesty International (Chile and U.S.A.).

A relationship with UNHCR was also established through direct meetings with officials in the United Kingdom, Spain, Geneva (United Nations) and the Dominican Republic.

Internationally, a greater visibility of the issue was achieved and increased pressure on the Dominican state, which might have pushed the urgency of passing the Naturalization Law.

3.5 Relevance of the strategy

The proposal had a relevant strategy when linking culture as a method to sensitise about racism, exclusion and vulnerability and the European Union call for cultural work.

The project has developed a strategy that corresponds to the characteristics and social reality of communities and their inhabitants by using street theatre as a tool for sharing information and raising awareness due to the high illiteracy rates in the communities.

The project has consistently trained young people from different communities not only to reinforce theatrical techniques, but also in becoming community leaders.

The exchange between young people from different communities was a coherent strategy to train leaders, not only for youth but also for the whole community. Leaders are sensitized on issues regarding Dominicans of Haitian descent and the communities where they live.

The community consultations strategy was relevant in allowing community members to identify their needs, sensitise them on the importance of unification and to organise the community to improve their living conditions and to claim their rights as Dominican citizens.

Another relevant element of the community consultations strategy was the promotion of youth leadership to influence local authorities in order to improve access to basic services.

In brief, the street theatre and community consultation project was relevant and responded to the needs of the country, the *batey* communities and the Dominicans of Haitian descent. Judgement 168-13 raised project relevance and awareness to the problem at national and international levels. It also raised the profiles of both implementing parties, MUDHA and MRG.

Although the relevance of this project, it should be noted that given the changes in the national context created by Judgement 168-13 and the Naturalisation Law 169-14, these aggravated the situation of human rights violations and in particular the denationalisation faced by Dominicans of Haitian descent due to ignorance and the denial of their documentation. This, in turn, increases their vulnerability and deepens the barriers to access to basic education, health and housing services. The right to free transit has also been worsened by the fact that some community members have been affected by deportations to Haiti and now they do not travel for fear of being arrested. Some are also unable to travel abroad due to problems with their documentation, etc.

Other elements of the context that affected the relevance of the project were the pre-electoral campaign and the general elections of May 2016. In addition, the implementation of the National Plan for Regularisation of Foreigners, which focused on Haitian migrants in the Dominican Republic, was also affecting the project. The implementation of the street theatre project in the midst of this context posed great challenges for MUDHA and MRG.

4. Efficiency and implementation

In this chapter we approach the relationship between activities and results of the street theatre and community consultations project.

4.1 Project Organization

The project was designed to be executed jointly between MRG and MUDHA. MRG carried out international advocacy, reporting and monitoring work. MUDHA took charge of the national implementation: selecting local staff, auditions, training, performances, community visits, advocacy and other activities necessary to meet the expected results. Some of these activities were performed jointly.

Management Unit

Movimiento de Mujeres Dominico-Haitianas (MUDHA)

Movimiento de Mujeres Dominico-Haitianas (MUDHA), is a non-profit organization established in 1983. It has more than 30 years of experience working in *batey* communities, with a special emphasis on Dominican women of Haitian descent and Haitian immigrant women in the Dominican Republic.

The management team of the “street theatre and community consultations” project was established by both MUDHA and MRG. According to the understanding of a MUDHA staff member: “The project performance was adequate, it was not excellent, but not bad either”. One of the reasons to say that is the “counterpart” required by the European Union is “a new experience for MUDHA”. When referring to the term “counterpart”, MUDHA is referring to the match-funding required by the EU as part of the contract, to which MUDHA had to contribute to.

A key point raised during the interviews with MUDHA staff, was difficulties in the coordination between executing organizations (MRG-MUDHA) due to “distance”, and the absence of local MRG staff.

The completion of activities and efficiency during project implementation were limited due to the following weaknesses identified by MUDHA:

- o Limited resources for monitoring the leaders work or visiting the communities.
- o Changes in coordinators.

- o Double function that, at some point of the project, the coordinator was doing as he was also the artistic director.
- o Sometimes the coordination had to be undertaken by the Head of the Legal Department.

Minority Rights Group (MRG)

MRG as the entity responsible for the project design has its roles well defined when it comes to project implementation to deliver planned activities to achieve the expected results.

Regarding management, we can conclude that MRG performed efficiently. However, design flaws were spotted when defining project staff profiles and skills. Selected staff did not always meet the academic profile and technical expertise levels required for this type of project. Due to this and the fact the absence of permanent MRG staff in the country of implementation caused a communication problem between parties.

To conclude, the two institutions performed efficiently, activities were carried out, and results were achieved, despite the indicated difficulties, which limited the performance. The most significant difficulty was that the project was originally designed for a joint management between two institutions but in practice a relation of local organization-donor predominated.

Project Coordination

Project coordinators, time and observations

Name	Start Date	Exit Date	Observations
Miguel Ramírez	February 2013	September 2014	Project coordinator and artistic director. Due to difficulties in management and work overload, he submitted his resignation as project coordinator.
Jenny Carolina Morón	September 2014	April 2015	She was temporary project coordinator to cover Miguel's exit. She assumed the role of facilitator in human rights, leadership and community trainings. She also dealt with documentation legal cases.
Alba Licette Rodríguez Acosta	April 2015	August 2015	Project coordinator for 5 months. Alba submitted her resignation due to another

			job offer.
Zulema Cadena	September 2015	July 2016	She was MUDHA's mentor from Feb-June 2015. In September, due to several coordination difficulties and the threat of project weakening, she was hired as coordinator (after Alba's exit).
Laura Quintana Soms			Project assistant and coordinator at MRG from Feb 2013 to September 2016.

The table above shows the difficulties encountered during the development of the project in terms of project coordination. Up to four people undertook the local coordination and one person the coordination role at MRG London. This implied abrupt changes, due to individual views, at every level: execution, accountability, monitoring, as well as the training process of the 12 leaders. Both MUDHA and MRG recognise this aspect as a weakness of the process. Some of the 12 leaders understand these changes had consequences but they said they were able to adapt due to the empathy with the four coordinators.

During this process, a successful decision at MRG in coordination with MUDHA was the selection of Zulema Cadenas to be the project coordinator. Zulema's knowledge of the project, MUDHA, her technical skills and empathy with the organisation and the targeted community, allowed her to redirect the project at the community level, strengthen the relationship with local councils and other local entities, ending with a successful project management.

Management performance evaluation

4.2. Local actors

The actors involved in the implementation were: selected community leaders, selected *batey* communities and community organizations, local governments and national authorities. In this section we evaluate the efficiency levels of community leaders, community organizations and local governments. And in a lesser extent, national authorities.

4.2.1. Community leaders and selection method

A) Leaders of the “street theatre and community consultations” project: “Los 12 Discípulos”

One of the project goals was the "selection and training of 12 community leaders". The team decided to continue with seven leaders from the previous project and to choose five new young leaders.

The selection of five young people of both genders was carried out through auditions in the *bateyes*. The project team and MUDHA’s promoters called the neighbours in each community so they could attend the events.

The team of 12 leaders was formed by the seven leaders trained in the previous project and five newly selected for this project.

Names, surnames and communities of the 12 leaders of the street theatre and community consultations project

Names and Surnames	Community	Gender		Current Situation*	Interview Observations
		M	F		
Valentina Fransua Gilbert	Lechería		X	A	She is currently taking care of her 1 month-old daughter. Her group is not gathering. She is determined to restart her leadership role and community work.
Danny Pie Adames	Lechería	x		A	He is working in the construction sector. Once Valentina restarts working with young people, he is ready to join her.
Ana Iris Castillo Diaz	Basima		X	B	Despite her health condition, she shows satisfaction for being part of this project, revealing changes that have occurred in her life and the lives of people in her community.
Elías Guillermo Hernández Alexis	Basima	x		A	A leader, highly valued by his community. He recognizes that the most important thing is

					that he has grown as a person, and that he is able to teach other young people so that they can also work with other young people.
Yosmendi Martínez Yanillie	Km 56	x		B	He was not interviewed. He works and supports from time to time his <i>batey</i> .
Baniris Segura	Palmarejo		x	A	She was positively impacted by project results. She thinks the same thing happened in her community. She has primarily worked sharing information and raising awareness among neighbours regarding the documentation issue. A community leader.
Rosa Lidia Yan	Palmarejo		x	A	An empowered leader integrated into the community and member of the Neighbourhood Committee. She states that theatre has changed her life, made her more tolerant, more sensitive and aware of the problems youth faces in her <i>batey</i> and her community.
Esther Nairobi Mejía	Palmarejo/Villa Linda		x	A	She was not interviewed.
Johanna Ramón Nelson	Los Redimidos		x	A	She is interested in being a leader and everything indicates that she is moving towards achieving this goal. She has the recognition of her community. They call, consult and invite her to activities.
Noel Rudecindo	Matamamon	x		A	A community leader with recognition of organizations, including churches. He emphasises his growth with the street theatre project. He knows and is empowered of his rights, respected and consulted by his community in collaboration with local authorities.
Franklin Santana Minocar	Juan Sánchez	x		A	Team member since the first project. He has become a community leader clearly understanding his role.

Esmeralda Santana	La Pista/Juan Sánchez		x	A	Together with the other leader of her community, they constitute a very important working team. Her main satisfaction is to feel she can be the voice of those who do not have a voice and to raise awareness in her community.
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* Current situation: A) active B) in the community, but passive, C) outside the community

The table presents information about the 12 leaders of the “street theatre and community consultations” project: “*los 12 discípulos*”. There is an achievement of the indicator that states that 50% of the leaders would be women: there are 7 women and 5 men. This means that women represent 58.33% of the total.

4.2.2. Training methods

The selected young leaders are from distant communities. An integration and group coexistence process was carried out for six days (2 weekends) between August and September of 2013. Its objective was for the group to get to know each other, to find common things and mutual trust, and to establish the values for collective work defending human rights. The 12 leaders were given backpacks, notebooks, pens, and t-shirts with MRG, MUDHA and EU logos.

The training process was carried out in three sessions of 3 days each. It was based on modules of theoretical-practical workshops about theatre, human rights and community work. The design of these workshops was participatory. The entire MUDHA team contributed to topics to be discussed and worked together to be more effective.

The workshops (see Annex 1 for full content):

- Group building and principles (values, norms and group ethics).
- Community leadership.
- Communication in community work.
- Human rights
- Judgement TC168-13 analysis
- Community work (processes, methodology and application).

One of the problems MUDHA encountered when developing this activity was the location. Due to some drawbacks with training centres, the team presented the option to carry out the activities at *Batey Lechería*. The leaders accepted this option.

Training activities of the young leaders who constituted the core of the project “street theatre and community consultations” were carried out as planned and in an efficient way.

The training sessions were conducted in a *batey*. This ensured that the leaders felt like home. *"We stayed 5 or 6 weekends in Batey Lechería. We trained, helped and got to know community neighbours, their problems, how they managed to enter and leave the batey, and the fight they had to fix the bridge. We also got involved in their realities, their lives, and their dreams"*. **Testimony of one female leader from the 12 leaders.**

As part of the training process, the 12 leaders participated in other workshops such as body language, community radio, and approximately twenty workshops organised by MUDHA on various topics.

4.3 Employed strategies: street theatre and community consultations

4.3.1. Plays design

The creative process of each play was based on a plan that considered reflective workshops about the issues and problems in the communities: creative games, selection of characters, drama structure designs and drama scenes, creation of everyday characters, scripts writing, rehearsal of technical elements (scenery, costumes, utilities, etc.). This process required several working days for the first play (January-March 2014) and the second play (October 2014-April 2015).

Coordinators and leaders decided the plays topics through reflective workshops about: daily issues faced by the communities, collective processes of improvisations and thematic creative games, and creation of daily characters of the communities.

4.3.2. Theatre performances and communities' assessment

Focus groups results

Community	Focus group participants (quantity)	Participants who attended plays	Identified plays	Comments	Observations
Lechería	12	12	"Historia de familia" and "La comunidad la construimos todos"	The plays are about the situation of Haitian migrants in the country, their lack of documentation, racial discrimination, gender violence and lack of documentation for Dominicans of Haitian descent.	Participants acknowledge that as a result of the performances, the community unified and demanded access to services such as a school, a bridge that connects the community with the village and waste collection services. Three demands that were achieved with the collaboration of the school, the neighbourhood committee, churches and other communities nearby.
Los Redimidos	05	05	"La comunidad la construimos todos"	The play talks about documentation issues faced by Dominicans of Haitian descent, garbage in the	Other issues of concern were presented in the focus group that transcends the performance: teenage

				community, the urge for community participation in order to find solutions for their problems, and the need to unify the community to be able to demand services from local authorities.	pregnancies, difficulties to get access to education, and the marginalization of young people in the batey due to lack of opportunities.
Matamamon	08	08	“Historia de familia” and “La comunidad la construimos todos”	The performances talk about situations lived in the community. The obstacles faced by undocumented people when they request their documents, also water access, waste management and domestic violence issues. A new problem presented in the play is physical child abuse.	Participants report with enthusiasm that the plays are a tool for raising awareness and educating the community. "Every message took us to situations that are lived daily in the community". They organised visits to the city council in order to complain about access to services: sport field, and the collection of garbage. <i>Both demands were achieved.</i>
Basima	09	09		“Historias de familia” talks about mistreatment of women, and young people leaving school to get married hoping to have a better future but they end up being victims of domestic violence. As well as domestic violence and gender violence that has a negatively influence children. The play <i>Negra Soy*</i> , is about women who have low self esteem because they are called black, and how they straighten their hair but in fact this does not change their identity.	The project was useful to raise community awareness on domestic violence, and teenage pregnancies. Greater community empowerment was reported: "we have learned not only to demand in time of politics", "the community faced people that dispose garbage in places where it is not allowed to do so." Awareness has been reached about access to services such as garbage collection, the water tank and sanitation of the slope. <i>All three demands were achieved</i>
Juan Sánchez/ La Pista	07	07	“La comunidad la construimos todos”	The play is about land. The situations people live in the batey, the struggle of the cañeros (sugar cane workers), and the difficulties Haitians face in order to live in the country. It is also about young people living in the streets that were going down the wrong path and the role some people played supporting them to get back on their feet. The play reflects the life of young people: absence of recreational spaces and opportunities.	The group reports massive attendance at the performance where there was a good interaction and questions about the topics discussed in the play. The impact on the two leaders of the project has been significant: "they are two leaders that go out to the community to face problems and they participate in health promotion activities and participate in the neighbourhood meetings."

* This play was not part of the project. It is an initiative that three leaders from Palmarejo decided to put into practice and during these three years it has been performed at events organized by MUDHA.

The project uses social street theatre as a tool to raise awareness among Dominico-Haitian communities about their right to access public services, to inform them about mechanisms to demand change, and to monitor effective public policies in relation to such services for the benefit of the community.

To know the perception of the community in relation to this topic of the project the evaluator organised six (6) focus groups, one in each community. The above chart allows us to conclude that communities highly value the impact of the presentations in the communities. All participants (100%) in the focus groups attended the events. Although they were not able to specify an exact number of community participants, they confirmed attendance was massive as places such as churches, community centres and parks where the plays were presented were full.

Both plays effectively contributed to raise awareness of the DH community, on growing their consciousness and empowerment, as well as a greater participation and concern for community problems regarding lack of basic services. In particular, it emphasized understanding and willingness to unify the community in order to find a solution to these problems.

The first play, "*La comunidad la construimos todos y todas*", was performed in six *bateyes* (km 56, Básima, Mata Mamón, Juan Sánchez, San Joaquín and Palmarejo, and an additional performance at Hotel Lina in Santo Domingo during the launch of a project funded by the European Union and implemented by MUDHA and Centro Bonó). In total, 523 people attended the performances.

Community	Location	Date	Men	Women	Youth	Children	Total
KM 56	Community hall	03/05/2014	10	15	20	28	73
Básima	School	30/05/2014	10	20	15	36	81
Mata Mamón	School	13/06/2014	8	12	14	22	56
Juan Sánchez	Church backyard	28/06/2014	32	45		54	131
San Joaquín	School hall	12/07/2014	12	22		28	62
Palmarejo	Public field	26/07/2014	30	42		48	120
TOTAL	6 presentations		102	156	49	216	523

Source: Narrative report on the presentation of the plays

The second play "*Historias de Familia*" was performed in 23 occasions, including minority communities/*bateyes* (*Palave*, *Bienvenido* and Mata Mamón, and in *bateyes* from Puerto Plata area: *Cangrejo*, *Muñoz* and *Caraballo*). 530 people from the minority community saw in the performances of this play (245 women and 285 men).

This play was also performed in front of majority or mixed community audiences. 17 presentations took place in Santo Domingo, Villa Altagracia, Barahona and La Victoria. Locations included INTEC University, Parque Duarte, Centro Cultural de España, Escuelas Básicas, Politécnicos, city councils, side-event to OEA General Assembly in Santo Domingo, among others. **1,722 people from the majority and mixed community (885 women and 777 men and 60 people with no identified gender) watched the second play. In total, 2,252 people saw this second play.**

If we compare the audience reached during play 2 presentations with the established target of 5,200 people in project design, we conclude that only a 42.1% was reached. However, there was a presentation on TeleAntillas Channel 2, which estimated an audience of 3,000 people, which results in a total audience of 5,252 people.

Second Play presentation chart: Historia de Familia

Plays	Women	Men	Total	Audience
Play No.2	885	777	1,662	Majority + mixed
Play No.2	-	-	60	Mixed
Play No.2	245	285	530	Minority
	1,130	1062	2,252	
Play 2, Tele Antillas	-	-	3,000	
Total Play No.2			5,252	

Source: Presentation report - play No.2.

Summary play audience

Play	Audience
Play No.1	523
Play No.2	5,252 ²
Total	5, 775

4.3.3. Film production and screenings

Three film screenings are detailed in project description: 1 in the Dominican Republic, 2 in Europe and 20 local screenings. The interim report No.2 (period 1st February 2014 to 31st January 2015) describes the process developed by MRG in film pre-production and production, communication arrangements in Spain and the United Kingdom for its

² Figures changed from the Spanish version where it was wrong.

promotion, as well as the training received by a member of the team, Sofia Olins. However, further details on screenings were not reported yet.

During project implementation, four screenings were organised in Europe, and two in Santo Domingo. Also, the film was screened 19 extra occasions at film festivals and events held in South Africa, Washington DC, Puerto Rico, Chile, Barcelona, Madrid, Asturias, and Santo Domingo. The 20 local screenings were suspended, as it coincided with the electoral campaign in the Dominican Republic and it was considered as a high risk for those involved. This decision was taken in consensus with the main donor, the European Union.

About 9,746 audience members were reported as having attended film screenings. As part of this visibility process through the film, approximately 63 government representatives and international institutions were involved and 23 meetings were held. As part of the visibility strategy, the team managed to get an article published at the Spanish newspaper El País, and a film screening at CaixaForum museum in Barcelona. Moreover, the film was selected at two film festivals (one in the United States and one in Canada).

4.3.4 Community consultations and communities' assessment

Focus groups assessment of community visits

Community	Number of participants	Topics of the visits
Lechería	12	School, bridge, road, documentation, medical clinic, technical training centre, street and park lighting, park repair, teen pregnancies
Los Redimidos	05	Documentation, drinking water, garbage, school, teen pregnancies. Another topic - community apathy and demotivation.
Mata Mamón	08	Documentation, street deterioration, garbage, electricity, sport field.
Palmarejo	06	Documentation, drinking water, garbage, environment, pollution, diesel plant
Básima	09	Documentation, environment, pollution, garbage, stagnant water, street deterioration.
Juan Sánchez/ La Pista	06	Documentation, electricity, street deterioration, drinking water, garbage, teen pregnancies, land situation.

The project established a community consultation strategy, which was implemented through various activities such as house-to-house visits, creation of theatre groups, follow-up of individual and collective cases, open meetings (educational talks), which was held once a week in a public space of the batey so that community members could talk about problems affecting them.

In general, the leaders were satisfied with the results of the consultations. They expressed that the process allowed them to approach the community, to gain their trust, to learn from the problems faced by each family visited and, above all, that they had been able to strengthen their leadership. They emphasized that they were well received by the community and their needs were identified. However, in some communities such as Lechería and Los Redimidos/San Joaquín, a level of rejection from families was reported, alleging that the same topics were always addressed, especially documentation.

The main issues addressed during the consultations were economic, social and cultural rights, as well as the Naturalization Law 169-14. The 12 leaders in their interviews reported documentation of Dominicans of Haitian descent and Haitian immigrants as the most recurrent problem in all consultations. This information is corroborated by all focus groups.

Home visits were organized in 7 bateyes (Básima, Lechería, Km56, Juan Sánchez, San Joaquín, Mata Mamón and Palmarejo), with the aim of sensitizing people about their rights and available public services, and consulting them about community access to these services to identify the main problems affecting neighbours. **352 people (247 women, 80 men) were interviewed – 25 with no gender specified.**

During the period of June to August 2014 eight community meetings were held in Básima, Lechería, Juan Sánchez, Mata Mamón and Palmarejo. Authorities (mayors and directors of neighbourhood committees) and community leaders (school principals, organization leaders, medical office staff, spiritual and religious leaders) attended these meetings. In total, 299 people (190 women and 109 men) participated in these meetings. As a result of this process, three of the young leaders became part of the Board of Neighbours of their communities (Rosa Lidia Yan, Franklin Santana and Ana Iris Castillo).

During the period of August to December 2014, six meetings were held with the objective of discussing the situation created after the government passed Naturalization Law 169-14. The community consultations strategy was reorganised and from now all efforts of young leaders were focused on knowing the documentation situation of their bateyes to identify individual cases and referring them to MUDHA's legal department. 218 people (167 women and 51 men) participated in these meetings. During this process, 370 people were interviewed to identify individual cases (233 women and 137 men). 20 cases were selected.

From **June to August 2015** six community meetings were held in 6 different communities with 146 participants (99 women and 47 men). The main goal of these meetings was to analyse the situation of collective cases identified at the beginning of the project in order to reactivate communities' involvement in these and other demands that could have arisen.

633 people participated in the 20 community meetings held in 5 bateyes (456 women and 207 men).

Another important activity of community consultations was the 35 community workshops attended by 440 people (269 women and 171 men). The topics covered were community theatre, collective workshops on creative intelligence, community multimedia communication organized in collaboration with Radio Cimarrona and Espacio Insular and improvisational theatre in the communities.

In total, 1,825 people (1,205 women and 595 men and 25 non-gender specific people) participated in the community consultation process, with an average of 608 people per year³. These figures indicate that the initial goal was exceeded.

4.4. Advocacy process

Advocacy activities at national and international levels exceeded the designed programme activities and the results achieved are satisfactory. It is important to highlight the advocacy work carried out in Geneva and other countries including the Dominican Republic by MRG and MUDHA. Both the Constitutional Court Judgement 168-13 and the Nationalisation Law 169-14 are two facts that emphasised this component of the project.

4.4.1. Local advocacy

Advocacy at the local level was initially developed through the collaboration of the 12 leaders with neighbourhood committees and Community-Based Organizations (CBOs). After that, the team considered working with local governments, which was a difficult task as reported by everyone interviewed. However, this experience will be continued. This component was developed with greater emphasis after Zulema Cadenas' arrival as project coordinator who led, together with community leaders, on advocacy with local governments.

Several strategies were used to start a relationship with municipalities. Contact was made with FEDOMU to reach mayors but it did not work. As a consequence, it had to be done personally starting relationships directly with staff responsible for culture and secretaries of the municipalities. "City council authorities attended the performances but when finding solutions their response was very limited". **Testimony of Zulema Cadenas, project coordinator.**

Eighteen meetings were held with representatives of 7 municipalities. However, a more direct link was established with local governments in Los Alcarrizos, Villa Altagracia, La Victoria and Palmarejo where plays were performed. The relationship was initiated with the department of culture and the mayors' secretary. Other municipalities with which contact was made are: Monte Plata (where only one meeting was held with a cultural department

³ Logical framework results monitoring template.

representative); Santo Domingo Norte never responded to meeting requests; and the relationship with Santo Domingo Este was stopped after the death of Mayor Juan de los Santos. Five meetings with held with this municipality.

In addition, contact was made with two organisations: the Environment Local Department and the Dominican Federation of Municipalities (FEDOMU). Eleven official letters were delivered to other institutions.

4.4.2. National advocacy

Advocacy work is one of MUDHA's main action areas. Actions part of the "street theatre and community consultations" project reinforced this area of work, especially after incorporating an innovative methodology such as street theatre. ***"The project has been useful to consider MUDHA a local actor that uses innovative methodologies and delivers a clear message when it comes to claim rights."*** Testimony of Zulema Cadenas, project coordinator.

Through the project, many local organizations were contacted and presentations were made at numerous events organized by other organizations and networks that do not normally take part in the field of human rights. The project implemented 16 national advocacy actions organized by MUDHA.

4.4.3. International advocacy

In terms of international advocacy, changes in the context of the Dominican Republic made the team strengthen this project activity. Using MRG's experience in managing advocacy and Constitutional Court Judgement 168- 13 and the Nationalisation Law 169-14, the team wanted to create more awareness on the subject and MRG and MUDHA together designed an advocacy campaign that carried out different activities:

- In 2013, the hearing of the Inter-American Court of Human Rights took place in Mexico. Benito Tilde Méndez Case.
- Elaboration of a shadow report to the Universal Periodic Review (UPR) of the Dominican Republic. This was to approximately 70-80 countries in the United Nations (2014). As a result of this report, CDERNA (the coalition with whom the report was submitted) was invited to participate in the pre-session, which is not always the case since only a few organizations are invited.
- MRG intervention at the Human Rights Council (2014).

- MUDHA's Legal Department Coordinator, Jenny Morón, and MUDHA's director, Cristiana Luis, participated in the session of the Inter-American Commission of Human Rights (Washington) in October 2014.
- Hearings of the Inter-American Commission of Human Rights (CIDH) in Washington DC, March and October 2015.
- MRG's intervention on the situation in the Dominican Republic at the 32nd session of the **Human Rights Council in Geneva** in June 2015.
- Side-event to the Human Rights Council in Geneva (September 2015) organized by MRG in coordination with other major NGOs: Amnesty International, Open Society Justice Initiative (New York); and a few Dominican NGOs. This event included a panel with UNHCR international experts, Amnesty International researcher, RECONOCI.DO from the Dominican Republic and the representative of the United Nations Working Group on Afro-descendants. In the event a summary of the film "Vidas en Tránsito" was screened.
- British Parliament event in London on November 2015.
- Meeting with the Ambassador and the Consul of United Kingdom in Dominican Republic.
- MRG's intervention at the Human Rights Council in Geneva, March 2016.
- Meetings in Santo Domingo (UNHCR, British Embassy in DR, Spanish Cooperation Agency), July 2016.
- MRG agrees to partner up with UNHCR in the campaign to end statelessness (focusing on minority groups) from November 2016.
- A group of local and international organizations met and attended a meeting with the Dominican government to talk about "the progress and challenges of law 169/14." During this trip, the team was able to meet with organizations and representatives in Washington (CEJIL, Office of the Rep. Joe Kennedy, Office of the Rep. Ami Bera, Dominican Republic Embassy, Office of the Rep. Frederica Wilson, Office of the Rep. Gregory Meeks, and the State Department and the Office of the Vice-President).

4.5. Local public policies and access to services

A weakness of the Dominican State and Dominican authorities that lead the country is the mismanagement of the design and implementation of public policies that positively impact the lives of citizens in the most vulnerable areas, not only geographically but also population groups traditionally excluded due to race, sexual preference, gender, amongst others. The bateyes, are one of those communities victims of exclusion and social marginalization.

The project “street theatre and community consultations” sought to raise awareness and empower the DH community to demand public policies that improve access to services. Community leaders played an important role in this regard. The most relevant results or cases achieved in this area were the following:

Experiences of public policy demands and access to services

Community	Identified Problems	Advocacy Activities	Access to services - Results
Lechería	School, bridge, road, documentation, health clinic, technical training centre, street and park lighting, park repair, teen pregnancies.	Visiting the authorities, meetings in the community, strikes in alliance with other communities.	Resolved: Bridge construction, pedestrian walkway, garbage collection, road asphaltting. In Process: School construction (currently happening), health centre, park lighting, recreational space. No Progress: Street signage.
Los Redimidos	Documentation, drinking water, garbage, school, teen pregnancies - Another topic: community apathy and demotivation.	Management with the municipality on garbage collection and school management.	Achieved: electricity In Process: It was possible to repair the aqueduct with community contribution, but now there is a conflict because some community members have privatized this service. Lighting. The construction of the school has been stopped.
Mata Mamón	Documentation, street deterioration, garbage, electricity, sports field, health clinic, drinking water.	Visit to the city council, community meetings.	Improvement: Electricity service has improved with the cooperation of the community. There is a new pharmacy and a health clinic until 3pm. Documentation of DH, the sports field and access to drinking water. No Progress: sidewalks and garbage collection.
Palmarejo	Documentation, drinking water, garbage, environment, pollution, diesel plant	Visits to the city council and the environment department. Community meetings and strikes.	They helped some community members get their documents. The garbage is collected twice a week. Installation of piping for drinking water. Withdrawal of the diesel plant. Stagnant waters. In Process: Street repairs and DH documentation.
Básima	Documentation, environment, pollution, garbage, stagnant water, streets deterioration, pedestrian bridge construction, police headquarters and sports court.	Visit to the city council.	Resolved: Garbage collection water stagnation, slope cleaning, relocation of the pigsty and drinking water. In Process: Street asphaltting. No Progress: sports field and pedestrian bridge.
Juan Sánchez/ La Pista	Documentation, electricity, street deterioration, drinking water, garbage, teen pregnancies, land situation.	Visit to the city council, community meetings and community collections (of money).	Resolved: Garbage collection. Electricity (solved in collaboration with the community who bought the posts and the wiring). In Progress: water tank repair.

Source: Focus groups and interviews with leaders

5. Effectiveness

5.1 Results achieved by the organisation implementing the project

The results effectiveness of the project was good. Management was arranged between two partners: MRG in London and MUDHA in the Dominican Republic. This distance produced some management flaws in communication as it was not steady and fluid and this caused some delays. However, both organisations commitment allowed them do all necessary changes to successfully close the project.

MRG effectively coordinated with the main donor, the European Union; but also played a key role at the beginning of the project because MUDHA was going through a difficult situation after the sudden death of Sonia Pierre, MUDHA's director. MRG also led on international advocacy work with the collaboration of MUDHA.

MUDHA coordinated the technical team implementing the project in Dominican Republic (coordinator, artistic director and assistant). They were responsible for monitoring activities in the field and accompanying and monitoring young leaders involved in the project. They also managed the local administrative part of the project.

Both organisations worked together on promoting the project and were responsible for advocacy activities: MUDHA at the national level in DR and MRG at the international level, although with MUDHA's support.

Elements that prevented a greater effectiveness in the results of this project were the absence of MRG's technical staff in the Dominican Republic; lack of clarity on the profiles of staff required; changes of technical staff; and MUDHA's lack of understanding of the match-funding requirement due to lack of experience in the management of this type of project.

Another element identified during this evaluation that prevented project effectiveness was accountability, especially in narrative and financial reports. "Information in technical reports was not sufficient and these were submitted with delays according to the agreements signed". "Due to the internal review process at MUDHA (artistic director or MUDHA coordinator – comments from MUDHA's management team – replies from artistic director or MUDHA coordinator – MUDHA's management team sending it to MRG) the reports arrived with delays. I don't really know MUDHA's internal structure but this caused some difficulties" - **Laura Quintana, project coordinator at MRG.**

The project team had to change reports delivery times. Initially, these were supposed to be submitted quarterly but instead the team changed them once 80% of the money transferred had been spent.

Although MRG gave MUDHA a package that included the reporting tools (templates) per activity, these did not work. MUDHA staff did not receive any training during the project implementation. The team followed up on how to fill out the templates and narrative reports were discussed but these actions were insufficient to improve the reports quality. Regarding financial reports, MUDHA weaknesses were overcome. They received training and had a very positive result. A second person was hired in the finance department and this reinforced this work.

Given the changes in the context that the project had to adapt to and staff changes during implementation, the effectiveness is valued as very high.

5.2. Effectiveness in terms of program execution (Objectives-Results)

Results	Expected indicators	Achieved results
Outcome 1. Dominico-Haitian community members have increased their awareness on their rights to services at the local level, and of the mechanisms they can use to ensure access to these services and decision making processes	A) 40% (2,000 people) of those who have seen a theatre play, report better understanding of how to access local services.	100% (46 people) of those interviewed that saw play 1 report having a better understanding on how to access local services*.
	b) 7,500 leaflets distributed among members of the Dominican-Haitian community.	6,500 leaflets were distributed: 5,000 copies of the leaflet about accessing services and 1,500 about the theatre production. (Source: project monitoring matrix of the logical framework)

* To calculate this indicator the team used the methodology of randomly interviewing audience members.

Indicator A of outcome 1 says that 40% (2,000 people) of those who have seen a theatre play, report better understanding of how to access local services. Following the monitoring matrix of the logical framework in relation to the results achieved, it reports that 100% of those people interviewed has a better understanding of access to services. The same document reports that 6,500 leaflets were published and distributed (5,000 copies of the leaflets on accessing services and 1,500 on theatre productions). This means that this result was not 100% achieved, as set out in indicator b of outcome 1: "Dissemination of 7,500 brochures".

Results	Expected indicators	Achieved results
Outcome 2: Community leaders are able to lobby and advocate on behalf Dominico-Haitian community members to ensure a more inclusive	12 leaders of the community are trained, at least 50% are women.	12 leaders were trained, 7 of which are women (58.33%) and 5 are men (41.67%).
	100% of the young people trained, have assumed their role and have initiated participatory processes towards decision	After interviewing the 12 leaders we conclude that 6 or 7 have developed a significant leadership role in their communities, they actively participate in

implementation of local public policy.	making.	activities taking place in their communities, some are members of the neighbourhood committees, while others maintain an important relationship with these organisations and they are consulted and integrated into social and religious actions in their communities. A few of them are still developing their leadership but are interested in involving themselves 100% into the role. And 1 or 2 are more timid and with less leadership. However, this does not mean they cannot be integrated. This information has been strengthened in the focus groups, as their communities trust them.
	300 people (of which 120 are women) are informed about citizen participation.	1,825 people were informed of which 963 are women (52.76%). (Source: project monitoring matrix of the logical framework)
	Community dinamisation strategies are set in 4 bateyes, with at least 360 beneficiaries per year.	Community consultations were organized in 7 bateyes. In total, they had 1,825 attendees, with an average of 608 people per year. (Source, project monitoring matrix of the logical framework)
	Of these informed people, 150 communicate at the end of the project, they have been using their newly acquired skills.	95% of those interviewed in the final evaluation (46 people) gives at least one example of using new skills learned during project activities.

Outcome 2 and all its indicators were achieved. Activities were carried out effectively, surpassing the objectives in each of the indicators.

Indicator 2 of outcome 2 indicates: "**100% of the young people trained, have assumed their role and have initiated participatory processes towards decision making**". In both, interviews and focus groups, we could verify that 100% of the young leaders carry out significant work and have the respect and recognition of their communities. However, this leadership is not homogeneous meaning that not all of them have achieved the same level of development. Seven show a greater leadership, three a medium level with potential for development but need follow-up and support to reach their full development, and one is perceived as very dependent on his partner as he endorses what she says but does not show initiative as a leader.

All leaders interviewed expressed their determination to continue with this experience. Firstly, keeping united as a group "*los 12 Discípulos*". Secondly, continuing working with theatre groups formed in their communities. Some of them are willing to pass on their

knowledge to other communities and organizations that require it. This shows a successful achievement of the indicator that states: "75% of young people show interest in using the skills learned in their community".

Three indicators are related to **community consultations**, which should be achieved through community activities and theatre performances, especially play 1. All indicators were achieved, as community consultations conducted through home visits and educational talks were effectively received by the community due to the two fundamental issues addressed: economic, social and cultural rights -such as law 169-14- and the requirements to participate in the documentation process.

Theatre performances were massive attended in most of the communities. An important fact is that 52.76% of the participants in community consultations were women.

Results, Expected and Delivered Products

Results	Expected products	Performed products
Outcome 3: Local policymakers in the Dominican Republic, and most of the general population, are more aware of the rights of Dominican-Haitian community members and the problems currently faced by them to gain access services.	3,200 people from the majority community have increased awareness and information on the conditions and situations in which the Dominican-Haitian community in the country live.	<ul style="list-style-type: none"> o 1,662 people from the majority community saw play 2 + 3,000 audience of the performance at Teleantillas = 4,772 people with greater awareness. o 9,746 audience members in the film screenings. o 869 visits on MUDHA's Youtube channel. In total, 15,337 people are more aware of the Dominican-Haitian community rights.
	10 local authorities are aware and informed about the situation faced by members of the Dominico-Haitian community, and their lack of access to public services.	94 local authorities attend performances of play 2 and the team meets with 19 different authorities under advocacy activities. A total of 113 local authorities were informed.
	30 positive articles are published in the media.	57 articles were published (6 international, 5 local and 46 national). Source: project communication strategy.
	5 local advocacy meetings are organized.	The monitoring matrix establishes 18 meetings in 7 locations and 11 letters sent.
	At least 3 national advocacy actions and 5 international actions are held, and national and international representatives are informed about the situation of the community and their lack of access to public services.	National Advocacy 16 national advocacy activities reported in the monitoring matrix. International Advocacy 23 international activities in 6 countries: United Kingdom, Spain, Mexico, Switzerland, Dominican Republic, and United States.

Reviewing the monitoring matrix of the project's logical framework has validated the achievement of these indicators. This document shows the achievement of expected results surpassing expectations. However, when reviewing the two available narrative reports we were only able to confirm information on national and international advocacy, because we did not have the final narrative report as MRG was working on it in parallel to this evaluation.

6. Impact

Project specific objective

Use social street theatre and community consultations to increase the level of citizen participation of Dominican people of Haitian descent to monitor public policies and access social services at the municipal level.

1 Indicator	3,000 community members have seen the performances.
2 Indicator	Out of the 30 individual cases on discrimination carried out by the leaders, at least 28 have resulted in reaching new systems, or improved monitoring of public policy and services delivery to the communities.
3 Indicator	At least 15 cases have led to positive dialogue between the community and the authorities, and in at least 9 times communities have new or improved services and this is attributed, at least in part, to the project.
4 Indicator	At project completion two (2) young people from each community participate in the meetings of the municipal council of their communities.

The “street theatre and community consultations” project has just finished so assessing the impact may be premature. However, having in mind the original problem that led to the project and the clarity of its specific objectives, the evaluation team has identified the most relevant elements of its implementation and that can be considered project impact.

The level of awareness achieved in the communities, in some more than in others, the integration and support of neighbourhood committees, in educational and church authorities, in school parents associations (APMAES), in the work developed by the 12 leaders has resulted in an impact in the community's understanding of their own reality. It has initiated a process where unity is needed to find solutions to the lack of access to public services raising awareness about economic, social and cultural rights.

Indicator 1 of the specific objective states, **“3,000 community members have seen the performances”**. At the time of this evaluation, we were able to review the final results matrix as well as the narrative and quantitative summaries of the different activities carried out by the project. The report shows that 2,252 people (1,130 women + 1,062 men and 60 non gender-specific) saw the plays. Of these, 1,053 are from the minority community. This shows a low achievement of indicator 1 of the specific objective. However, the evaluation team, after reviewing the results of the focus groups, the individual interviews, and reviewing the mixed audience of the performances (which included minority community members) **we conclude that the 3,000 audience members of the theatre plays has been achieved (reaching a total audience of 4,578 people from mixed and minority communities)**.

Indicator 2 of the specific objective establishes: **"Out of the 30 individual cases on discrimination carried out by the leaders, at least 28 have resulted in reaching new systems, or improved monitoring of public policy and services delivery to the communities"**. During the interviews with the 12 leaders and the focus groups, the results of the individual cases accompaniment were not clearly perceived. This task was lead by MUDHA legal department with the support of the leaders. The monitoring matrix of the intervention logic reports that 173 individuals were interviewed and out of these, 20 cases were identified as needing support. The second intermediate narrative report, reports supporting 10 couples of batey Palmarejo. These are Dominicans who have children with Haitians or Dominicans of Haitian descent who have not been able to access the civil registry to register their children (birth certificates). In addition, eleven people of group A from the batey Juan Sánchez were supported on the process of registering under law 169-14. And the team helped getting access to their documents to three cases of the 12 leaders. **A total of 23 cases have been supported.** Although there is no information on the current situation of these cases, when finalising this evaluation, out of those 3 cases from the 12 leaders, one was solved and the other two are in process.

In terms of accessing services in the communities, **in both the focus groups and the interviews cases of negotiation and/or a closer relationship with local governments was reported. The cases of Villa Altagracia, Lechería, Básima, Los Alcarrizos, Palmarejo, Villa Linda, Sabana Grande de Boya, Juan Sánchez, La Victoria, Mata Mamón and San Joaquín were highlighted. In total, 43 cases were reported to the authorities** (source: logical framework monitoring matrix).

It is important to emphasise that in many cases it is not possible to clearly establish if the achievement of these services was a consequence of the leaders management. And in many cases there is no evidence of the initial situation of those solved cases. However, we have the testimonies of the leaders and community members, and the works done or services built that allow us to prove this achievement. In any case, this has been a challenge and something to improve in the future.

The third Indicator states that **"at least 15 cases have led to positive dialogue between the community and the authorities, and in at least 9 times communities have new or improved services and this is attributed, at least in part, to the project"**. 16 community cases were reported as solved (37%) and 20 cases are currently in progress (46%) showing a positive dialogue in terms of accessing services.

The 12 leaders training is the main impact of the project. The individual appreciation of the changes that have occurred in their lives as a result of the project and their feeling of being community leaders are evident in their communities. This is an element that lasts over time and that will need to be deepened to achieve changes in their communities. However, MUDHA and MRG should consider that this impact could be stopped if there is no follow-up.

In some communities, the 12 leaders have joined neighbourhood committees. This is the case in Básima and Palmarejo. In other communities there is a close relationship. This is the case of Mata Mamón, Lechería and Juan Sánchez. In the latter community, the community has asked one of our leaders to join the council of the neighbourhood committee. This means that there has been a limited integration of the 12 leaders into the decision-making spaces in their communities (indicator 4).

The screenings of the “Our lives in transit” film and other advocacy activities led to a greater visibility of the issue of statelessness in the Dominican Republic and contributed to open a space of dialogue with representatives of the Dominican government in Geneva, United Kingdom, Madrid and Washington.

7. Sustainability

The “street theatre and community consultations” project is a viable plan as it was conceived from an institutional commitment by MRG to promote arts and culture as a tool for human rights and advocacy work.

The training and leadership of the 12 leaders, their integration into local committees and other institutions, and the creation of street theatre troupes with youth in each community are elements that ensure the continuity of the project results over time. In addition, the knowledge gained by the leaders is replicated and stay in the community.

The relationship with local governments in some communities such as Villa Altagracia, Juan Sánchez, Palmarejo-Villa Linda, or La Victoria is a way to build up a track record of interaction with local councils or to strengthen the advocacy experience in terms of accessing public policies. This task will be easier as there is a group of trained leaders.

In the case of MUDHA as a human rights organization, contacts were strengthened with local and national authorities and with cultural institutions and media outlets. These relationships permanently remain in the organisation.

The production of a DVD of the film "Our lives in transit" is planned in partnership with other organisations, such as Amnesty International. This will allow information to continue reaching other groups.

8. Conclusions and lessons learned

8.1 Conclusions

- The project was relevant in its design both in the selection of the communities and the actors involved. It was also relevant the readjustment of the logical framework of the project carried out during implementation as part of an extension request to the European Union, which was approved.
- The overall performance of the project is considered to be good by the teams interviewed from MUDHA and MRG. It was possible to sustain an effective management that contributed to the achievement of the results. However, the lack of clarity regarding a shared management limited the project management effectiveness.
- The leadership and empowerment of the 12 community leaders is remarkable. There has been personal growth in them and they have understood their own reality as part of a community of victims of exclusion. They assumed a social commitment through the work of raising awareness and accompaniment to their communities. A minority of them developed an important relationship with local organisations (neighbourhood committees) and management with local governments.
- The project has been coherent when training young people from different communities not only on theatre but also a general training that allowed them to become community leaders.
- The plays effectively contributed to raising awareness amongst the Dominico-Haitian community, building on their knowledge and empowerment and leading to greater involvement of community members in gaining access to basic services. Especially, it is highlighted the understanding and willingness to unify the community to manage solutions to these problems.
- The project established a relationship of partners between MUDHA and MRG. However, there was no mutual understanding of this relationship. A relationship between donor and counterpart is generally observed, preventing a more fluid communication. This caused delays when sharing key information. This communication problem is exacerbated by distance (MRG in London - MUDHA in DR), which could have been solved by having MRG staff in the Dominican Republic.
- The coordination changes during project implementation were a challenge although it did not affect the achievement of the results. However, we think this could have been avoided with a good selection process that included a clear staff specification and a mandatory probation period.
- The lack of permanent MRG staff (even working part-time) in the country constituted an element that hindered the coordination, the monitoring, and the context adaptation of the decision-making, as well as joint decision-making between partners.

- A comprehensive training, knowledge of the socio-cultural reality, and citizenship education are tools that produce profound changes in people. The 12 leaders are a result of this process with lot of potential. However, the limited activities planned to replicate knowledge with other community youth by the 12 leaders that would allow them to secure their leadership and coordination skills is a weakness of the project.
- It is possible to achieve community involvement in mobilisation actions by using innovative strategies such as street theatre.
- The Constitutional Court judgement 168-13 and the Naturalisation Law were catalytic events to boost community mobilizations, advocacy activities, and the visibility of issues targeted in the project.
- The street theatre methodology is a suitable tool for awareness-raising work. However, some of the leaders and coordinators consider that it should be more proactive and with greater community involvement. The type of group, the high number of actors/actresses, the high logistic demands, and the high transport expenses are considered elements that limit project's operability. It would be good to consider a smaller number of actors and a more dynamic methodology in the future.

8.2. Learned lessons

- Street theatre is an effective tool to educate, raise awareness, mobilize vulnerable populations and communities, and to advocate with social actors and decision makers.
- Choosing young people from communities to train them for street theatre and community leadership was an excellent choice of this project.
- Training in the communities was a wise coordination decision, as it did not take the 12 leaders out of their environment, it connected them with their own reality, and it kept a relationship with community youth as they could observe the training.
- Institutional arrangements regarding management (not financial) must be clearly established in writing prior to project implementation.

9. Recommendations

- Considering a prior assessment of the needs and the reality of these communities in the country would be a correct starting point for the design of a flexible and culturally adapted proposal that responds to a particular and global context.
- Future projects should consider improving some issues relation to management and coordination clearly defining the roles of different actors involved, an effective communication strategy, and it would be desirable to hire MRG staff based in the implementation country or at least consider adding more regular country visits of MRG staff in the implementation country in the budget.
- A similar project should consider defining a clear strategy to achieve involving the leaders with local organisations as a way to improve their leadership.
- It is recommended to rotate the location of the young leaders training within all communities involved so other young community members can observe this training. During this project the training was only happening in the community of Lechería.
- The experience of the 12 leaders is successful and could be replicate. However, in a similar project it is recommended to consider creating plays with a smaller number of actors/actresses and using a theatre methodology with greater involvement of community members. For example theatre forum, dramatizations, or short dramas that recreate the reality in the communities.
- A future project should establish clear ways and means of communication to improve institutional relationships and transparency.
- It is recommended a clarification and definition of the staff profiles, including having MRG staff in the country or adding more regular country visits into the project budget.
- MUDHA and MRG should design a follow up plan together with the 12 leaders in relation to work with local authorities to continue pursuing gaining access to services, and to work with community theatre troupes to maximise their leadership. The evaluator was able to verify that MRG and MUDHA have taken steps to define a sustainability plan, which includes MUDHA's decision of keeping the team linked to other activities organised by the institution.

ANNEXES

Annex 1. Terms of reference for this evaluation

Dominican Republic street theatre project – February 2013 to July 2016 Final Evaluation – Terms of Reference and call for Expressions of Interest

1. Background on the project

This primarily EU funded programme used street theatre and community consultations to increase Dominico-Haitians' minority community participation to monitor public policies and access to local social services. This project encouraged the formation of youth cultural and/or theatrical groups to maintain/raise awareness and community participation in the processes of demand of access to basic services. The project was implemented by two partners: Minority Rights Group International, (operating from London) and Movimiento de Mujeres Dominico-Haitianas – MUDHA (operating from Santo Domingo).

Project goals/objectives/strategies

The results originally foreseen for the project were as follows (in each case followed by relevant indicators):

<p>Result 1. <i>Members of the Dominico-Haitian community are more aware of their rights to local services, and mechanisms that can be used to ensure access to these services and decision-making processes.</i></p>	<p><i>1. 40% (2,000 people) of those who have seen a performance report a better understanding of how to access local services. 2. 10,000 leaflets distributed among members of the Dominican-Haitian community.</i></p>
<p>Result 2: <i>Leaders of the Haitian-Dominican community are able to lobby and advocate on behalf of members of this community to ensure more inclusive of local public policies.</i></p>	<p><i>1. 12 community leaders are trained, at least 50% of them are women. 2. 100% of the young people trained have taken their role and have begun participation processes to decision making. 3. Weekly surgeries are set in 4 bateyes, at least 360 attendees per year. 4. 300 people (of which 120 are women) are informed about citizen participation. 5. Of these people informed, 150 reported, at the end of the project, they have been using their newly acquired skills.</i></p>

<p>Result 3: Local policymakers in the Dominican Republic, and most of the general population, are more aware of the rights of Dominican-Haitian community members and the problems currently faced by them to gain access services.</p>	<p><i>1. 3,200 people from the majority community have greater awareness and more information about the living situation of Dominican-Haitian community in the country. 2. 15 representatives of the local government are aware and informed about the situation faced by members of the Dominico-Haitian community suffer, and their lack of access to public services. 3. 30 positive articles are published in the media. 4. 5 round tables will be organised.</i></p>
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See also logframe available on request. The project documentation also includes a detailed list of foreseen outputs.

2. Evaluation Objectives

The evaluation should focus on learning, efficiency, effectiveness and impact.

There is no pre-set format for this evaluation although MRG and partners are particularly interested to learn from it lessons that we can apply in designing and running work with similar objectives in the future. The evaluator will need to be independent of MRG and project partners, its donors, the project targets and participants and will need to demonstrate that no perceived or actual conflict of interests would arise during the evaluation. The evaluator will need to work within the time frames outlined below. The evaluation will need to satisfy all the requirement of the European Union and evaluation guidelines issued by them.

It is hoped that the evaluation can start early-July by attending the evaluation event organised by the local organisation (MUDHA) as well as visiting the communities. The evaluator may also be able to be present at other activities implemented during July in the Dominican Republic (street theatre performances, film launches and other events). Due to availability of staff, at least part of the field work will need to take place in August 2016, and the evaluation will need to be finished by the middle of November 2016.

Key evaluation questions

Referring to the project documentation, did we complete all of the **activities** as planned to a reasonably high quality? What problems were encountered at this level? How did any problems affect the activities and to what extent were they overcome?

Outcome level

Where completed as planned, verify staff analysis as to whether the activities contributed to the planned **results**? Where this was so, refer to evidence. Where not so, what factors intervened and verify or explain how they impacted. Suggest ways that MRG and partners tried to overcome any problems and how successful this was (or not). Document any changes in the external environment that may have helped or hindered the project. If there were any

unplanned results (positive or negative) explain what these were and how they came about. Comment on the sustainability of the results to date.

Impact level

If at all possible, make an assessment as to whether the results achieved are likely, over the longer term to achieve or contribute to the achievement of the **specific objective** of the project:

SO: To use street theatre and community consultations to increase Dominico-Haitians' minority community participation to monitor public policies and access to local social services.

SO Indicator 1

5,200 members of the community have seen the performances.

SO Indicator 2

Of the 30 individual actions of discrimination carried out in the community dealing with issues about access to support services, at least 28 can be shown to have reached new systems or improved the monitoring of public policies and the provision to the community targeted.

SO Indicator 3

At least 15 cases have led to a positive dialogue between the community and the authorities, and in at least nine occasions, communities have new or improved services which are attributed, at least in part, to the project.

SO Indicator 4

At the end of the project two (2) young people from each community participate in the local council meetings of their communities.

If it is unlikely that all or part of the specific objective will be achieved, why is this and is this something that could have been foreseen or overcome?

The evaluation should review and comment on the mainstreaming of gender in the project and its outcomes and impacts as well as other cross cutting and intersectional discrimination issues.

3. Evaluation Methodology/key deliverables.

As a minimum, MRG and its partner will expect the evaluator to:

- Seek the views of project partners, beneficiaries, media targets and independent experts on the project and its outcomes and impacts. (MRG will supply a contact list of those who participated in or who were reached by the project but will expect the evaluator to also contact others not suggested by MRG. The project focused on 10 Bateyes but not all activities were run in each location. A final sample of locations to be visited to be mutually agreed between MRG and the appointed evaluator.)

- Seek out opinions on the project, attribution and impact.
- Submit a Report (between 20 and 40 pages long) in English and Spanish with an assessment of the effectiveness and impact of the programme and on lessons that MRG, partners and others can learn for the future in similar initiatives. This should include an executive summary of around 2 pages.
- MRG will expect the evaluator to be available to be interviewed and recorded for publication on our website about the evaluation process and outcomes and the result will be uploaded to make the evaluation findings more accessible to a wider audience.

4. Experience and Expertise required

We expect that the evaluator selected will have a detailed knowledge of the DR context including a full understanding of the Dominico-Haitian community, citizenship, statelessness and nationality laws and procedures, extensive knowledge and experience of working on minority rights, cultural programmes, influencing, street theatre, community work, films, advocacy and capacity building and should be familiar with and able to comply with all EU requirements. The person would also be expected to have a track record of evaluations carried out on similar or analogous projects. The evaluator or evaluation team would need to have a good working knowledge of written and spoken Spanish, English desirable).

Annex 2. Evaluation's itinerary

Activity	Date
Presentation of the Proposal to MRG	July 11th, 2016

MRG interview with consultant	July 19th
Signing of contract between MRG and the consultant	August 15th
Working meeting: consultant and project coordinator of MRG (Laura Quintana)	August 18th
Field visit	On August 24th Palmarejo and September 1st. Lechería
Interview with Zulema Cadenas, Coordinator of the project at MUDHA	September 6th
Interview with Laura Quintana coordinator of the project - MRG.	September 8th
Documents review	September 2nd to 14th
Tools design	September 2nd to 14th
Application of the tools in Batey Palmarejo (interviews and focus groups)	September 14th
Application of the tools in Bateyes Mata Mamón and los Redimidos (interviews and focus groups)	September, 17th
Application of the tools in Batey Lechería and Batey Basima (interviews and focus groups)	September 27th
Application of the tools in Batey Juan Sánchez/La Pista (interviews and focus groups)	September 28th
Interview with Claire Thomas – MRG Deputy and with Glenn Payot - MRG Geneva Representative	September 29th and October 5th
Interviews in MUDHA with Liliana Dolis - Executive Director, Jenny Carolina Morón - Head of the Human Rights Department and Leticia Pierre - Assistant of the project	October 4th
Interview with Ana Iris Castillo Díaz	October 13th
Information processing and analysis	October 5th to 15th
Preparation of the draft report	October 16th to 30th
Submission of the draft report to the project coordinator	October 30th
Submission of the draft report to MRG (English version)	November 10th
Final Report Submission	November 30th

Annex 3. List of institutions/people interviewed

PROJECT EVALUATION “STREET THEATRE AND COMMUNITY CONSULTATIONS”

NAME/ LAST NAME	ORGANIZATION
Alba Lidia Yan	Los 12 Discípulos

Baniris Segura	Los 12 Discípulos
Valentina Fransua Gilbert	Los 12 Discípulos
Danny Pie Adames	Los 12 Discípulos
Ana Iris Castillo Diaz	Los 12 Discípulos
Elías Guillermo Hernández Alexis	Los 12 Discípulos
Yosmendi Martínez Yanillie	Los 12 Discípulos
Johanna Ramón Nelson	Los 12 Discípulos
Noel Rudecindo	Los 12 Discípulos
Franklin Santana Minocar	Los 12 Discípulos
Esmeralda Santana	Los 12 Discípulos
Laura Quintana Soms	Project coordinator - MRG
Claire Thomas	Deputy Director - MRG
Glenn Payot	Geneva representative - MRG
Zulema Cadenas	Project Coordinator - MUDHA
Alba Liccete Rodríguez Acosta	Project Coordinator - MUDHA
Liliana Dolis (Sirana)	Executive Director - MUDHA
Jenny Carolina Moron	Project Coordinator and Head of the Human Rights Department - MUDHA
Leticia Pierre	Project Assistant - MUDHA
Andrés Ramírez	President of the Neighbours Committee - Palmarejo
Miguelina M.Bido	School Principal - Basima
Julio Luis Soto	Radio Cimarrona (Radio station)
Clara Morel	Dramatist and journalist
In addition to the 23 interviews, we consulted 36 people during focus groups. A total of 59 people were consulted.	

Annex 4. Documentation

The documents submitted by the contracting organizations were:

- o Initial full application to the EU of the “street theatre and community consultations” project to promote participation and access to services of the Dominican-Haitian community (2012).
- o European Union extension contract, November 2015
- o Intermediate narrative report (1st February, 2013 – 31st January, 2014)
- o Intermediate narrative report (1st February, 2014 – 31st January, 2015)
- o Initial logical framework (2012)
- o New logical framework (November 2015)

- o Final report of the ROM evaluation of the “street theatre and community consultations” project to promote participation and access to services of the Dominican-Haitian community (2015)
- o The 12 leaders list

Annex 5. Fact sheets and focus groups

“STREET THEATRE AND COMMUNITY CONSULTATION” PROJECT MRG AND MUDHA

Interview sheet for coordinators:

Hello, my name is_____. The reason for my visit is that we are carrying out the final evaluation of the street theatre project implemented by MUDHA and MRG. You are the coordinator of the project at MRG and this is why we are requesting an interview.

Data of the interviewee

Name: _____ Date: _____
Institution: _____ Position: _____ Time worked in position: _____

First part	
Project design	
Order	Questions
Q1	How long have you been working on the project and what was your role?
Q2	Where did the idea of 'street theatre and community consultations' project come from, MRG or MUDHA?
Q3	What has been the role of MRG in the conception and design of the project?
Q4	What was the participation of those responsible during the preparation of the proposal?
Q5	What was the role of MUDHA during the design of the project?
Second part	
The project, implementation and involvement of the different actors	
Q6	From your point of view, did the project respond to the needs or context of the Dominican population of Haitian descent?
Q7	The initial version targeted 12 intervention areas. Why was it reduced to six communities?
Q8	Since the project is an initiative shared between two partners, how do you value the relationship between MUDHA and MRG in the process? What are the strengths and improving points?
Q9	What has been the participation of MRG in the execution of the project?
Q10	What has been MUDHA's role in the execution of the project?
Q11	How do you value the project's leadership training?
Q12	How do you assess the scope of the project, in relation to the participation of the Dominico-Haitian community during the training and other activities of the project?
Q13	What is your perception on the relationship with local authorities? How was that process? Did it reached any national authorities or ministries?
Q14	How do you assess the level of advocacy of the project with international actors?
Q15	Did the advocacy work reach Dominican civil society organizations?
Third part	
Effects, efficiency, effectiveness, impact and sustainability	
Q16	What are the main effects the project has had in relation to the proposed results?
Q17	How do you consider the performance efficiency of the project?
Q18	How do you consider the effectiveness in the performance of the project?
Q19	What were the difficulties, gaps or relevant limitations during the project design

	and implementation?
Q20	What elements or actions are considered part of the sustainability of the project and what ensures its sustainability?
Q21	What are some elements to strengthen in a similar proposal?
Q22	List three elements that you consider impacts of the project.
Q23	List three activities you would add in a future proposal of the same nature.
Q24	Any other opinion you would like to add to this interview?

**“STREET THEATRE AND COMMUNITY CONSULTATIONS” PROJECT
MRG AND MUDHA**

Interview sheet: MRG staff in London

Hello, my name is_____. The reason for my visit is that we are carrying out the final evaluation of the street theatre project implemented by MUDHA and MRG.

Interviewee Data

Name: _____ Date: _____
 Institution: MRG Position: _____ Time at MRG: _____

**First part
Project Conception and background**

Order	Questions
Q1	How long have you been working at MRG and what role do you play?
Q2	Where does the idea of street theatre and community consultation project come from? Is it an MRG or MUDHA idea?
Q3	What has been the role of MRG in the conception and design of the project?
Q4	MRG executed the project “Usando el teatro en la calle para desafiar las actitudes racistas y discriminatorias”. How was that experience?
Q5	What is the connection between the project “Usando el teatro en la calle para desafiar las actitudes racistas y discriminatorias” and the current “teatro de calle y consultas comunitarias” project?
Second part The project, implementation and MRG’s role	
Q6	What did MRG expect with the implementation of the “street theatre and community consultations” project?
Q7	Does MRG have any other partner experience at an international level?
Q8	What are the similarities between this experience of partnership with MUDHA and other experiences?
Q9	How do you assess the relationship between MUDHA and MRG during the project execution? What are the strengths and points to be improved?
Q10	What aspects of the relation between the two institutions should be improved and/or deepened?
Third part Effects, efficiency, effectiveness, impact and sustainability	
Q11	What are the main effects of the project in relation to the proposed results?
Q12	List three elements that you consider project impacts.
Q13	How do you value the efficiency in the execution of the project?
Q14	What are the difficulties, gaps or relevant constraints during the design and implementation of the project?
Q15	What elements or actions are considered part of the sustainability of the project, and what is the security of this sustainability?
Q16	In case you have the opportunity to replicate this proposal, what would be the approach?
Q17	Any other opinion you would like to add to this interview?

“STREET THEATRE AND COMMUNITY CONSULTATIONS” PROJECT
MRG AND MUDHA

Interview sheet: Glenn Payot, MRG representative in Geneva

Hello, my name is_____. The reason for my visit is that we are carrying out the final evaluation of the street theatre project implemented by MUDHA and MRG.

Data of the interviewee

Name _____ Date: _____
Institution: MRG Position: _____ Time at MRG: _____

First part
Project Conception and background

Order	Questions
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Q1	How long have you been working at MRG and what role do you play?
Q2	How do you relate to the street theatre project?
Q3	What assessment do you have of the “street theatre and community consultations” initiative to raise awareness among decision makers?
Q4	How do you assess the relevance of the proposal in relation to the DR and the international context?
Q5	What were the advocacy activities/actions considered in the “street theatre and community consultations” project?
Q6	How do you evaluate the results of these advocacy actions with international actors in relation to what was proposed in the project?
Q7	What was the impact at the international level achieved by the advocacy work?
Q8	What was the impact with the authorities?
Q9	Do you have any recommendations for MRG and MUDHA in terms of advocacy actions?

**“STREET THEATRE AND COMMUNITY CONSULTATIONS” PROJECT
MRG AND MUDHA**

Interview Sheet: Theatre Group Leaders

Hello, my name is_____. The reason for my visit is that we are carrying out the final evaluation of the street theatre project implemented by MUDHA and MRG. You are members of the 12 leaders and this is why we are requesting an interview.

<p>Interviewee data</p> <p>Name: _____ Date: _____</p> <p>Community: _____ Time in the Group: _____</p>
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1. How did you get into the “street theatre and community consultations” project?
2. Have you received any training during this process? How do you value the training received?

3. What were the topics deal with during the training process?
4. How do you value the methodology used in the training activities, and the work of the instructors?
5. As part of the methodology let's talk about the idea of training in the batey instead of a hotel or a training centre. What did you think about this?
6. The street theatre methodology: Do you consider this methodology the best to work on discrimination issues or could have there been other methodologies more affective?
7. What were the main activities you participated in as part of your responsibility in the project?
8. Did these commitments take place in your community or did you have to go to other communities?
9. What has been the impact of the project both at the personal and community levels?
10. If you had to change or add something to a similar project, what would that be?
11. This project has a community consultation component for access to public services. This batey worked cases of access to services: how were the consultations? Which cases have you followed up on?
12. What has been the result of this follow up?
13. What has been your leadership experience in your community? How is the level of acceptance? Have you been rejected?
14. What has been your experience with local authorities? With whom have you had to do advocacy work (town hall, provincial or municipal offices, politicians)?
15. Do you receive any payment for your participation in the project?
16. There have been changes on project management. Have these changes affected the effectiveness of the work carried out? If yes, how has it affected the project?
17. Tell me in one word how you value the "street theatre and community consultations" project.
18. Would you like to add something else?

"STREET THEATRE AND COMMUNITY CONSULTATION" PROJECT MRG-MUDHA

Focal groups

Participants: leaders from different communities and youth groups

Objective: To know the level of awareness and the opinion that the community and its leader shave about the project.

Order	Topics to talk about	Topics to develop on
Part 1	Group activities	
1	Introduction	Explain the objective of the project and show the importance of their participation. Invite each participant to introduce himself/herself and identify the organisations involved in the

		project.
2	Create a participative environment Dynamics	Start with some questions as icebreakers to create a comfortable environment. Some questions: how many of you saw a performance? How many of you have been involved in theatre? Does theatre contribute to raise awareness and educate about a specific topic?
3	Dialogue rules	Highlight: it's important the participation of everyone. There are no wrong or right answers but valuable opinions. The moderator will step in if someone is talking too much and might ask others to contribute.
4	Recording authorisation	To remember everything we ask to record the session. This recording will only be used to guarantee that their opinions are taken into account.
Part 2	1. First Topic	
	Talk about the street theatre and community consultations project.	How many of you attended the performances? How did you find out about the performances? How was the community participation?
		How many plays were performed in your community? Do you remember the name of the play? What was the message? Was the message clear? What other attendees thought about it? How do you value the performance of the actors/actresses? What did you learn from that performance? Do you think street theatre is a good way to report about a reality faced by Dominicans of Haitian descent and their communities? Or there are other more effective ways?
	2. Second topic	
Talk about the community consultations and access to services	Did the 12 leaders visit your house? How many times? What did you talk about? In that visit, were you informed correctly about the project? What did you feel during that visit?	
Part 3	3. Third topic	
	Talk about the 12 leaders that were trained during the project	Do you know any the 12 leaders involved in the project? Do you think they are community leaders? Do you think these 12 leaders have changed after the project? Do you think they are more integrated in community committees?
Part 4	Closing	
	Today we have talked about the project and you have said that... (Enumerate their opinions)	Did you say that? Did I forget something? If needed, change or adapt some of the comments.
Part 5	Goodbye and thank you	
		Thank everyone for their time, their participation, their honesty of what they said and highlight.

EVENT DATA:

1. Facilitator:
2. Assistant:
3. Observer:
4. Time of the start of the meeting:
5. Time of the end of the meeting:
6. Location:
7. List of the participants names: