VOLUNTARY SERVICE OVERSEAS

VOS’s MISSION:

“WE BRING PEOPLE TOGETHER TO ADDRESS MARGINALISATION AND POVERTY”

WHO THEY ARE

VSO is an international organisation dedicated to fighting poverty through the lasting power of volunteering. Since 1958, VSO has engaged over 72,000 volunteers to work on development programmes in more than 120 countries.

With a focus on bringing people together to tackle poverty, VSO delivers programmes and works with partners around the world to deliver long-term change in three areas: education, health and livelihoods.

WHAT THEY DO

VSO organises its efforts within five core programme areas:

- Maternal and newborn health
- Adolescent and youth sexual and reproductive health and rights
- Inclusive education
- Agri-based value chains
- Youth employment and enterprise

HOW THEY DO IT

VSO uses a unique volunteering for development approach, bringing together people with different backgrounds, experience and expertise to generate insights, ideas and action on poverty and exclusion. By building what it terms ‘social capital’, through networks, ideas and relationships, this enables communities, organisations or societies to function more effectively. VSO will recruit international volunteers, national volunteers working in their own countries, corporate and parliamentary volunteers, and youth volunteers.
THEATRE FOR A CHANGE

WHO THEY ARE

Theatre for a Change is a UK charity based in London. Over fifteen years, it has developed a unique and proven approach to working with at-risk groups that combines drama and participatory learning to promote behaviour and policy change.

It employs facilitators from across the world to deliver projects and to train other organisations to implement innovative behaviour change and advocacy initiatives.

WHAT THEY DO

Theatre for a Change trains facilitators to work with vulnerable and marginalised groups who are at risk of poor sexual and reproductive health (SRH) and who have limited opportunities to assert their rights.

In 2015, Theatre for a Change launched its New Partnerships Programme, offering accredited training in its pioneering methodologies to partner organisations worldwide.

HOW THEY DO IT

Change is seen as an engaged, personal and social experience. Participants and trainee facilitators take part in workshops that use physical and group-based activities to create an experiential approach to learning. Dramas are devised from personal stories.

Interactive Theatre performances highlight health risks and injustices, uniting individuals, groups and communities in a shared process of change based on visible, practical action.

THEATRE FOR A CHANGE’S GOAL:

“The empowerment of the most vulnerable and marginalised women and girls”
THE PARTNERSHIP

APPROACH

The VSO/Theatre for a Change partnership is based on an understanding of complementary approaches. Working together, both organisations have the potential for stronger interventions to offer donors. Theatre for a Change brings capacity building and technical training in the areas of behaviour change, communication, and advocacy, complementing AYSRHR programming at VSO such as peer education, peer mentoring, peer support, AYSRHR champions and the promotion and provision of youth-friendly SRH spaces and services. VSO provide a foundation of in-country presence, project management and engagement with existing AYSRHR programmes, partners and primary actors that allows Theatre for a Change to bring their approach to new countries, expanding their reach. In addition, VSO’s networks of international and national volunteers are a source of candidates for training in Interactive Theatre methodologies.

The shared core value: a desire to improve the sexual and reproductive health and realisation of SRH rights of adolescents and youth.

FRAMEWORK

The framework for this evaluation reaches across four levels:

- Reaction – evaluates how those being trained respond to the training
- Learning – evaluates if those being trained have learnt from the training
- Behaviour – evaluates whether those trained use any learning in the community
- Results – evaluates what changes as a result of those trained using their learning

Limited to the three weeks of the pilot in each country, this report will cover the first two levels in detail, exploring some early implementations, while both organisations are committed to reporting on the other levels as the work progresses. This evaluation will also seek to understand more about the partnership between Theatre for a Change and VSO at each stage of the process.

* Based on Kirkpatrick’s model - an established standard for evaluating the effectiveness of training and the value of training.
In Bangladesh, Theatre for a Change and VSO aimed to use Interactive Theatre for Justice training to help prevent child marriage and improve the SRHR of children and youth, especially girls. Also, to equip youth club members and volunteers with the knowledge, attitudes and skills to be able to facilitate Interactive Theatre for Justice performances in their communities.

In Tanzania, the partnership aim was to reduce incidences of pregnancy among adolescent girls in the Lindi region. VSO and Theatre for a Change set out to train 20 youth and peer educators to use Interactive Theatre for Behaviour Change to promote effective communication between parents and children to improve the SRHR of children and youth.

In Tanzania, the partnership aim was to reduce incidences of pregnancy among adolescent girls in the Lindi region. VSO and Theatre for a Change set out to train 20 youth and peer educators to use Interactive Theatre for Behaviour Change to promote effective communication between parents and children to improve the SRHR of children and youth.

Swaziland has the highest rate of HIV infection in the world, at 27.2%. VSO and Theatre for a Change had the target of training 20 facilitators to develop the ability to facilitate behaviour change in gender expectations, HIV prevention and safer sex using Interactive Theatre with the aim of improving the sexual and reproductive health of 15 to 24-year-olds.

With an aim of increasing school attendance among marginalised girls in Surkhet, Parsa, Dhading and Lamjung districts in Nepal, VSO and Theatre for a Change collaborated to provide training for 20 facilitators to develop the ability to devise, perform and facilitate Interactive Theatre for preventing early marriage - and to lead this process with others.

In Rwanda, a specific AYSRHR need was identified in communication behaviours between parents and children around sex and sexuality. Working with VSO, Theatre for a Change set out to train 20 youth and peer educators to use Interactive Theatre for Behaviour Change to promote effective communication between parents and children to improve the SRHR of children and youth.
THE TRAINING

<table>
<thead>
<tr>
<th>WEEK 1</th>
<th>TEAMBUILDING, NEEDS &amp; RISKS</th>
<th>COMMUNICATION &amp; FACILITATION</th>
<th>GENDER &amp; POWER BALANCE</th>
<th>LISTENING &amp; ASSERTIVENESS</th>
<th>DRAMA DEVISING &amp; TOUCH TAG</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK 2</td>
<td>FACILITATION OF NARRATIVE DEVISING</td>
<td>FACILITATION OF CHARACTER DEVELOPMENT</td>
<td>FACILITATION OF TOUCH TAG</td>
<td>INTERNAL FACILITATION DEMONSTRATION</td>
<td>REFLECTION &amp; EVALUATION</td>
</tr>
<tr>
<td>WEEK 3</td>
<td>WORKSHOP IMPLEMENTATION</td>
<td>COMMUNITY PERFORMANCE</td>
<td>WORKSHOP IMPLEMENTATION</td>
<td>COMMUNITY PERFORMANCE</td>
<td>TRAINING DEBRIEF</td>
</tr>
</tbody>
</table>

Daily timetable based on a typical 3-week Interactive Theatre training. Country curricula may vary based on specific training needs.

CURRICULUM OVERVIEW

Theatre for a Change Interactive Theatre training uses drama and participatory learning to take participants on a personal journey of behaviour change, developing awareness of their own needs around risk and rights, identifying narratives that demonstrate the consequences of those issues and the need for change. Participants learn principles of communication, balance of power, and assertiveness, empowering them individually, but also as a group of practitioners.

Participants are trained in the knowledge, attitudes and skills of an Interactive Theatre facilitator, developing their craft across two weeks of intensive training, and then guided through a process of supervised implementation, where they demonstrate their ability to perform and facilitate in their own communities.

METHODOLOGY

Physical activities develop self-confidence and communication skills.

Drama activities encourage experience sharing and reflection: still images, character mapping, role-plays and improvised scenes.

Drama devising – in groups, participants choose a story based on individual need and rehearse it through improvisation.

Interactive Theatre – participants perform the drama and then invite the audience to Touch Tag and change the action.

The Theory of Change complements MEL strategy – Youth Leader behaviour change develops alongside community change.
MEL STRATEGY

VSO and Theatre for a Change developed a Monitoring, Evaluation and Learning Strategy for the five pilot projects, designed to capture facilitator learning and reveal the impact of activities at three and six months after the training.

- Needs Assessment Questionnaire – immediately before training. Capturing needs and risks related to training.
- Baseline Questionnaire – immediately before training. Testing for knowledge related to training.
- Endline Questionnaire – immediately after training.
- Course Evaluation – immediately after training. Gathers participant views on the training, content and delivery.
- Telephone Interviews – three months after training. Testing for application of knowledge and training.
- Telephone interviews with audience surveyed – six months after performance. Testing for actual behaviour change.

BANGLADESH

Bangladesh began the pilot project six months in advance of the other countries. Acting as a pilot for the other training, learning from Bangladesh resulted in multiple changes to the MEL Strategy for the other four countries. As a result, much of the data for Bangladesh is not directly comparable to the other countries. Relevant data will still be compared, but noting essential differences.

MODERATION

All baseline and endline questionnaires were moderated between all six trainers to ensure parity of assessment. A sample of 30% was moderated from each country.
Baseline and endline results show the specific and overall knowledge gained by trainee facilitators over two weeks of training. Results were obtained using a 11/12 question survey.

The project used two slightly different questionnaires: one for Interactive Theatre for Justice (ITJ) training in Tanzania and Nepal (with 11 questions), and one for Interactive Theatre for Behaviour Change (ITBC) training in Rwanda and Swaziland (with 12 questions). Bangladesh, as a frontrunner, used an earlier set of MEL tools, and is therefore not directly comparable in some instances.

Both surveys are identical across questions 1-4 and 7-11/8-12, but differ in that ITJ questionnaires contain 2 specific questions about advocacy (5, 6), and ITBC questionnaires contain 3 specific questions about behaviour change (5, 6, 7).

**DEMOGRAPHICS**

Baseline and endline results surveyed 78 participants, across four training groups, while Bangladesh surveyed an additional 17, using a different set of questions and tools. In total, 95 participants were trained.

Across all training, ages ranged from 18 to 47, with a median age of 33. In reality however, the majority of participants were in their twenties, with fewer participants above the age of 30.

A gender split across all training groups reveals a very close, 51% female, 49% male divide. By country, the divide is less even:
OVERALL RESULTS

Comparing baseline and endline results for Rwanda, Tanzania, Swaziland and Nepal, an improvement in knowledge in each country is clear to see. This was calculated by looking at individual results on the baseline, determining the number of correct responses from each participant, totalling the number, then finding an average. This average is shown as a percentage and compared with the endline average, obtained in the same way.

Bangladesh scores are higher due to lower knowledge requirements in baseline and endline questionnaires.

ACROSS ALL TRAINING

Averaging the percentage change across all four comparable training groups reveals a 31.2% difference in correct answers over the baseline. This knowledge increase is significant as all questions required multiple correct responses to achieve a complete answer e.g. questions 1-4 required four examples to provide a full answer to each question. If requirements were lower, demanding 3 out of 4 correct responses, then the statistical average number of correct answers would be much higher. In fact, averaging the difference in 'score', which totals all correct responses as opposed to full answers, presents a baseline total of 24% and an endline of 64%, showing a change of 40% overall.
BREAKDOWN

Looking at the baseline and endline surveys question by question provides an opportunity to analyse specific areas of learning, evaluating the impact of different aspects of the training, identifying patterns, problems and successes to generate learning.

TEAMWORK

1. NAME 4 THINGS THAT MAKE GOOD TEAMWORK:

<table>
<thead>
<tr>
<th></th>
<th>BASELINE</th>
<th>ENDLINE</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>RWANDA</td>
<td>47.37</td>
<td>47.37</td>
<td>0%</td>
</tr>
<tr>
<td>TANZANIA</td>
<td>47.37</td>
<td>47.37</td>
<td>0%</td>
</tr>
<tr>
<td>SWAZILAND</td>
<td>47.37</td>
<td>47.37</td>
<td>0%</td>
</tr>
<tr>
<td>NEPAL</td>
<td>47.37</td>
<td>47.37</td>
<td>0%</td>
</tr>
</tbody>
</table>

ANALYSIS

Teamwork, with a 14.1% change, showed the smallest overall improvement across all countries, with some countries showing no improvement at all. However, this can largely be attributed to the strong base level of knowledge around ‘good teamwork’ in all trainee groups. Most trainees had at least one month of facilitation experience, but many had several years. As teamwork is not a unique aspect of Interactive Theatre training, these results are as expected for a semi-experienced group.

[Teambuilding activities such as ‘Knotty Problem’ form a core part of the curriculum for facilitation and communication skills.]
Questions 2 and 3 examine **communication skills and activities**. Results show a general increase in knowledge of communication skills and activities that can be used to develop them. Question 2 shows a 28.2% increase, and question 3, a 16.7% increase.

### 2. NAME 4 KEY COMMUNICATION SKILLS:

<table>
<thead>
<tr>
<th>Country</th>
<th>Baseline</th>
<th>Endline</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nepal</td>
<td>0</td>
<td>42.9%</td>
<td>42.9%</td>
</tr>
<tr>
<td>Swaziland</td>
<td>5.26</td>
<td>36.84%</td>
<td>31.6%</td>
</tr>
<tr>
<td>Tanzania</td>
<td>0</td>
<td>36.84%</td>
<td>36.83%</td>
</tr>
<tr>
<td>Rwanda</td>
<td>15.79%</td>
<td>15.79%</td>
<td>0%</td>
</tr>
</tbody>
</table>

### 3. NAME 4 ACTIVITIES AND APPROACHES YOU CAN USE TO DEVELOP THESE AS A FACILITATOR:

<table>
<thead>
<tr>
<th>Country</th>
<th>Baseline</th>
<th>Endline</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rwanda</td>
<td>35.53%</td>
<td>71%</td>
<td>22.4%</td>
</tr>
<tr>
<td>Tanzania</td>
<td>13.16%</td>
<td>78.95%</td>
<td>71%</td>
</tr>
<tr>
<td>Swaziland</td>
<td>50</td>
<td>50</td>
<td>0%</td>
</tr>
<tr>
<td>Nepal</td>
<td>11.84%</td>
<td>51.32%</td>
<td>39.5%</td>
</tr>
</tbody>
</table>

**ANALYSIS**

**Communication skills** are essential to Interactive Theatre facilitation. However, as results show, participants struggled to score 4 out of 4 on this question at both baseline and endline. Participants found it difficult to separate communication attitudes from skills, revealing a need to clarify what we mean by ‘skills’. The phrasing of question 3 also appears to have caused confusion as it asks for both ‘activities’ and ‘approaches’, once again causing participants to think of attitudes rather than games or exercises.
FACILITATION SKILLS

Question 4 introduced the concept of ‘Facilitation’ as a skill. Most participants had some facilitation experience, but, while they scored a total of 65.4% correct responses at baseline, only 16.7% named four skills for a complete answer. This changed at endline.

4. NAME 4 SKILLS THAT MAKE A GOOD FACILITATOR:

49% OVERALL CHANGE

<table>
<thead>
<tr>
<th>Country</th>
<th>Baseline</th>
<th>Endline</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>RWANDA</td>
<td>36.8%</td>
<td>36.8%</td>
<td>0</td>
</tr>
<tr>
<td>TANZANIA</td>
<td>21.05</td>
<td>78.95</td>
<td>58%</td>
</tr>
<tr>
<td>SWAZILAND</td>
<td>10.53</td>
<td>89.47</td>
<td>79%</td>
</tr>
<tr>
<td>NEPAL</td>
<td>0</td>
<td>57.14</td>
<td>23.8%</td>
</tr>
</tbody>
</table>

ANALYSIS

Baseline and endline results show a 49% difference in knowledge of facilitation skills. This shows a strong impact, which affirms the clear benefits of a learn-through-doing approach to facilitation, with continual practise and recall of skills during the training.

Trainers noted a significant increase in facilitation skills during the training, specifically increased ‘confidence,’ use of ‘voice, body and space’ in communication, and using a more ‘open’ ‘non-judgemental’ style. Also improved were ‘reflection’ skills, such as ‘open-ended questioning’ and use of a ‘focus ball’ to ensure equal participation. Trainers were able to assess these skills throughout the training and during supervised implementation sessions.
FACILITATOR DEVELOPMENT

While knowledge of ‘What Makes a Good Facilitator’ is important, it is also useful to look at attitudinal development and participant awareness of their own facilitation needs. These opinions are expressed as a reflection in Question 11/12:

11/12: WHAT 3 SKILLS OF FACILITATION WOULD YOU LIKE TO DEVELOP AND WHY?

BASELINE

Participants tended to use simplistic notions of facilitation more related to teaching ability, rather than participatory facilitation. In the baseline, common words and phrases are ‘confidence’, which is not a specific ‘skill’ of facilitation, but rather a general attitude required. ‘Time management’, again, is not a facilitation-specific skill. Equally, mentioning ‘language’ or ‘public speaking’ by themselves do not describe a specific skill to be developed. Other common misconceptions were the mentions of ‘acting’ or ‘drama’ ability, which are not themselves facilitation skills.

ENDLINE

At endline, participant ability to describe specific facilitation skills and needs was more sophisticated. ‘Confidence’, and ‘time-management’, still made a regular appearance, but participants were also likely to mention ‘listening’ or ‘questioning’ skills, often describing how it would help them facilitate or create equal participation. Where participants mentioned only 24 skills across all baselines, endlines saw 56 skills listed. Responses were limited to phrases and descriptions, lacking a self-analytical approach. This is largely due to English being a second language for most participants, and limited writing time.
In addition to the survey data collected in the baseline and endline questionnaires, and on top of trainer reporting, participants had an opportunity to describe their learning as facilitators in their own words. **Training Evaluation forms** provide supporting documentation that suggests trainees felt they had increased their skill as facilitators.

“[The training] has changed the way I see and do things, because now I no longer judge people for what they do or say, but I encourage them to do better.”

- SWAZILAND PARTICIPANT

“It has made me more creative and taught me how to work in a team... It has also helped me to know the difference between teaching and facilitation.”

- RWANDA PARTICIPANT

“This training has made me clear how to facilitate teamwork, communication skills and cooperation.”

- NEPAL PARTICIPANT

“[This training] has improved my skills in the methodology of communication.”

- RWANDA PARTICIPANT

“This training has helped me to be more open and clear. I am now able to facilitate using effective communication.”

- SWAZILAND PARTICIPANT
BEHAVIOUR CHANGE THEORY

Question 5 is where the questionnaire diverged between Interactive Theatre for Behaviour Change (a) (Rwanda/Swaziland) and Interactive Theatre for Justice (b) (Tanzania/Nepal). Behaviour Change focused training asked the following questions:

5a. NAME THE 6 STAGES OF BEHAVIOUR CHANGE

- 0 OUT OF 38 PARTICIPANTS WERE ABLE TO NAME ALL 6 STAGES OF BEHAVIOUR CHANGE AT BASELINE

6a. GIVE 3 EXAMPLES OF BEHAVIOUR CHANGE IN SRH

- 28 OUT OF 38 PARTICIPANTS WERE ABLE TO GIVE 3 EXAMPLES OF BEHAVIOUR CHANGE IN SRH AT ENDLINE

Results indicate that participants found it easier to remember information presented as a simple list, such as the 6 Stages of Behaviour Change in 5a. Question 6a, however, asked for three SRH behaviours that need to be changed. The wording of 6a ‘in SRH’ caused confusion, with participants naming facilitation and communication behaviours, as well as healthy behaviours and unhealthy behaviours. A clearer question is needed.

7a. WHAT 3 ACTIVITIES CAN YOU USE TO PROMOTE THESE BEHAVIOUR CHANGES?

ANALYSIS

Question 7a required critical thinking skills as well as recall. Participants needed to draw on their own examples from the previous question. Few managed to get 3 out of 3 correct responses, but there was a stronger increase in total correct responses over the baseline. Questions that build from the previous question, therefore, can be seen to result in lower achievement, especially when the wording of the previous question caused confusion. Using stand-alone questions instead of cumulative questions, and clearer wording, could see higher achievement.
**BEHAVIOUR CHANGE PRACTICE**

Behaviour change is not measured in knowledge. Informed choice and understanding of process and technique are important, but ultimately, this training aims to see behaviour change in action. On an individual and group level, the training hoped to develop SRH risk awareness, improved communication and facilitation skills, healthier SRH attitudes and a commitment to personal SRH behaviour change and advocacy.

10/11. WHAT 3 BEHAVIOURS WOULD YOU LIKE TO CHANGE AND WHY?

RESULTS DISPLAYED AS % OF BEHAVIOUR TYPES MENTIONED:

<table>
<thead>
<tr>
<th>Country</th>
<th>SRH</th>
<th>Communication</th>
<th>Confidence</th>
<th>Advocacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>RWANDA BASELINE</td>
<td>43%</td>
<td>28%</td>
<td>29%</td>
<td>2%</td>
</tr>
<tr>
<td>SWAZILAND BASELINE</td>
<td>30%</td>
<td>30%</td>
<td>40%</td>
<td>10%</td>
</tr>
<tr>
<td>TANZANIA BASELINE</td>
<td>70%</td>
<td>10%</td>
<td>20%</td>
<td>10%</td>
</tr>
<tr>
<td>NEPAL BASELINE</td>
<td>25%</td>
<td>75%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Country</th>
<th>SRH</th>
<th>Communication</th>
<th>Confidence</th>
<th>Advocacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>RWANDA ENDLINE</td>
<td>16%</td>
<td>53%</td>
<td>31%</td>
<td>1%</td>
</tr>
<tr>
<td>SWAZILAND ENDLINE</td>
<td>11%</td>
<td>47%</td>
<td>42%</td>
<td>11%</td>
</tr>
<tr>
<td>TANZANIA ENDLINE</td>
<td>52%</td>
<td>35%</td>
<td>13%</td>
<td>13%</td>
</tr>
<tr>
<td>NEPAL ENDLINE</td>
<td>35%</td>
<td>18%</td>
<td>35%</td>
<td>47%</td>
</tr>
</tbody>
</table>

**ANALYSIS**

The patterns of behaviour types listed in question 10/11 show significant shifts between baseline and endline, and a difference between Behaviour Change focused trainees and Advocacy focused trainees. Behaviour change trainees in Rwanda and Swaziland showed a **percentage increase in SRH behaviours mentioned at endline**, such as ‘unprotected sex’, and a decrease in confidence behaviours – a result of increased awareness in SRH behaviours and increased confidence in the group. For Tanzania and Nepal, both showed an **increase in advocacy-related behaviours**, such as ‘cooperation’, but a reduction in either confidence or communication from baseline to offer a more balanced mention of both behaviours at endline – a sign of increased awareness of behavioural needs.
BEHAVIOUR CHANGE REACTION

Trainer reports indicate an **increase in openness around SRH subjects**, seen in participant sharing of personal stories. Participants’ behaviours towards gender also shifted, with initial **gender imbalances** in partner and group work becoming **more even** as the training progressed. Importantly, trainers noted an improved ability to link SRH risks and injustices with **consequences** – a key factor in the process of behaviour change. These observations are supported in the **Training Evaluation forms**, where trainees noted a number of personal behaviour changes.

“[This training] has helped me to be open about sexual and reproductive health... and proud to teach youth about sex.”
- RWANDA PARTICIPANT

“This training has helped me to reduce problems in my personal life... I have learned to realise the causes and consequences of problems so I can stop them.”
- NEPAL PARTICIPANT

“Personally, I have found the space for behaviour change, especially on assertiveness and being judgemental before.”
- SWAZILAND PARTICIPANT
Question 5b and 6b ask Interactive Theatre for Justice trainees to answer questions about the use of theatre for advocacy. For 5b, neither trainees in Tanzania or Nepal were able to provide 3 answers at baseline, nor were many able to do so at endline – 8 out of 40. For 6b, a single participant managed a full answer at baseline and seven at endline.

5b. NAME 3 WAYS IN WHICH INTERACTIVE THEATRE FOR JUSTICE CAN INFLUENCE THOSE IN POWER?

<table>
<thead>
<tr>
<th>Country</th>
<th>Baseline</th>
<th>Endline</th>
</tr>
</thead>
<tbody>
<tr>
<td>TANZANIA</td>
<td>17.54</td>
<td>63.16</td>
</tr>
<tr>
<td>NEPAL</td>
<td>22.22</td>
<td>55.56</td>
</tr>
</tbody>
</table>

**ANALYSIS**

Results for question 5b reveal a robust increase from baseline, though once again, the challenge of asking for three correct responses proved difficult. Such a specific question may offer only one or two clear answers. A more open question, such as ‘How can ITJ influence those in power?’, could yield an increase in complete answers as it would allow for one or two ideas to be expanded upon in more detail.

6b shows a divergence between country results. As before, 3 out of 3 answers were minimal, but total correct responses were far higher at endline in Tanzania, while Nepal showed a small drop. Responses show that the Nepal drop results from a confusion in understanding the question, as well a lack of clarity in the difference between requirements for 5b, 6b and question 7 – which asked participants to name elements of a successful Interactive Theatre performance. At endline, participants may have second-guessed their understanding based on the new information from the training.
INTERACTIVE THEATRE AND TOUCH TAG

Question 7/8 asked both participants of Interactive Theatre for Behaviour Change and Interactive Theatre for Justice, what made a ‘successful’ ITBC, or ITJ performance. 8/9 and 9/10 focused on the process of ‘devising’ drama for Interactive Theatre, and then the process of facilitating Touch Tag – the interactive element of the performance.

7/8. NAME 3 WAYS IN WHICH INTERACTIVE THEATRE PERFORMANCES FOR BEHAVIOUR CHANGE/JUSTICE CAN BE SUCCESSFUL?

<table>
<thead>
<tr>
<th></th>
<th>RWANDA</th>
<th>TANZANIA</th>
<th>SWAZILAND</th>
<th>NEPAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baseline</td>
<td>18%</td>
<td>34%</td>
<td>24%</td>
<td>24%</td>
</tr>
<tr>
<td>Endline</td>
<td>82%</td>
<td>66%</td>
<td>76%</td>
<td>76%</td>
</tr>
</tbody>
</table>

Charts show % share of all correct responses as only 5.1% participants attained 3 out of 3 at baseline, with 23.1% at endline. Correct responses rose to 52% from 19.7%. Initial lack of knowledge about IT was expected. But wording also caused confusion, with participants listing ‘qualities’ of performances rather than successes.

8/9. NAME 3 ACTIVITIES TO DEVISE DRAMA IN A PARTICIPATORY WAY?

With no prior experience, no participants were able to name three activities to devise drama at baseline. Diagrams display the % number who were able to give 3 out of 3 correct answers at endline. A clear increase is seen, though smaller than expected. The curriculum could be more explicit in stating which activities are ‘devising’ activities – rather than ‘behaviour’ or ‘energiser’ activities.

7a. WHAT ARE 3 KEY STEPS FOR FACILITATING TOUCH TAG?

As expected, no participants were able to name three key steps for Touch Tag at baseline. Diagrams display the % number who were able to give 3 out of 3 correct answers at endline. A very strong increase is seen, which is a testament to the amount of time and practice dedicated to the facilitation of Touch Tag in the training as it is the essential skill required for staging Interactive Theatre performances.

BANGLADESH: “I AM CONFIDENT FACILITATING ITJ AND I KNOW HOW TO FACILITATE TOUCH TAG”

Participant % answering ‘Always’ or ‘Most of the time’, changed from 76% at baseline to 93% at endline. A difference of 17%.

BANGLADESH: “I AM ABLE TO DEVISE NARRATIVES FOR INTERACTIVE THEATRE FOR JUSTICE”

Participant % answering ‘Always’ or ‘Most of the time’, changed from 47% at baseline to 93% at endline. A difference of 46%.

BANGLADESH: “I KNOW HOW TO DEVELOP CHARACTERS IN THE DEVISING PROCESS OF INTERACTIVE THEATRE”

Participant % answering ‘Always’ or ‘Most of the time’, changed from 35% at baseline to 80% at endline. A difference of 45%.

OVERALL CHANGE FROM 0% BASELINE

<table>
<thead>
<tr>
<th></th>
<th>RWANDA</th>
<th>TANZANIA</th>
<th>SWAZILAND</th>
<th>NEPAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rwanda</td>
<td>26.3%</td>
<td>84.2%</td>
<td>26.3%</td>
<td>19.1%</td>
</tr>
<tr>
<td>Tanzania</td>
<td>42.1%</td>
<td>84.2%</td>
<td>84.2%</td>
<td>42.9%</td>
</tr>
<tr>
<td>Swaziland</td>
<td>42.1%</td>
<td>84.2%</td>
<td>84.2%</td>
<td>42.9%</td>
</tr>
</tbody>
</table>

OVERALL AVERAGE CHANGE AT ENDLINE

36%
RESULTS

EARLY IMPLEMENTATION

During the third week of each training (second week in Bangladesh), all facilitators carried out supervised implementations of the methodology for Interactive Theatre in their communities. These activities included workshops on team building, communication and risk awareness, but the main goal was the facilitation of Interactive Theatre for Justice and Interactive Theatre for Behaviour Change performances. Feedback from country staff, community members and audience members, as well as trainer reports, provides a picture of the successes and challenges of early implementations.

In Bangladesh, trainees invited district power holders to an ITJ performance, focused on the issue of child marriage. Feedback from the audience was that the performance helped those in authority ‘internalise’ the problem. One memorable comment came from the district chairwoman, who said that the performance helped her realize that she could do much more in her current role to end child marriage in her community.

Rwanda participants each planned and facilitated a behaviour change workshop, and facilitated Interactive Theatre to a large audience. Despite scheduling challenges and concerns over children in the audience, both peer participants and community members showed strong engagement, making commitments to change their own behaviours and promote effective communication around sex in their communities.
Tanzania implementations benefited from **high levels of staff engagement** and activity. Over **200 audience members gathered** for the trainees’ first performance and the group members also facilitated Interactive Theatre at the VSO annual conference three weeks later. Country Director Dawn Hoyle wrote that the performance was ‘**emotional**’, ‘the highlight of day one’, and that it **encouraged sharing of similar stories among staff**.

Swaziland trainees conducted **three teambuilding workshops and three performances about SRH risks** with both Red Cross and FLAS facilitators in schools and community youth groups. Audiences were generally small, due to **logistical challenges in mobilising communities**, but engagement and participation were high. Audience members made healthy interventions and noted the **visual impact drama had in promoting change**.

In Nepal, participants demonstrated their **ability to facilitate both workshops and community performances**. Some challenges included trainees’ lack of confidence facilitating **Touch Tag**, and the presence of children in workshops and performances. But **power-holder attendance and participation of performances was good**, many modelling ways to stop child marriage in their communities and committing to change.
The pilot project between Theatre for a Change and VSO demonstrates the power and flexibility of using participatory methods for improving adolescent and youth sexual and reproductive health and rights. Moving towards further implementation, training reports identify several strategies for sustainability based on initial findings:

1. For effective mobilisation, **combine theatre workshops and performances with weekly/monthly/annual community gatherings**, meetings and events.

2. To ensure consistent and continued implementation, **provide local facilitators with leadership, coordination, planning and the basic material and human resources** to sustain the management of their clubs over time.

3. Devise a **robust monitoring and evaluation strategy**, incorporating lessons learned into the ongoing implementation of the work, and identifying areas of need for further support, training and capacity building.

4. Develop **updated monitoring and evaluation tools** that allow accurate and meaningful measurements of knowledge, attitudes and skills, including locally-run monitoring of community-level change.

5. Identify **Training of Trainer strategies** to be implemented for long-term capacity building and project development.

*Figures are approximate estimates based on crowd/workshop averages across four countries.*
“I wanted to congratulate you and your team, along with Theatre for a Change, for an excellent intervention. I think it is the best thing I have seen VSO involved in during my time in Lindi from 2014. The use of theatre in the round, audience participation, the involvement of a few well chosen, local non-government personalities and the absence of long speeches all made it a special event...

I was sitting with the children and young people... who I know well and they were so impressed and involved. The play was very different from the dull and unimaginative lectures they receive at school and was just right.”

– STEVE SCORER, FORMER VSO VOLUNTEER IN TANZANIA (6 FEBRUARY 2018)
EVALUATION

This evaluation provides a brief summary of the key learnings from the results, and the successes and challenges as presented in the individual country training reports. In doing so, it seeks to answer the following questions:

“How Does Interactive Theatre Training Impact AYSRHR?”

FACILITATOR CHANGE

Training evaluations, trainer reports, and baseline and endline results show improved trainee behaviours around communication, confidence and gender equality. Awareness of risk, rights abuses and consequences are also signs of SRHR behaviour change in the group.

Comparison of baseline and endline results shows a 31% improvement in knowledge related to the training.

However, questionnaire wording confusion, language barriers and translation all presented challenges for the baseline and endline surveys. Based on trainee facilitation practice and reflection observed during and after training, methodological and SRH knowledge appears to have been of a higher level than some results indicate.

As such, improved facilitator knowledge of communication and facilitation skills, SRH behaviours, advocacy and behaviour change activities, including Interactive Theatre, provides a strong foundation for Youth/Peer educators to facilitate a higher standard of SRHR education to peers and community groups. Using participatory methods and performing dramas, facilitators expressed confidence to increase engagement, motivation and knowledge around SRHR with adolescents in their communities.

COMMUNITY CHANGE

Audience surveys indicate that knowledge and awareness of risky SRH behaviours and rights abuses was increased in audiences through participation in Interactive Theatre performances.

In Interactive Theatre for Justice performances, power holders made specific commitments to bring about changes in their communities to benefit AYSRHR. An important step if followed through, requiring follow-up from facilitators and country offices.

In addition, audience surveys show evidence of individual behavioural commitments – speaking to children about SRHR, refusal of child marriage, saying no to unwanted sex etc.

Such responses represent a fraction of forms collected, but it is important to note the very early stage of implementation evaluated in this report, the small number of performances so far, and the limited practice of each facilitator. Results are therefore promising, and show the potential of Interactive Theatre to raise awareness, improve knowledge, shift attitudes and change policy and behaviour.

Further monitoring and evaluation of implementation over time is needed to ascertain the full impact of Interactive Theatre on target communities.
“WHAT IS THE IMPACT OF THE PARTNERSHIP APPROACH?”

Even at an early stage, it is possible to see a number of benefits to the partnership approach. The flexibility of the Theatre for a Change methodology, using drama, participatory learning and interactive performance, is revealed in the training groups’ ability to adapt to different behavioural needs, contexts and justice issues – in Swaziland, training shifted from HIV Prevention, to broader SRH risks around teenage pregnancy and drug abuse, due to participant needs. This shows the potential for a ‘plug and play’ approach, where training can be applied in country offices, for staff and volunteers, and then implemented into their existing networks, programming or planning and ‘work’ to fit requirements.

For VSO, this provides an adaptable AYSRHR tool for participatory community advocacy and behaviour change. The approach also shows impressive scalability, as seen in the Pilot Impact Model.

Theatre for a Change remains light, versatile and can focus on innovation and quality, above program management – improving future curricula and trainings.

“WHAT ISSUES ARISE IN PLANNING AND DELIVERY?”

According to country reports, trainer expectations around participant group age, experience and language were not always able to be met. While the trainers were able to adapt the curriculum and approach (using translators, simplifying activities), this resulted in a slightly lower level of participant achievement due to issues of understanding and reduced depth. The maturity and professionalism of participants could also present engagement challenges – an important area to address when working with youth volunteers.

Different countries also had different organisational structures in place to support the training, implementation and MEL. In some countries, this led to confusion and a lack of coordination, especially around the third week of implementation, limiting the amount of implementation opportunities for trainees.

It will be important to ensure both the training and implementing partners collaborate even more closely on participant recruitment and curriculum design, ensuring parity of expectations and a clear guideline for implementation activities.

“HOW DO DIFFERENT CULTURAL CONTEXTS IMPACT TRAINING?”

Language has a major impact on participation and learning, especially vocabulary for certain key terms like ‘could’ versus ‘should’. Confidence around facilitation can vary in different contexts – age, gender, profession all play a part – varying by community. Performances, similarly, are easier to organise in some places more than others, depending on geography, social norms around gathering etc. But the methodology crosses borders! It is clear that across cultural contexts, all trainees learned, enjoyed, and felt energised by the potential of using the training in their communities.
THE FUTURE

The VSO/Theatre for a Change pilot project in Interactive Theatre training has shown clear results in learning, skill acquisition and early community impact. Looking to the future, the partnership can consider the findings in this report to capitalise on existing work and begin to explore new pathways for generating impact through training.

PARTNERSHIP PATHWAYS

The culture and values of VSO and Theatre for a Change have been shown to be highly complementary in this report. By empowering existing networks of motivated volunteers with facilitation skills in Interactive Theatre, both organisations played valuable roles in offering a powerful intervention approach, driven by a core belief in the improvement of AYSRHR in marginalised communities.

VSO and Theatre for a Change can take the following steps to ensure a bright future for the partnership:

- Develop a comprehensive Monitoring, Evaluation and Learning strategy, including new tools, for the 3-month and 6-month evaluations of the training pilots.
- Implement the key sustainability strategies mentioned in this report, especially ensuring countries provide leadership and support for facilitator activities.
- Evaluate results from 3-month and 6-month monitoring to ascertain longer term impact, further sustainability strategies and learning for future training.
- Explore the potential for new training - returning to develop existing trainees, or providing training in other countries.
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