

Evaluation of the VSO and Theatre for a Change SRHR pilot Evaluation



July 2019



Project	Evaluation of the Theatre for Change pilot
Context	Nepal, Bangladesh, Rwanda, Tanzania, Swaziland
Scope	Adolescent and Youth Sexual and Productive Health
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Acronyms

AYSRHR – Adolescent and youth sexual and reproductive health and rights

ICS – International citizens' service

MoU – Memorandum of Understanding

NCS – National citizens' service

NGO – Non- governmental organisation

SRHR – Sexual and reproductive health and rights

TFAC – Theatre for a Change

VSO – Voluntary Service Overseas

1. Executive summary

1.1 Context

The initiative between VSO and Theatre for a Change has been piloted in five countries. The work started in Bangladesh in November 2017 and then additional pilots were scoped and delivered in Nepal, Swaziland, Rwanda and Tanzania in 2018. Each pilot has explored aspects of sexual and reproductive health and rights and the focus has varied from country to country being co-created between Theatre for a Change and each individual VSO country office.

This evaluation brings together findings from fieldwork in three of the five pilot countries with VSO staff, those trained and representatives from the communities in which the drama is being delivered. This has been supplemented by series of interviews with strategic stakeholders from VSO and Theatre for a Change, some of the facilitators who delivered the training and representatives from the countries not included directly in the field visits.

The key findings and recommendations are summarised below against the overarching evaluation framework:

1.2 The partnership

Findings

There was a strong set of complementary shared values held by both organisations which included commitments to being people centred, working in a participatory way, aiming to reach marginalised and excluded groups, willing to take reasonable risks and building work around an evidence base.

Both organisations were aspirational to develop and expand the work however there was less strength of alignment between the organisations over the best ways to do this. Theatre for a Change identified some concerns about the sustainability of delivering the work directly through communities and have a preference for working through more formal institutions which would require a shift away from working so directly with local communities. There is a willingness from both organisations to maintain an open dialogue about this.

At global level effective communication between the two organisations has contributed to a positive working partnership. Other factors contributing to the success of the partnership were viewed as a commitment and enthusiasm of the individuals involved along with shared values, mutual respect and a willingness to be flexible and adaptive and to make the partnership work.

Recommendations

Whilst it is clear that both organisations have strong shared common values there are some aspects of preferences for approaches to delivering the work that differ. It is important that both organisations adopt a flexible approach at a global level and work closely with country offices and respond to their views and perceptions of the best way to develop and scale the work within the local contexts in which they work.

More should be done at the initial stages to engage additional VSO global staff within the partnership so that the relationship is not just held by one person. A mechanism for more regular structured communication between the organisations is now in place and offers an opportunity to involve additional VSO staff in the partnership.

1.3 Pilot set up

Findings

In the initial stages there were some areas where the organisations did not have a strong understanding of each other's work but this was helped by mutual collaboration such as Theatre for a Change attending a VSO health community of practice meeting and latterly, and most significantly, a VSO health conference.

From VSO's global perspective establishing the partnership at a global level made it simpler to sell the concept to individual countries and get buy in. This may however have created too much of a top down approach and could have been improved through a more participatory process which would have been more realistic given a longer lead in time for the work.

Individual countries were given the opportunity to develop the focus of the work and Theatre for a Change worked separately with each country office to scope the work. There was significant variations between country offices both in terms of the way they work and the identified focus and scope of the pilot. The level of enthusiasm, energy and clarity also appeared to vary from country to country.

Recommendations

With a longer lead in time it would have been useful to engage country office staff at an earlier stage in the development of the partnership.

Once the pilot countries were selected it may have been useful to spend more time bringing all staff together who were to be involved in the development of an individual pilot for briefings to increase buy in at country office level. Whilst there was a meeting arranged bringing people together at the start there are indications that more collective work at this stage may have ironed out some of the initial misunderstanding and confusion, clarify how each organisation was contributing to the partnership, help to ensure that the most appropriate participants were selected for the training and provide an opportunity to develop a consistent framework for measuring impact. It should however be acknowledged that the time constraints were very tight because of the pressure to disperse funds and ideally more time would have been given to the planning stages.

It would have been helpful to have more input from VSOs global team during initial discussions with the country office as it was felt that the global staff may have been able to help to bring clarity and insight into individual country offices ways of working.

1.4 Delivering the training

Findings

There has been very positive feedback in general about Theatre for a Change's delivery of the pilots and also positive comments about leadership from VSO. The fact that VSO has a presence

in the countries has been critical to delivering the work and generally the logistics were good and problems arising were resolved relatively quickly.

There were many very positive comments from VSO staff about the Theatre for a Change teams that delivered the work in each country although some negative comments were made confined to one particular trainer in one country.

Participants valued the training and described it as participatory, inclusive and reflective. They described significant learning and increased skills and confidence as a result of the training. Some participants commented that the training was quite physically demanding which had been a particular challenge for some of the disabled trainees.

One of the most significant challenges in delivering the intervention from Theatre for a Change's perspective has been that some country offices selected participants who were too young and inexperienced for the tasks in hand and this had a direct impact on implementing the work.

There were some challenges with interpretation and translation and it was felt from some of the participants in Asia that the materials could be better adapted to fit the local cultural context.

Recommendations

It is important to build in mechanisms to ensure that the most appropriate trainees are identified for the training as this is key to moving the work forward. There needs to be a two way dialogue at the local level about selection criteria but also about the viability of identifying potential trainees that fit the criteria. It is also important that consideration is made to potential gender dynamics and other potential power dynamics when bringing together a group.

An assessment of the need for interpretation of the training and translation of the materials needs to be carried out a reasonable time before the training in order to ensure that the right people can be identified to do the work. It would also be useful to explore the appropriateness of the manual and materials for the country in question.

The needs of individual participants must be assessed ahead of the training and discussions held with Theatre for a Change about ways in which the training could be adapted to meet these needs. This is particularly important to promote and ensure inclusivity in the work.

It would be useful to identify venues which can accommodate all trainees and also be used for the training. In some instances it may be necessary to prepare trainees who may be unfamiliar with the environment in which the training is being delivered.

1.5 Supporting activities post training

Findings

In all pilot locations trainees had mobilised to deliver theatre in communities after the training. The scale of this varied between countries although it should be noted that the data was captured at the point of the fieldwork so not at a consistent point in time which may account for some of the variance. Most groups reported that participation and engagement from the audience was very high and the audience made collective commitments based on the theme of the plays.

Trainees were able to describe how they had found the methodology to be effective in engaging the audience to think about doing things differently. They were also able to describe how their confidence to act has increased and also for some, how their confidence to facilitate sessions had also increased. After the training some trainees had trained and worked with others in the community to build a larger team.

Confidence to take on the role of a facilitator was key to trainees being able to take the work forward and deliver in the community. For many trainees their confidence in this area was not strong and this created a significant challenge. A large proportion had the confidence to take part in the drama but the intention to train all participants to a level whereby they could facilitate was not achieved and the age and maturity of those selected played a significant part in this outcome. Some teams had one strong facilitator and they were able to continue to work together with the other trainees taking acting roles. In some cases however this was more of a challenge because the geographical spread of participants made it challenging for them to come together.

Some of the groups struggled with structuring their work and self-organising. Again this may partly be a result of their age and maturity but also it was linked to challenges with juggling other commitments and a pressure to earn a living.

Participants in the community reflected that the drama had a clear purpose – to highlight real situations in their own communities and the most significant mechanism to achieving this was the use of stories that were relevant to their local context. They also liked the fact that because it was a live and interactive performance, the audience was able to ask questions and engage with the actors directly.

Community members attending performances described learning about a wide number of things including the effects that drug addiction can have on education, the harm caused by early marriage and early pregnancies, to give or receive a dowry is illegal, the importance of treating sons and daughters equally, the importance of education for girls, how to report eve teasing, how to gain skills to reduce unemployment, the negative impact of smoking, how to prevent pregnancy, the importance of delivering in a health facility, the risks of unsafe abortion and the importance of parents talking to their children about SRH and the negative impact of failing to do this.

Recommendations

Some of these challenges could be supported by more direct input and contact with VSO staff or a VSO volunteer especially in the early stages post training when they are coming together as a group. Full engagement of country office staff is key to the ongoing success of initiatives of this nature as they are on the ground and are in a position to identify barriers and challenges and understand what is needed to overcome them.

Ensuring those selected for the training have the appropriate level of maturity to be able to develop facilitation skills and the confidence to use these skills effectively in a community setting is central to the successful ongoing delivery of the work.

Where resources allow it would be useful to plan for refresher training with groups in order to boost the work after an initial period of working in the community. This would provide an opportunity for trainees to share their experiences, identify challenges and build confidence in these areas.

1.6 Monitoring

Findings

The two organisations collaborated on developing a monitoring and evaluation framework. Theatre for a Change has led on the collection of monitoring data throughout the delivery of the training and VSO has led on the evaluation from a series of learning exercises.

There has however been a gap in the systematic collection of monitoring data based on the activities carried out by participants after the training. There is also a more complex gap on the measurement of behaviour and attitudinal change in the communities where the work is being delivered.

Recommendations

There were some challenges with the tool used for the baseline and endline survey to measure change during the training. It is important that the lessons from this are used to inform any future work and ideally it would be helpful to pilot the tool ahead of using it but this will not always be possible.

It is important to establish a monitoring tool for the systematic collection of data on the activities carried out by participants after the training. Appendix 3 provides a simple draft monitoring template which aims to address this gap.

There is also a need to develop and design tools to measure behaviour and attitudinal change over time. It should however be recognised that this can be complex and heavy on resources so there will be a need to find approaches to doing this which are commensurate with the scale of the project.

1.7 Next steps

For some of the pilot counties already engaged with the work there is a strong commitment to continue and a lot of ideas and suggestions about future areas of focus and some cascading to strengthen existing teams.

Both partners expressed a desire to build the partnership and emphasised the importance of identifying opportunities to work together on a larger scale in the relatively near future so that momentum is not lost. There was also an emphasis placed on the importance of utilising the learning from the work together so far to enhance potential future projects.

The partnership had created an opportunity to bring together the best of both organisations to create a more significant impact. It has offered opportunities to raise the profile of each organisation. Working together has hopefully helped to position both organisations for better business pursuit opportunities within an increasingly competitive funding landscape and increased need to bid and work collaboratively through consortia.

A steering group has been established to maintain regular structured dialogue across the partnership and will be a useful mechanism for exploring opportunities and sharing experiences and discussing direction.

2. The pilot

2.1 Context

The initiative between VSO and Theatre for a Change has been piloted in five countries. The work started in Bangladesh in November 2017 and then additional pilots were scoped in Nepal, Swaziland, Rwanda and Tanzania in 2018. Each pilot has explored aspects of sexual and reproductive health and rights and the focus has varied from country to country being co-created between Theatre for a Change and each individual VSO country office.

In each country facilitators were trained by Theatre for a Change trainers over a two week period and during the third week they put their learning into practice in the community with ongoing support and feedback from the Theatre for a change trainers.

2.2 Background to Theatre for a Change

Theatre for a Change is a UK charity based in London. Over fifteen years, it has developed an 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 how to implement innovative behaviour change and advocacy initiatives. Theatre for a Change trains facilitators to work with vulnerable and marginalised groups who are at risk of poor sexual and reproductive health and who have limited opportunities to assert their rights.

2.3 Approach to interactive theatre

Within this model of intervention 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 experimental approach to learning where dramas are devised through personal stories. Physical activities can help to develop the self-confidence and communication skills of the facilitators taking part in the training.

Interactive theatre performances highlight health risks and injustices, uniting individuals, groups and communities in a shared process of change based on visible, practical action. Drama activities encourage experience sharing and reflection and are delivered using still images, character mapping, role plays and improvised scenes. The trainee facilitators work in groups to devise the drama. They choose and develop a story that is based on local need – often using a real life situation which has poignancy for the actors and their audiences. The trainees then rehearse the story through improvisation. Participants then perform the drama to an audience and use a process called “touch tag” which engages the audience directly by inviting them to stop the drama and change the action. This process aims to challenge attitudes of audience members by highlighting the negative impacts of these attitudes and facilitate reflection on personal change.

2.4 Country focus

Table 1 below provides a summary of the focus for each country and the dates of the initial training. In Bangladesh and Swaziland additional follow up training was also delivered.

Table 1 –pilot countries and their focus

Country	Pilot focus	
Bangladesh	Interactive theatre for justice training to help prevent child marriage and improve the SRH of children and youth	Nov 2017
Rwanda	Interactive theatre for behaviour change to promote effective communication between parents and children to improve SRHR and children and youth	Jan- Feb 2018
Tanzania	Interactive theatre for justice advocating strategies for reducing teenage pregnancy	Jan-Feb 2018
Swaziland	Interactive theatre to facilitate behaviour change in gender expectations, HIV prevention and safer sex	Feb- March 2018
Nepal	Interactive theatre for preventing early marriage	April 2018

3. Approach to the evaluation

3.1 Context

Data has been captured at different stages of the pilot and through different mechanisms and the aim of this evaluation is to aggregate and consolidate the range available evidence. Data was collected by Theatre for a Change during the in country training which aimed to compare baseline and endline data during the period of training. This has been followed by specific qualitative case studies which have been undertaken in three of the five pilot countries a number of months after the pilot. The aim of this qualitative work has been to explore whether those trained have been able to carry forward the work, what challenges they have encountered, what has helped them where they have continued and what hopes and needs they have for continuing the work. The qualitative work has also explored the community perspective to try and establish the community reaction to interactive theatre and gain any available evidence of behaviour change.

3.2 Framework

The framework for capturing data is based on Kirkpatrick's model¹ which is an established standard for evaluating the effectiveness of training and considers the value of training 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

In addition to this a significant component to the evaluation is to understand more about the partnership between Theatre for a change and VSO at each stage of the process.



Table 2 below outlines the sources of data for each component.

¹ Kirkpatrick, D. L. (1994). *Evaluating training programs: the four levels*. San Francisco: Berrett-Koehler

Table 2 – Evaluation data sources

Component	Purpose	Method	Timing
Reaction to the training	Test for views on training including views on content, course structure, delivery methods, training materials clarity and relevance of training, perceived gaps etc	Qualitative feedback on the training from all directly involved in the pilot	During pilot
Learning from training	Test for knowledge using the same domains pre and post training. Questions to be informed by training objectives and the areas covered within the training	Pre and post survey of trainees	During pilot
Use of the training	Gain information on the work being carried out by participants since the training including successes, barriers and challenges	Interviews/focus groups with the young people delivering the theatre in the community	Follow up at 3 and 6 months after pilot in country
Impact of using the training	Test for intention to change behaviour from those attending theatre sessions and follow up with them to establish any changes that have been followed through including successes, barriers and challenges	Interviews/focus groups with the young people delivering the theatre and those attending	Follow up at 6 months
Partnership	Explore the strengths and weakness of the partnership between VSO and TfaC at all stages of the pilot. Also explore opportunities and potential for future work	Interviews/focus groups with those involved in the partnership at all levels	Within the 6 month period following the completion of pilot delivery

3.3 Evaluation questions

The following learning questions were developed for the exercise:

The training

- What were the strengths and weakness of the training and how do these vary between countries?
- What if anything would we do differently if we were to deliver the same pilots again?
- What did participants learn during the training?
- What factors contributed to effective learning and what were the barriers?
- During the third week of the pilot what were the successes and challenges of the community delivery component of the pilot?

Work post training

- What work have the participants carried out in their communities since the pilot?
- What has gone well with this and what have been the challenges?
- If those attending have made commitments to make changes what have these been?
- Is there evidence of any follow through on commitments and if so what action has been taken and what impact has this had and for whom?
- What factors have contributed to effective engagement in communities and what are the challenges?

The partnership

- How well aligned are the two organisations in terms of shared values and culture?
- Was there a clear and shared purpose for the pilot?
- What have been the strengths and weaknesses of the partnership during each of the key stages of the work:
 - Establishment, set up, agreement of sites and development of the MoU?
 - Agreeing the scope in country and developing the terms of reference?
 - Delivery of the work in country
 - Reporting and feedback
- How effective was communication between the partners and why?
- What factors have contributed to the success of the partnership?
- Are there any changes that could be made to strengthen the partnership or address weaknesses?
- Is there added value for each organisation for working in partnership and if so please describe what this is?
- What are the opportunities and challenges for the two organisations to develop the partnership moving forward?

3.4 Methods

A case study approach was used for this study as it was not possible to undertake fieldwork in all five locations included within the pilot. For each case study county interviews and focus groups

were carried out with VSO staff, a number of those trained by Theatre for a Change and representatives from the communities in which the theatre was delivered. The discussion frameworks can be found in Appendix 2.

This was supplemented by interviews with VSO staff and one volunteer in the countries not included as case studies. Interviews were also carried out with Theatre for a Change trainers and strategic stakeholders in the UK from both Theatre for a Change and VSO. For the two countries not included in the study data reports on activities carried out were also reviewed. Data from an internal evaluation exercise in Tanzania was reviewed but there were limitations with the alignment of this data as it was not framed around the learning questions used in this study.

Table 3 below provides a summary of the sample for the study by location and stakeholder type:

Table 3 – Evaluation sample summary

Stakeholder type	Bangladesh	Nepal	Rwanda	Tanzania	Swaziland	Other	Total
Theatre for a Change staff						5	5
VSO staff	3	2	1	1	1	1	9
Trainees	12	5	16				33
Community members	19	14	7				40
Vso national/international volunteers	1	3			1		4
VSO partner organisation	1	2					3
Total	36	26	24	1	2	6	95

3.5 Analysis

The data was analysed using framework analysis. This approach sits within a broad family of analysis methods often termed thematic analysis or qualitative content analysis. These approaches identify commonalities and differences in qualitative data, before focusing on relationships between different parts of the data, thereby seeking to draw descriptive and/or explanatory conclusions clustered around themes. Analysis of key themes can be undertaken across the whole data set but the views of each research participant remain connected to their account so that the context of the individual's views is not lost and any trends emerging by stakeholder group identified.

The findings of the analysis are presented by activities pre, during and post training.

3.6 Ethics

Ethical principles, outlined in appendix 2 and informed by the Social Research Association Code of Conduct, were adhered to throughout the study by respecting the rights and dignity of all participants, avoiding harm to participants caused by their involvement in the study and carrying

out the research with transparency. Participants of the evaluation were given information as to the objective of the study and how the data would be used. Informed consent was received from all participants and they were offered the opportunity to opt out at any stage of the research process.

All the information and data collected was accumulated, organised, stored, analysed and retrieved ensuring confidentiality. Information was analysed by theme and any specific issues of potential confidentiality were discussed with individual participants as appropriate. Prior to the evaluation the necessary communications about the overall evaluation was made with the participants and with support from the partner organisation.

3.7 Limitations

In the countries chosen for case study sites there were limitations to the numbers included in the focus groups and interviews as it was not possible to visit all the locations. In two of three case studies there was only one community focus groups and it would have been helpful to run more focus groups in different locations as there may be variance in experiences and perspectives in different locations.

In one of the case studies there were limitations with translation and whilst a translator for the fieldwork was appointed the evaluator felt that the quality of the translation significantly limited the data captured.

Whilst data was collected in a systematic way throughout training to measure changes for those receiving the training it has not been possible to develop a systematic approach to data collection beyond this. The data collected through the case studies has attempted to begin to capture data in some locations but the exercises were short and data collection could not be comprehensive. Furthermore the data obtained from reports from the two countries not included in the case studies was not collected in the same way and was generally patchy.

Interviews carried out with Theatre for a Change facilitators took place a considerable time after the training had taken place and so there may have been some recall bias.

The data collected for this evaluation was collected over a period of 12 months which in itself creates a challenge for analysis and reporting as some of the information provided during the initial case study may have moved on considerably from that time. Some of the differences in perceptions presented in this report may therefore be influenced by the point in time that the data was captured.

Table 4 – Evaluation timeline

Date	Evaluation Activity
May 2018	Finalisation of terms of reference
June 2018	Fieldwork in Nepal
July 2018	Fieldwork in Bangladesh
Nov 2018	Fieldwork in Rwanda
March and April 2019	Stakeholder interviews
May	Analysis and drafting
June	Production of report

4. Findings – Partnership

4.1 Organisational alignment

Generally participants representing both organisations felt that there was a strong alignment between VSO and Theatre for a Change. It was felt that both organisations have a strong focus on people centred and participatory approaches and both share a commitment to working with disadvantaged and excluded groups to bring about change.

“Both organisations are interested in changing people’s lives. This is a shared and important foundation for the partnership.” [TfaC staff]

“A shared commitment to work with the most disadvantaged made them a perfect fit.” [VSO staff, global]

There was also a shared focus on working with young people on sexual and reproductive health and rights and a joint commitment to working in a way that creates evidence which is then used to adapt and inform future work. It was also felt that both organisations were willing to try something new and take risks and had a similar attitude towards risk taking. Both organisations also had aspirations to expand and develop the partnership beyond the pilot at the outset. It was considered by the country offices that the intervention had potential to work well within their local context.

“The concept is good – how to motivate local people with entertainment. Locals can easily accept this concept.” [VSO staff, Bangladesh]

“It is a great partnership and fits with Sisters for Sisters. Theatre for a Change is one of the milestones for the project because we were struggling with our street drama because it did not have a great impact. Now we can engage with power holders.” (VSO staff, Nepal)

There were some areas in which it was felt that the two organisations had less of a natural alignment but there was a willingness from both to explore how they can move towards each other in these areas. The most significant area was that of working with communities. VSO’s focus has been to work with groups of volunteers and Theatre for a Change have concerns about the sustainability of this approach and have a preference for working through more formal institutions which would require a shift away from working so directly with local communities.

4.2 Shared purpose for the pilot

At a global level both representatives from both organisations felt there was a significant level of clarity about the purpose of the pilot. Areas of complementarity had already been established and the pilot aimed to test in a controlled way how the organisations could work together across different cultures and contexts.

“The pilot developed through a series of conversations in different parts of the world. Lots of the conversations coalesced around the potential for partnership. It was clear how we wanted to work together.” [TfaC staff]

It was acknowledged that at the initial stages there were some areas where the organisations did not have a strong understanding of each other’s work. In some cases for example there was less clarity, especially from country office staff, about the intention of the training. Some viewed it as training for trainers rather than training facilitators. It was also acknowledged that the name Theatre for a Change may have created some confusion as it creates the impression that they are a theatre company when they are not. There are many ways in which the model can be applied - for example through radio.

VSO invited Theatre for a Change to present at an internal community of practice meeting at an early stage and this was viewed as a helpful opportunity to share their work with as many people as possible before the work started.

4.3 Establishing the Memorandum of Understanding

Theatre for a Change had not entered into a partnership on this scale before and welcomed the opportunity to consider how they could contribute to a larger organisation and what they have to offer. VSO as the larger partner delivers most of its programmes through working in partnership had more experience of developing partnership arrangements.

The establishment of the Memorandum of Understanding was viewed positively by both organisations. It was driven by a shared vision and commitment from both organisations and an openness to working in partnership. At a global level VSOs perspective on the aim of the MOU was that it should set the scene and give intent without becoming a large legalistic document which could create pressure between the organisations. Theatre for a Change were less sure about working at an operational level in the partnership without more detail but were open to exploring how to do this.

“We knew in general how to work together but the specifics were not so clear.” [TfaC staff]

There were some time constraints identified in developing the MOU but this was driven by tight deadlines for delivery linked to budgeting arrangements which required delivery within the agreed financial year. Country office staff commented that there



were some challenges with agreeing clauses in their contracts and a lack of clarity about funds and liability.

4.4 Setting up individual country pilots

From VSO's global perspective establishing the partnership at a global level made it simpler to sell the concept to individual counties and get buy in. This may however have created too much of a top down approach and could have been improved through a more participatory process and some of the county office staff said that they would have liked to have been involved at an earlier stage. This may have been more realistic given a longer lead in time for the work.

Individual countries were given the opportunity to develop the focus of the work. Agreeing the focus created some challenges for Theatre for a Change because of the range of topics and variations in approach. This also resulted in a situation where there was not much consistency between countries. The lack of consistency however could be seen as an advantage for running a pilot as it provides the opportunity to explore different approaches to delivery in different contexts.

Theatre for a Change worked separately with each country office to scope the work. This created some logistical challenges working across time zones and each country office has its own way of working. Whilst the global team had introduced Theatre for a Change to the country offices it took a while to understand how each of the offices worked. There were also some design challenges at this stage as Theatre for a Change had to work out how their methodology could best be delivered in each country given their chosen focus. It was felt that there was a lack of shared understanding here on the work that Theatre for a Change could deliver on behaviour change such as life skills, reduction of risk, communication and work with communities to look at social norms.

The level of enthusiasm, energy and clarity appeared to vary from country to country. The work in Bangladesh began a number of months ahead of the other pilots and understandably this appears to be where the greatest lack of clarity arose. Learning from this initial pilot did however feed into the development of the other pilots. In Nepal it was felt that there was a strong interest to collaborate and co-create, in Tanzania there was high levels of enthusiasm, in Rwanda there was strong leadership and in Swaziland whilst initially there were not high levels of support, this picked up and this may have been linked to lack of presence in the country and a change in partnership.

4.5 Delivering the pilots

There has been very positive feedback in general about Theatre for a Change's delivery of the pilots and also positive comments about leadership from VSO. The fact that VSO has a presence in the countries has been critical to delivering the work and generally the logistics were good and problems arising were resolved relatively quickly.

There were many very positive comments from VSO staff about the Theatre for a Change teams that delivered the work in each country. Some participants in one country however identified a lack of cultural sensitivity from one of the facilitators and this created some tension and unease.

A comment was made from VSO country office staff that it felt as if Theatre for a Change were more like a service provider than a partner and that this could have been helped by a more open conversation about what each partner was bringing to the partnership.

There has been useful learning from the fact that each pilot has been delivered in a different way in different countries. The work has contributed to the development of VSOs portfolio of work with peers and more generally to VSOs wider aspirations for sexual and reproductive health.

There was a concern raised at a global level that VSO country offices may now think that they are experts in the Theatre for a Change methodology and not appreciate the limitations of such a short intervention. In reality there is a need for greater input to have a significant impact and it will be important to use the learning from the pilots to leverage potential funding for a larger scale and longer lasting project which will in turn enable adequate training of trainers in Theatre for a Change methodology for greater sustainability. The pilot was a 'taster' to test out whether the concept works but was never intended to create fully fledged 'experts.'

One of the most significant challenges in delivering the intervention from Theatre for a Change's perspective has been that some country offices selected participants who were too young and inexperienced for the tasks in hand and this had a direct impact on implementing the work. There is learning for both organisations here about identifying and being clear about communicating the levels of ability required from course participants and the importance of an open dialogue about how realistic it will be to recruit to these requirements.

4.6 Reporting and feedback

The two organisations collaborated on developing a monitoring and evaluation framework. Theatre for a Change has led on the collection of monitoring data throughout the delivery of the training and produced a report which was shared at the launch in Parliament. They also produced operational reports based on a debrief session with VSO staff at the end of each week and the learning from these reports was used to adapt the work. Theatre for a Change felt that it would have been even more beneficial if they had received more feedback on these reports.

VSO has led on the evaluation from a series of learning exercises in three of the countries and produced a series of three power point presentations which have fed into this overarching report.

There has however been a gap in the systematic collection of monitoring data based on the activities carried out by participants after the training. There is also a more complex gap on the measurement of behaviour and attitudinal change in the communities where the work is being delivered. Appendix 3 provides a draft monitoring template which aims to address some of these gaps although it should be acknowledged that measuring behavioural attitudinal change is complex and the tool is relatively simple.

4.7 Factors contributing to success

At global level effective communication between the two organisations has contributed to positive working partnership. There have been some challenges with communication with country offices but these have been minor and generally overcome relatively quickly.

Other factors contributing to the success of the partnership were viewed as being a commitment and enthusiasm of the individuals involved along with shared values, mutual respect and a willingness to be flexible and adaptive and to make the partnership work.

“They [Theatre for a Change] were very open and respectful about the concerns we had about what we want to achieve programmatically, and also trying to keep the uniqueness that we hold as an organisation” [VSO staff, Nepal]

An example of these factors was demonstrated when a member of the Theatre for a Change team attended a VSO health workshop in Bangladesh to speak about and showcase the work. This workshop was attended by a number of VSO health programme managers and seeing the work in action has helped to embed the model with many of them including Theatre for a Change in their plans. It has also helped the Theatre for a Change member of staff to have much greater insight into VSOs approaches and frameworks.

4.8 Strengthening the partnership

Both partners expressed a desire to build the partnership and emphasised the importance of identifying opportunities to work together on a larger scale in the relatively near future so that momentum is not lost. There was also an emphasis placed on the importance of utilising the learning from the work together so far to enhance potential future projects.

The model could be developed and adapted in many different ways and there was a consideration that whilst it is good to be ambitious and have vision it is also important to be pragmatic and focus on realistic options. There was also a view that the work needs to be more strategic and less piecemeal going forward.

It could be argued that initially the partnership was over reliant on too small a number of individuals. Theatre for a Change is a relatively small organisation and so it is understandable from their side but with VSO the relationship was initially held largely with one person. Over time more VSO staff have been brought on board but more could have been done to engage others at an early stage, especially from the partnership team, to be more directly involved in the partnership.

Participants felt that it could be useful for the organisations to establish a more regular and structured mechanism for communicating especially now that the delivery of the pilots is completed and there is an agreed need to maintain the momentum of the partnership. During the timeline for this evaluation a working group has been established with a commitment for representatives from both organisations to meet regularly.



4.9 Value of the partnership

There is a complementarity in the partnership as Theatre for a Change's approach aligns well with VSO's expertise in working through peer interventions and the partnership enables both organisations to work together to provide a more comprehensive approach to SRH behaviour change and community advocacy and influencing. Theatre for Change have a model that can be adapted for any country and VSO has a presence in a significant number of countries to provide a platform for the work and has created an opportunity to test Theatre for a Change's model in a number of contexts and settings. The pilots have also created an opportunity for Theatre for a Change to test some innovations within their model such as the use of WhatsApp for sharing videos and discussion.

“The partnership is influencing and informing how we develop our methodology.” [TfaC staff]

It was felt that the partnership had created an opportunity to bring together the best of both organisations to create a more significant impact. It has offered opportunities to raise the profile of each organisation. The launch in UK Parliament was a good example of how the organisations have come together. The event provided an effective platform to showcase the work that has been delivered through the partnership.

Working together has hopefully helped to position both organisations for better business pursuit opportunities within an increasingly competitive funding landscape and increased need to bid and work collaboratively through consortia.

5. Findings – The training

5.1 Strengths of the training

Amongst those trained there was a mixture of people with previous theatrical experience and those who were completely new to theatre. Those with previous experience generally expected the training to be more like street drama and commented on how different the approach was to their previous experiences of theatre and theatre training. None of those interviewed had had previous experience of interactive theatre.

“My previous experience of acting was very different. We followed a set script but TFAC involved interaction with audiences. It is better than anything I have done before.... the participatory element was very different” [Trainee, Rwanda]

Those that were new to acting talked about how the training had helped to build their confidence and develop their skills.

“As a new actor, I didn’t think I would ever be able to do this, but as the training went on I found I could be a real actor” [Trainee, Rwanda]

Trainees said that the approaches used with the training were new to them. Whilst some said that they found the approaches a little childish at first, over time they began to understand and appreciate the methodology.

“The facilitator was able to be an adult and a young person at the same time. He kept them in check but they had so much fun.” [VSO staff, Swaziland]

Participants valued the participatory nature of the training which was engaging from the start and helped them to experience the underlying principles and values upon which the approach is based. For example they valued the way in which the training engaged with participants through energiser exercises and the way in which these exercises introduced important concepts in a non-theoretical way.

“The participants were really from the community and were fresh to interactive theatre, some had done some street drama. The training brought the participants in from day one. The energisers were not just for entertainment but were helping the participants get to know each other and understand about equal participation. They helped with the purpose and all activities had a purpose. They felt weird at first and then I saw the purpose. They really helped with team building and understanding theatre for development.” (VSO staff - Nepal)

Participants also described the approach as inclusive as the trainers encouraged all participants to share ideas, ask questions and make comments and for some this was a new approach which they valued.

“We had the opportunity to give our opinion. The traditional method for training is the teacher writes and the student listens but here the teacher gives us an idea and we contribute to the ideas ” [Trainee, Bangladesh]

Participants described the approach of the trainers as reflective and said that they learnt from them about the importance and value of working in a reflective way. For example they were given a chance to reflect on SRHR issues in their own communities, especially the causes and consequences of poor SRHR. They were encouraged to consider observed practices at community level of how adolescents are treated in relation to SRHR.

Participants said that they liked the fact that every day during the training they learnt new things and they felt that it was helpful to be given homework which had to be presented back the next day.

The participants said that learnt a lot about team building, leadership, time management and also reported that the training had significantly increased their confidence and in particular their confidence to talk about sensitive issues, especially how to talk about SRHR. They had learnt how to use body language, to communicate how to use the stage, make eye contact and throw their voices. They learnt how to use these skills to engage the audience and also how to facilitate the audience to encourage them to change the situation being presented in the drama. An element of facilitation that was viewed as especially important was how to engage audiences on sensitive issues without causing offence to community members.

Participants learnt about script writing and were encouraged to draw on their own life experiences and build them into the design of the drama. They described how they built confidence to create and develop stories during the training and also learnt to think about the causes and consequences of the story. They identified the main differences between interactive theatre and street drama as learning how to build evidence to create a story and also to think about cause and effect and using this to engage the audience directly.

“This is one of the most relevant trainings I have done. It was more advanced and more effective. Before we were just talking to raise awareness [on child marriage] but with interactive theatre we now perform using emotion to engage people.” [Trainee, Nepal]

It was viewed as particularly valuable to have the experience of performing in the community after the two weeks of training as it gave all participants the opportunity to perform and facilitate and to observe the reaction that the performance can elicit from the audience.

“They were amazing when they performed. The audience and staff cried. It was so powerful. They are bringing the story though their own experience.” [VSO staff, Nepal]



The Nyagatare group in Rwanda said their first performance was challenging – what seemed simple in practice was harder in reality when in the community and presented with a real audience. The trainers supported their first performance and gave feedback which helped them improve. As a result they were much more confident in the second performance, after the trainers had left.

On a practical level the VSO staff involved commented that it was good that the training was held away from the office so that their time was protected and they could focus on the sessions and not get drawn into other issues. The role that VSO staff played in managing logistics was also recognised and valued by the facilitators.

“The VSO staff were so hard working and prepared to move mountains in both countries. They were having to compromise and adapt. The willingness to adapt was on both sides.”
[TFAC facilitator]

5.2 Areas for improvement

One of the most significant challenges for the work was the selection of the trainees. Many were aged 16-19 and it was felt that they may have too young to cope with the intensity of the workshop and also for taking on the role of a facilitator for performances. It was acknowledged that in some cases younger people may be ready for this role if they are mature but many of the younger participants were happy to take part in the drama and less confident to facilitate. The need for mature trainees was raised by Theatre for a Change at the outset but it appears that there may not have been total clarity on the expectations of role to be played beyond the training sessions and more focus on an interest in theatre. Also VSO does a lot of work using a peer to peer approach and the approach of Theatre for a Change is quite different as the facilitator is not a peer role and this may have created some friction.

One participant commented that where there was a mixed age group there was a power dynamic between the younger and older participants that was unhelpful. There was also a comment from one of the facilitators in a group that was male dominated that this created a dynamic with boys dominating and not wanting to listen to ideas put forward by the girls. This dynamic was managed and over time behaviours changed, but it was not a helpful starting point. Similarly a comment was made about a group comprising national and community volunteers where the national volunteers had a better command of English and this gave them an advantage during the training.

It was pragmatic to deliver the work within existing projects because the pilot was only small scale. This created some internal challenges for VSO in that some staff saw this as a new project and did not see how it could be embedded within an existing project.

There were some challenges identified with the interpretation during the training. There is the practical issue that theatre relies on emotion and expression and some elements of this can be lost in interpretation. The trainers delivered with energy and enthusiasm and the group were also energised and this can be difficult to reflect in the interpretation process. This is challenging for any interpreter and a particular dynamic of interpreting theatre. In one of the countries the person undertaking most of the interpretation was also managing the logistics for the training and this created some challenges in managing both roles and in another country participants said that they had not been able to understand the interpreter. Some participants also commented that the interpretation process took a lot of time. When the work was being scoped

Theatre for a Change had requested that one of the criteria for selection was that trainees would be able to participate in English but in reality this was not feasible in all countries.

The training was intensive and physically tiring. It involved long hours of standing which was quite hard for some disabled trainees especially. The venue was also highlighted as not being very accessible for some disabled members in one country.

Some of the staff in Asia felt that the materials being used had been designed for the African context and were not sufficiently adapted for the local context. Some identified lack of common culture between those delivering the training and those receiving it as a barrier as there was not always a detailed understanding when thinking about storylines and drafting scripts.

There was also a comment made that the manual had been shared with VSO staff the week before the training and it would have been helpful to see this at an earlier stage especially where there were considerations about trainees needing materials in a local language. Participants said that they would have liked to have received a printed manual in the local language. They also commented that they would have liked to receive certificates to confirm their participation in the training.

Many participants said that it was a challenge to fit in all the required content in the time given for the training. Trainees generally felt that there was too much to get through in the first two weeks. In the third week they practiced what they had learnt and prepared and then delivered performances in the community but felt they did not have enough time for the performance element. Some said that they would have liked more experience of performing in the presence of the facilitators to get the most out of their feedback. They felt that between four to six weeks in total would have been better to really learn and put this into practice.

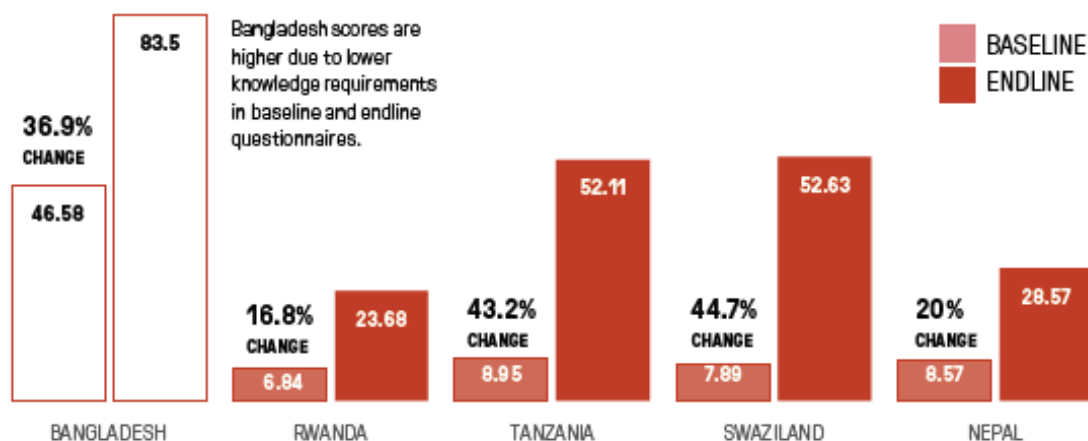
A number of logistical issues were raised. In some cases the venue had to change and in others trainees were not based in the same location as the training and had to travel to the venue each day. In Rwanda the location of the training venue was far from where several participants lived in Kigali which meant that some did not arrive on time. Also the fact that some travelled home and some didn't created complications for completing the homework. Some participants said that they struggled with unfamiliar food and others from rural communities said they found it challenging to be in a hotel in a city for 10 days. There also were some challenges with managing the logistics of the third week when the groups went to the communities which resulted in delays to sessions. There were also some other practical challenges in the community such as finding venues, lack of electricity and microphones.

A survey was used to measure change during the training by asking participants to complete the survey at the start and end of the training. It was however found that the questionnaire wording led to some confusion and furthermore language barriers and translation all presented challenges for the baseline and endline surveys.

5.3 Identified changes for trainees

A baseline and endline survey was carried out to measure change during the training. A comparison of baseline and endline results shows an improvement in knowledge in each country²³.

Figure 1 – Summary of baseline and endline results from the training



The detail of the changes identified through this exercise can be found in the Theatre for a Change partnership report “Innovative Approaches to AYSRHR: Interactive Theatre Training.” Trainer reports and feedback from participants also identify improved trainee behaviours in the areas of communication, confidence and gender inequality and increased awareness of risk, rights abuses and consequences.

The facilitators interviewed identified some behaviour shifts amongst trainees throughout the life of the training.

“I saw some changes. The men did not want to take on certain roles and this changed. They wanted to support women and understand their issues and they were wanting to see things from their perspective.” [TFAC facilitator]

“They formed a bond as they had to break their own cultural taboos to teach others. Its personally transformational and a huge process to go through.” [TFAC facilitator]

Audience surveys carried out during the work in the community after the initial training indicated that there was an increase in audience knowledge and awareness of risky SRH behaviours and right abuses in the interactive theatre performances. In interactive theatre for justice performances powerholders made specific commitment to bring about changes in their communities to benefit AYSRHR. In addition, audience surveys showed evidence of individual behavioural commitments – speaking to children about SRHR, refusal of child marriage, saying no to unwanted sex.⁴

² 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.

³ Taken from the TfaC Partnership report “Innovative Approaches to AYSRHR: Interactive Theatre Training”

⁴ Taken from the TfaC Partnership report “Innovative Approaches to AYSRHR: Interactive Theatre Training”

6. Findings – Activities post training

6.1 Activities by country

Bangladesh

At the time of the case study in July 2018 those trained in Birampur had delivered five sessions at ICS community action days which included themes of child marriage, dowry, eve teasing, SRHR and drug addiction. In addition to this they have run one session on breast feeding, vaccination and SRH at a NCS event in Rangpur. Most sessions had an audience of between 400-500 members and one had an audience of around 1000.

Those trained in Parbatipur had delivered 10 performances six in their own area and four supporting other trainees in other locations all through ICS events. Themes included child marriage, dowry, drug addiction, women's empowerment, equality and unemployment. The audiences have ranged from 600-1200. In addition in March some of those trained came together in Dhaka to deliver a performance.

Nepal

In Nepal the 20 trainees were evenly spread across five districts and have been working together since the training to deliver performances. Since the training there had been eight performances in Dhading at the time of the case study in 2018 (but this does not include all the clusters) and in Surkhet three performances had taken place. It was not possible to report on the other two locations as the fieldwork was focusing in Dhading and one participant was from Surkhet but other areas were not represented.



In these two districts the training had been cascaded to others who had gone on to deliver performances. In Surkhet the training has been cascaded to a total of 60 trainees in groups of 20 and in Dhading it has been cascaded to 18 people in the district and 30 in the communities.

Rwanda

In Rwanda those trained came from two locations and after the training they worked in two groups. The Kigali group had delivered five performances in total at the point of the case study in Oct 2018. Four had taken place in Kigali and one was in Nyagatare jointly with the team there. The Nyagatare group had delivered two performances. The first performance was attended by 300 – 400 people, and the second by 200 people.

The Kigali trainees sometimes split into two teams but come together for larger performances. They have trained parents and community health workers together to also become facilitators in interactive theatre as an approach. In total they have trained 23 people (7 community health worker and 16 parents). This was considered to be a very positive experience and they received good feedback from the participants they had trained.

Tanzania

The project has worked with 84 community youth volunteers and delivered 100+ performance/theatre shows in different villages, secondary & primary schools etc. with a total audience number of 15,348 (9,627 female).

Swaziland

The project has delivered theatre at over 20 locations and to a total of over 1300 young people. Locations selected for performances have been very diverse and include community settings, a refugee camp, schools, a drug and alcohol project and youth centres.



6.2 Achievements

Most groups reported that participation and engagement from the audience was very high and the audience made collective commitments based on the theme of the play.

In Rwanda the performances have helped communities to understand and acknowledge their own SRH challenges, what are the causes of these challenges and how behaviours impact on the outcomes e.g. negative parental responses to adolescents SRHR questions can have bad consequences as their children will seek out information from unreliable or dangerous sources elsewhere or enter into sexual relationships with no information about the possible consequences of this.

“The performances are a new, innovative way to engage communities through theatre to learn about SRH. This has never been seen before in Rwanda” [Trainee, Rwanda]

Trainees were able to describe how they had found the methodology to be effective in engaging the audience to think about doing things differently.

“The touch tag approach, where audiences are invited to change the scenario being presented, allows audiences to open up and identify ways to change negative outcomes presented together. This is the most powerful part of the performance” [Trainee, Rwanda]

Trainees were also able to describe how their confidence to act has increased and also for some, how their confidence to facilitate sessions had also increased.

“I was afraid to take the microphone and started to shake... now I am not afraid” [Trainee, Rwanda]

“The change for me is that whilst I have done drama before I didn’t feel confident but now I do feel confident” (Trainee, Nepal)

“I have become a good actor. Our performances are appreciated by the audiences. They love the scenarios we present because they are real. People acknowledge that the scenarios we present relate to their own communities and they are happy to be given a chance to learn how to handle them” [Trainee, Rwanda]

After the training many trainees had trained and worked with others in the community to build a larger team. In some locations it was reported that those being trained by the trainees felt that they were missing out because they were not involved in the initial training but in other locations those involved who had not received TfaC training said that this was not a problem from their perspective.

Trainees spoke about how they had used their facilitation skills beyond their theatre work in community meetings.

“I am a much better facilitator now. I can facilitate in community meetings” [Trainee, Rwanda]

Some trainees mentioned the value of the WhatsApp group and felt that it was a useful platform to connect and share progress with others.



6.3 Challenges

Some of the most significant challenges raised across all the case studies were linked to facilitation and confidence to manage the audience. The facilitator's role is to aim to focus on solutions but it was reported that this is difficult as the audiences often have a preference for discussion which diverts from the solution focus. One group said that they find it difficult when the audience come up with a solution which was not what they had expected. This can be challenging to manage and facilitate. In one community the parents become angry after the performance which was challenging for the team to respond to this and they felt concerned that it was creating intergenerational mistrust.

When delivering the sessions in public spaces sometimes very young children were around and it was not suitable for them so there was a need to try and get the children to go home but trainees found this quite a challenging dynamic to manage.

In Nepal participants felt that the format that was practiced within the training was too complex to be replicated by the district teams. A number of participants said that it was difficult to get the audience to come into a circle both in the communities and for performances targeting the power holders. The use of games has also not worked well and some participants had used singing as they felt it works better to engage people. The touch tag has sometimes worked but can be challenging. Participants identified that some things that worked with power holders or more educated groups did not work in the community.

"It is very different to doing it in the training. Things don't work the same in the community." [Trainee, Nepal]

Some participants said that it was easier to deliver in their own community because it was easier to engage people they knew. But others found it harder in their own community. One said that she found playing the role of a pregnant girl particularly difficult within her own community. There were also some concerns expressed by trainees that sometimes the drama was not matching the community expectations.

There were significant differences between countries in the size of audience that was being reached. In Nepal audience groups were often quite small and trainees raised concerns that because interactive theatre is less announced and pre-planned it sometimes does not reach as many people as something more pre-planned. By contrast in Bangladesh the audiences were very large but the work was very reliant on ICS and the National Citizens Service to bring the audience to the performance and trainees were concerned about the longer term implications of this.

“When we see a problem in our country we want to show it through drama but we don’t have power or cash or the ability to arrange a session. The ICS programme can arrange events but after ICS we can’t organise and audience. Funds are a problem.” [Trainee, Bangladesh]

In Bangladesh there were some specific challenges. The pilot in Bangladesh was undertaken quite a bit earlier than the other pilots and so it was inevitable that this is where the steepest learning curve would be. A decision was made to appoint a long term theatre specialist to work alongside the trainees. This was an innovative approach which appeared to have significant potential however the challenge came in the practical execution of the approach. The volunteer recruited was not supportive of the specific Theatre for a Change approach as she felt it was too prescriptive and reported that it had met with some cultural resistance in rural areas. As a consequence of this the volunteer encouraged trainees to work in alternative ways which has meant that the momentum of the Theatre for a Change approach has been lost and this has also resulted in some confusion amongst trainees.

Across all of the case studies trainees reported some challenges coming together. This was often because they were geographically some distance apart and there was no budget to support them to travel to come together. Trainees said that they are not meeting enough or performing as much as they should. They felt this was limiting the number of performances taking place and were worried that skills are being lost and that these can only be refreshed with more regular and planned meetings and performances.

There had also been similar issues travelling to the communities for performances and some were concerned that they were not reaching significant numbers of people. The national volunteers that were trained in Bangladesh were from different communities to the other trainees and so it has been difficult for them to connect to the work. Trainees were recruited on the basis of personal interest but on reflection staff felt it would have good to also consider geographical location.

Whilst limited confidence with facilitation was the most significant issue concerns were also raised by trainees about a lack of confidence and experience with writing and developing scripts. Some groups also reported having disagreements about who would play each of the roles once they had identified the characters and this was a particular issue where there was not a good gender balance in the group.

Trainees also raised challenges about how to organize themselves and manage performance schedules. They also struggled because of budget issues. They identified a need to be more organized during performances to ensure that they work more on the timing of the performance and allow themselves more time to actively engage with the audience.

“The group is amazing but they have not yet mastered the importance of what they can do with their skills. They are still reliant on VSO to organise sessions. They need a bit of a push or a boost to get organised.” [VSO staff, Rwanda]

In some locations there had been a number of trainees drop out as a result of both exam pressures and relocating. Others said that it was difficult to balance daily life and the need to earn a living with rehearsing for and delivering performances.

6.4 Identified needs

Some groups said that they would like to come together with those they trained with to practice their skills and perform together. In addition some identified a need for additional training:

“I would benefit from more training to take on other SRH issues, especially gender based violence” [Trainee, Rwanda]

Some of the trainees said that they need more time to practice and develop the “I character” as it was felt to be challenging to gain deep understanding of the character so that they can accurately be reflected in performances. Some also said that they needed more support with facilitation especially how to deal with misunderstandings, how to manage questions from the community and how to direct the audience away from discussions towards commitments.

Some groups said that they would like to reach more people but the challenge is that they are dispersed around the district. It is quite difficult to come together to practice and perform as a whole group. They identified that they need some support to be able to access transport and requested a sound system be provided to enable them to be more effective in advertising any performances. Some trainees said that they would like to have access to costumes and props, and microphones for their performances.

For some there have been challenges to find physical spaces to hold the theatre – especially places where there is shade. There are however examples of creativity with one participant describing how someone had called the mayor to make a roadblock which proved an effective way of getting an audience. Some said that there is a community expectation to provide food for audiences and that there is no budget for this.

In Rwanda there has been some success from promoting performances on social media. As a result of their work and methods of promotion they have been called by local leaders who want them to repeat the performances but they have not been able to meet the demand because they are not organized enough as a group and need help to coordinate themselves better.



Some trainees said that they need more input and contact from VSO. They felt that there was a need for VSO to establish a mechanism to meet with those trained on a regular basis to get feedback on how things are progressing.

7. Findings – Community perspectives

7.1 Views about performances

Some audience members said that they were motivated to attend because they had never seen a theatre performance before so it was a novelty. Others said they attended to learn and for some, such as health workers, were interested as they felt it would be helpful for them in their work.

Participants reflected that the drama had a purpose – to highlight real situations in their own communities. They said that it portrayed the life people live in communities and was made hugely relevant by helping people to identify issues pertinent to them more easily. Because it was a live and interactive performance, the audience was able to ask questions and engage with the actors directly.

The live performances were seen as better than radio dramas because they are more real and it was felt that the audience participation was really powerful as they are encouraged to change scenarios in the drama which then empowered them in how to consider making real life changes at home and in their own communities. In Rwanda parents said that drama was a better medium for reaching adults as often radio programmes are perceived as being for children.

Some participants commented that they felt that interactive theatre is more effective than street drama because of the way it engages and involves the audience and they can see how they themselves can change situations.

“Playing the role helped me think about how to support the character who was pregnant.”
[Community member, Nepal]

Community members said that the audiences were both enthusiastic and engaged during the performances. Some of the audiences had emotional reactions to the performances because of the reality of the experiences being portrayed which helped them reflect on their own situations and circumstances.



Community members described this as the reason that the approach can be powerful.

“It’s very good. Felt it was about real incidents rather than drama..... The pregnant character seemed very real” [Community member, Nepal]

“Powerfully demonstrated that parents must give time to their children rather than focusing on their businesses and making money” [Community member, Rwanda]

“I had learnt about some of these things before but in a theoretical way. In the performance I felt empathy – it was like things happening in my family so I could relate to it” [Community member, Nepal]

They observed the involvement of disabled people taking part in the performance which challenged stereotypes about disabled peoples’ abilities and re-enforced the idea of equality of opportunity for all young people.

Trainees reported that Government representatives attending one performance thanked the actors and appreciated the new way of engaging parents which was encouraging for them. The local mayor has since seeing the performance encouraged local community health workers to give these messages.

The audience members were generally very positive and felt that the performances need to be used to reach more audiences and more communities. In Nepal some commented that it was usually the older women in the audience who appeared to appreciate the drama most

“They are the power holders in the community, they make decisions and people have respect for them.” (Trainee, Nepal)

“The performance was good. Before I didn’t know anything because I am an old lady and I didn’t think I should perform but I stood up and performed the character and it was good. I gave birth to nine children but I never visited hospital.....in my time there was no one to suggest that I should give birth in hospital.” (Community member, Nepal)

In some performances in the community the audience came and went during the performance which made things challenging. Some community members felt that the quality of the acting could be improved. They recognised however that they only had a short amount of time to rehearse.

“We understood the message but the acting performance may improve.” [Community member, Bangladesh]

7.2 Identified changes for the community

Community members attending performances described learning about a wide number of things including the effects that drug addiction can have on education, the harm caused by early marriage and early pregnancies, to give or receive a dowry is illegal, the importance of treating sons and daughters equally, the importance of education for girls, how to report eve teasing, how to gain skills to reduce unemployment, the negative impact of smoking, how to prevent pregnancy, the importance of delivering in a health facility, the risks of unsafe abortion and the

importance of parents talking to their children about SRH and the negative impact of failing to do this.

Bangladesh

In Bangladesh community members described the audience being moved to make collective commitments as a result of the drama. The types of commitments were to ensure that their own daughters are not married early and to stop marriages if they are going ahead, not to give or take a dowry and to encourage their children to continue with their education. Some of the trainees reflected that they might try and ask for individual commitments at future performances especially from influential members of the audience as they felt these might have greater impact.

Many of the community members in Bangladesh described a general reduction in child marriage and the use of dowries and some said that their own views had changed:

“I have girls and after going there [theatre] I will ensure that my daughter marries without a dowry.” [Community member, Bangladesh]

In Parbatipur since the theatre session on child marriage the community members had heard about a marriage and gone to the police to report it and it was stopped. Others commented that they had seen a reduction in eve teasing in the community. Some also reported that they had spoken to their neighbours to share their learning.

Other reported changes in behaviour included trying to treat sons and daughter equally, changes to hygiene practice and one participant said that since attending the theatre he had received a proposal of marriage for his nine year older daughter and rejected it.

It should however be noted that in one location in Bangladesh ICS was still running and in the other ICS had finished quite recently so community members had been exposed to other awareness raising activities on the same issues through the ICS programme

Nepal

In Nepal there was considerable evidence of commitments being made during performances. The table below show commitments that were recorded from a district event in Surkhet which is an area not included in the case study.

Stakeholder	Commitment
Journalist	I will be writing more news on the child marriage happening in my community. I will in my writing provoke to end child marriage
Head teacher	We will start to include about the consequences of child marriage in the curriculum and this will also help is to reduce child marriage
Ward chairperson	Whenever we get information that child marriage is happening in the community we have been trying to reach and stop there. Now that we will have a strong policy against child marriage in my ward. We will give high priority in brining community awareness programme to which we will need to

Stakeholder	Commitment
	coordinate organisations and programmes like this.
Joint commitment by the audience	I commit that it is my responsibility to stop child marriage

Commitments made during performances in the case study area included the following:

- One audience member commented that before the performance he was happy for his child to marry but the performance changed his perspective and he would no longer view child marriage in the same way.
- The mayor in one district made a commitment to include a specific budget for girls' education to reduce child marriage. This is to overcome the situation that girls who are married are not eligible for a scholarship.
- A deputy mayor committed to looking into individual cases of child marriage and creating punishments/laws
- A school principal suggested that child marriage should be included in the curriculum but this was just a suggestion not a commitment
- A teacher committed to including a session on child marriage to his students.
- Other teachers committed to interacting with parents about child marriage
- Parents committed to preventing self-initiated child marriage and refusing to attend ceremonies if they proceed.
- Some younger participants committed themselves not to get married early and to encourage younger girls also to avoid marriage.
- One person in the community who had married early said that she would support her younger siblings not to marry early.
- The police encouraged people to report child marriage.

Trainees highlighted challenges with following up with power holders on individual changes that they have committed to because of the hierarchy. They carry out informal follow up with students but this is not documented which makes it difficult to understand if the commitments result in any action or impact.

Participants said that in a local school last term there were five child marriages and in the current term there have been none and there were also comments that some of the younger girls in the community are expressing a desire to continue with their education.

Since the performance there was a case in the community of alleged rape and the boy claimed he had married the girl. Community members said that they played a more proactive role by informing the police and health workers and this was due to learning from the theatre. Since the performance there was a case in the community of alleged rape and the boy claimed

Some community members said they had become motivated to join a local network (Girls Need Work) as they discuss SRH issues and they wanted to learn more.

"We were deep in our household tasks and not so aware. The theatre has helped to open our eyes!" (Community member, Nepal)

Rwanda

In Rwanda audience members from the community described how the drama showed them how to talk to young people about different aspects of SRHR.

“The performance had a critical message in relation to parents protecting their adolescent children against sexual abuse. It helped re-enforce the role of parents to not neglect young people’s SRH education needs” [Community member, Rwanda]

“Showed that if an adolescent girl becomes pregnant then it is not the end of her life. The performance helped mothers to understand how to support rather than stigmatize her child, simply because she has become pregnant” [Community member, Rwanda]

“The importance of both parents talking to their children about SRH. The drama showed that good parents listen to their sons and daughters and presented the example of a father listening and talking to his daughter about menstrual hygiene” [Community member, Rwanda]

The performance re-enforced the critical role that parents should play in influencing their adolescent children’s SRH pathway. Parents play a key role in influencing whether this experience is positive or negative.

“I felt previously that it was not necessary to talk to young people about SRH, I never spoke too my daughter about menstruation. I felt as a father I had to be strict and hard on my daughter but now I realise that dialogue and being friendly to my children is the best way. I buy sanitary pads for my daughter now” [Community member, Rwanda]

The audience observed that it was important to explain critical information rather than denying children information around issues such as menstruation and sexual health. The community health workers attending the performance said they felt more confident to talk to young people and their parents about SRH when previously they had felt inhibited to have these discussions.

“Attending the performance built my own confidence and ability to exercise my influence as a community health worker in the community to deliver messages about for example the dangers of teen pregnancy as well as speaking to young people directly about SRH” [Community member, Rwanda]

On a personal level the trainees said that they now feel it is easier to talk about SRH. Their own parents are very supportive of the work they are doing. Some mothers reported they would be able to talk to their children, others requested that they would like the actors to help them to do this.

“I have two children and was not friendly with my daughter. We were like enemies. I was worried about her getting pregnant. After the performance I felt challenged and so changed my approach and gave her SRH messages. Now the relationship with my daughter has improved. It has changed the way we live and I am a much better mother to my daughter now. ” [Community member, Rwanda]

One community health worker observed the drama and went on to form her own drama group in her own community. She invited parents and young people to join and ten members are now involved. The group had performed five times already in their own village and each time this was

reported to have been well received. She said that they would like to get a sound system now to advertise their performances and reach even more people.

Participants said they had gained confidence having seen the drama to speak to people in their communities and warn them about the dangers of issues such as HIV, STIs and the sexual exploitation of young people. There was also some evidence of the drama helping fathers to realise that they have a role to play in relation to dialogue with their children.

“I now understand my role as a father and how to talk to my son and daughters. It is OK to talk about bodily changes, and I now promote this within the community in my role as a CHW. I have one son and five daughters and I now believe that the role of nurturing children is not the sole responsibility of the mother” [Community member, Rwanda]



8. Next steps

At all levels there was a commitment to continue with the work from the case study sites. Those trained were keen to carry on with the work and had ideas about how they wanted to expand and develop. There was an enthusiasm and energy to cascade the work and bring other people in to strengthen the teams and there was also a broad range of suggestions about other areas and issues that they would like to cover in sessions. Participants also made suggestions about potential new audiences and locations. Some that had focused on work in communities were keen to do more work with powerholders. There was also some interest to think about adapting the approach for radio.

In Rwanda one of the teams was receiving external requests to perform and it was felt that there was significant potential for the team to take the work forward and deliver for other organisations. It was however felt that the team did not necessarily have the organisational skills to take this forward. There was an ongoing commitment for VSO to support them for as long as resources were identified and available to do so.

“They could do this beyond VSO. They could set up and get contracted to deliver drama. As long as we have funding they can always work with us.” [VSO staff, Rwanda]

VSO country office staff in the case study countries were also keen to support the work going forward. In Bangladesh for example a second long term volunteer has been recruited to support the work.



At a global level there has been work done across both organisations to consolidate the partnership through concept notes and the work is being built into bids and proposals for future funding. There is hope that in a competitive and consortia focused funding landscape the work already achieved through the partnership will help to position the work for future funding.

It was acknowledged that there are a number of different directions that the model could be developed and built into future work. Theatre for a Change are keen to work through institutions and to consider for example delivering in teacher training context. VSO are keen to retain a community primary actor led focus and felt that it would be interesting to explore delivering the model in prisons.

There were some concerns about the need to maintain the momentum of the work and a feeling that it is important to capitalise on the work that has been done through the pilots fairly quickly. Over time it could be challenging to maintain the gravitas and impact of the work if there is a significant lull.

9. Recommendations

The partnership

Whilst it is clear that both organisations have strong shared common values there are some aspects of preferences for approaches to delivering the work that differ. It is important that both organisations adopt a flexible approach at a global level and work closely with country offices and respond to their views and perceptions of the best way to develop and scale the work within the local contexts in which they work.

More should be done at the initial stages to engage additional VSO global staff with in the partnership so that the relationship is not just held by one person. A mechanism for more regular structured communication between the organisations is now in place and offers an opportunity to involve additional VSO staff in the partnership.

Pilot set up

With a longer lead in time it would have been useful to engage country office staff at an earlier stage in the development of the partnership.

Once the pilot countries were selected it may have been useful to spend more time bringing all staff together who were to be involved in the development of an individual pilot for briefings to increase buy in at country office level. Whilst there was a meeting arranged bringing people together at the start there are indications that more collective work at this stage may have ironed out some of the initial misunderstanding and confusion, clarify how each organisation was contributing to the partnership, help to ensure that the most appropriate participants were selected for the training and provide an opportunity to develop a consistent framework for measuring impact. It should however be acknowledged that the time constraints were very tight because of the pressure to disperse funds and ideally more time would have been given to the planning stages.

It would have been helpful to have more input from VSOs global team during initial discussions with the country office as it was felt that the global staff may have been able to help to bring clarity and insight into individual country offices ways of working.

Delivering the training

It is important to build in mechanisms to ensure that the most appropriate trainees are identified for the training as this is key to moving the work forward. There needs to be a two way dialogue at the local level about selection criteria but also about the viability of identifying potential trainees that fit the criteria. It is also important that consideration is made to potential gender dynamics and other potential power dynamics when bringing together a group.

An assessment of the need for interpretation of the training and translation of the materials needs to be carried out a reasonable time before the training in order to ensure that the right people can be identified to do the work. It would also be useful to explore the appropriateness of the manual and materials for the country in question.

The needs of individual participants must be assessed ahead of the training and discussions held with Theatre for a Change about ways in which the training could be adapted to meet these needs. This is particularly important to promote and ensure inclusivity in the work.

It would be useful to identify venues which can accommodate all trainees and also be used for the training. In some instances it may be necessary to prepare trainees who may be unfamiliar with the environment in which the training is being delivered.

Supporting activities post training

Confidence to take on the role of a facilitator was key to trainees being able to take the work forward and deliver in the community. For many trainees their confidence in this area was not strong and this created a significant challenge. A large proportion had the confidence to take part in the drama but the intention to train all participants to a level whereby they could facilitate was not achieved and the age and maturity of those selected played a significant part in this outcome. Some teams had one strong facilitator and they were able to continue to work together with the other trainees taking acting roles. In some cases however this was more of a challenge because the geographical spread of participants made it challenging for them to come together.

Ensuring those selected for the training have the appropriate level of maturity to be able to develop facilitation skills and the confidence to use these skills effectively in a community setting is central to the successful ongoing delivery of the work.

Some of the groups struggled with structuring their work and self-organising. Again this may partly be a result of their age and maturity but also it was linked to challenges with juggling other commitments and a pressure to earn a living. Some of these challenges could be supported by more direct input and contact with VSO staff or a VSO volunteer especially in the early stages post training when they are coming together as a group. Full engagement of country office staff is key to the ongoing success of initiatives of this nature as they are on the ground and are in a position to identify barriers and challenges and understand what is needed to overcome them.

Where resources allow it would be useful to plan for refresher training with groups in order to boost the work after an initial period of working in the community. This would provide an opportunity for trainees to share their experiences, identify challenges and build confidence in these areas.

Monitoring

There were some challenges with the tool used for the baseline and endline survey to measure change during the training. It is important that the lessons from this are used to inform any future work and ideally it would be helpful to pilot the tool ahead of using it but this will not always be possible.

It is important to establish a monitoring tool for the systematic collection of data on the activities carried out by participants after the training. Appendix 3 provides a simple draft monitoring template which aims to address this gap.

There is also a need to develop and design tools to measure behaviour and attitudinal change over time. It should however be recognised that this can be complex and heavy on resources so there will be a need to find approaches to doing this which are commensurate with the scale of the project.

Next steps

For some of the pilot counties already engaged with the work there is a strong commitment to continue and lot of ideas and suggestions about future areas of focus and some cascading to strengthen existing teams.

A steering group has been established to maintain regular structured dialogue across the partnership and will be a useful mechanism for exploring opportunities and sharing experiences and discussing direction.

There have been some differences of perspective between VSO and Theatre for a Change on the best ways to move the work forward. Theatre for a Change felt that the work should be embedded within institutions which would be beneficial for the sustainability of the work as the institutions could play an active role in taking responsibility for supporting the work post training. VSO however has been more focused on working directly with communities and working with young people to deliver the intervention. Whilst the perspectives are different they are not necessarily mutually exclusive and it may be possible to find a middle ground solution which maintains the best of both approaches. Ensuring that country office perspectives are at the heart of decisions about taking the work forward will be central to the success of future work and help to build local buy in to which in turn will support the ongoing delivery of the work.

10. Conclusion

The pilots have provided a highly valuable opportunity for VSO and Theatre for a Change to explore working in partnership and also to reflect on experiences of delivering the approach in a variety of contexts. The diversity of locations and areas of focus combined with a range of ways of working across different VSO offices has created some challenges for delivery but has also created a valuable opportunity for learning.

At a global level communication between the two organisations is strong, but will be important to strengthen the communication and messaging with country offices for any future work to ensure country offices have more clarity on the approach and also on the criteria for selecting potential trainees.

There have been some challenges for those trained in sustaining their activities such as confidence with facilitation, lack of resource for trainees to travel to meet up and lack of organisational skills. Many of these challenges could potentially be addressed if delivering the work on a larger scale with more resource and infrastructure.

Whilst a significant amount of data has been captured during the training it will be essential to build more robust monitoring systems to capture information about activities post training. It will also be important to explore the development of tools which can support the measurement of behaviour change although is a much more complex area. If the work is scaled up resources must be included to facilitate the strengthening of monitoring and evaluation post training.

The two organisations have aligned values but there are some differences in ways of working and also in aspirations for taking the work forward. Maintaining an open dialogue about these differences through the established steering group will be essential to sustain the partnership and identify future direction.

Appendix 1 – Evaluation tools

Staff
The pilot
1. What were the strengths and weakness of the training?
2. What if anything would we do differently if we were to deliver the same pilots again?
3. What did participants learn during the training?
4. What factors contributed to effective learning and what were the barriers?
5. During the third week of the pilot what were the successes and challenges of the community delivery component of the pilot?
Work post pilot
1. What work have the participants carried out in their communities since the pilot?
2. What has gone well with this and what have been the challenges?
3. If those attending have made commitments to make changes what have these been?
4. Is there evidence of any follow through on commitments and if so what action has been taken and what impact has this had and for whom?
5. What factors have contributed to effective engagement in communities and what are the challenges?
The partnership
1. How well aligned are the two organisations in terms of shared values and culture?
2. Was there a clear and shared purpose for the pilot?
3. What have been the strengths and weaknesses of the partnership during each of the key stages of the work:
a. Establishment, set up, agreement of sites and development of the MoU?
b. Agreeing the scope in country and developing the terms of reference?

c. Delivery of the work in country
d. Reporting and feedback
4. How effective was communication between the partners and why?
5. What factors have contributed to the success of the partnership?
6. Are there any changes that could be made to strengthen the partnership or address weaknesses?
7. Is there added value for each organisation for working in partnership and if so please describe what this is?
8. What are the opportunities and challenges for the two organisations to develop the partnership moving forward?
Trainees
1. What did you think about the training?
2. What were the strengths of the training?
3. What were the weaknesses of the training?
4. What was the most significant learning for you from the training?
5. On reflection is there anything that could have been done differently or improvements that could have made to the training?
6. What did you think about the week spent in the community delivering?
7. What were the strengths of this experience?
8. What were the weaknesses of this experience?
9. On reflection is there anything that could have been done differently or improvements that could have made to the time you spent in the community?
10. What did you achieve in the community? Did anyone make any commitments etc? Do you know if they have carried out these commitments?
11. What was the most significant learning for you from time spent delivering in the

community?
12. What helped you learn?
13. What were the barriers to you learning?
14. Since the pilot have you been able to carry on with the work? If so please describe how you have organised yourselves and what you have done?
15. What has gone well and why?
16. What have been the challenges to taking the work forward?
17. Have there been any pledges or commitments to change? Do you know if they have carried out these commitments (or if too early how will you know if they carry out these commitments)
18. What would help you carry on with this work?
19. How well did the training and experience of practice prepare you for the work you have done since?
20. The following learning questions have been developed for the exercise:
Communities
1. Which performance/s did you attend?
2. What encouraged you to attend?
3. What did you think about the performance? (Strengths, weaknesses)
4. Did you learn anything from the performance? If so please describe?
5. Did it make you think about anything differently? If so please describe and say what made this happen?
6. Did you make any commitment to change? If so please describe?
7. Have you done anything differently as a result of the things you learnt/heard during the performance? If so please describe?
8. Is there anything that could be done to improve the theatre work being carried out in the

community?

Appendix 2 - VSO guidance on ethics for evaluations

There are numerous ethical considerations at different stages of any research or evaluation project. This guidance aims to provide a broad overview of the main principles.

Commissioning an evaluation

- Evaluations must be relevant and of a sufficiently high quality that the findings can be reliably used for their intended purpose.
- All parties involved in commissioning and conducting an evaluation should be fully informed about what is expected and what can reasonably be delivered so that they can assess the ethical risks before entering into a contract.
- The terms of reference must offer enough information about the proposed evaluation to enable contractors to consider the risks. It can be helpful for the terms of reference to specify that the contractors should identify ethical risks in their tender.
- Contractors should address ethical issues in their tender based on their proposed methodology and identify what they will do to ensure ethical standards are upheld and risks are minimised.
- The evaluation contract must include clarification on ownership of material and intellectual property rights, storage and disposal of data and data protection.
- When commissioning an evaluation, consideration must be given to the potential risks or harm to stakeholders who will be asked to participate – this could be staff, partners or people using services.
- When responding to a brief, evaluators must disclose any roles or relationships which may create a potential conflicts of interest.
- When commissioning an evaluation and selecting a contractor all proposals must be dealt with openly and fairly including ownership of material, intellectual property rights and commercial confidence.
- Evaluators are responsible for identifying the need for and securing the necessary ethics approval for the study they are undertaking. This may be from a national or local ethics committee in the country in which the study will be undertaken or other stakeholder institutions with formal ethics approval systems.

Conducting an evaluation

- Approaches to the evaluation must focus on objectivity. Evaluators must not engage or collude in methods designed to produce misleading results or misrepresent finding by omission or otherwise.
- Evaluations should be conducted in such a way as to respect the rights, privacy and dignity of those affected by and contributing to the evaluation. Evaluators should work within international human rights conventions and take into account local and national laws.
- Evaluations should be conducted in ways that ensure that judgements within the evaluation are made on sound and complete information.
- Approaches to the design, conduct and reporting of an evaluation should take into account the potential effect of differences and inequalities in society created by race, gender, age, disability, sexual orientation, marital status, gender reassignment, religion or belief.
- Evaluation participants should be advised of the purpose of the evaluation and which organisation has commissioned it.
- The informed consent of participants should be obtained, preferably in writing. Participants should be informed of what information is being sort, how it will be recorded and how it will be used. They should also be advised of the potential benefits and risks of taking part. Participants should also be made aware that they may withdraw consent at any point during their participation. In the case of children, informed consent should be obtained from both the child and their parent or guardian.
- Evaluators must avoid undue intrusion which includes methodological approaches which may be intrusive for participants or asking specific questions of a sensitive nature unless they are central to the study.
- Evaluators have a duty as far as possible to protect participants from any potentially harmful effects of participating in the evaluation process which could include undue stress, loss of self-esteem or psychological injury.
- Evaluators have a responsibility to ensure participation and inclusion of relevant individuals or groups who might otherwise be excluded for reasons of communication, disability, comprehension or expense.
- Evaluators have a responsibility to maintain confidentiality of records and identities should not be revealed. Identifiable data should not be passed on or used without consent and should be stored safely with restricted access. In some instances during evaluation a participant may disclose something (such as abuse or a crime) which may override confidentiality. The evaluator must operate within the with law and professional codes of conduct and report to the necessary authorities as appropriate. If a reasonable risk is identified at the outset then the evaluation team should have protocols for managing such a situation.

Reporting the results of an evaluation

- The evaluation should be reported in such a way that it provides a fair and balanced response to the terms of reference for the evaluation.
- The evaluation report should present information in a clear and accurate way so that it is easy to understand both the evaluation process and results. It should present sufficient details of the methodology and findings to substantiate the conclusions and also highlight the limitations of the study.
- The source of evaluative judgements should be identified (evaluators or stakeholder). Acknowledgement should be given to those who have contributed significantly unless anonymity has been requested and published and unpublished documents used should be referenced.
- When using information from the evaluation report commissioners must not breach the integrity of the report.



Appendix 3 -Draft monitoring template for Theatre for a Change pilots with VSO

Country	
Location/district	
Month of training from Theatre for a Change	
Number of original trainee facilitators	
Have the facilitators worked with others not trained? If so to how many additional people have been involved?	
How have the new people been involved in the work?	
How many performances have taken place since the training? What was the size and gender balance for each workshop (if known)	
List the audiences (e.g. 3 community groups and 1 targeting power holders)	
What has gone well with the performances so far?	

What have been the challenges?	
What commitments have audience members made?	
Do you have any evidence of commitments being followed through/delivered? Please describe	

Please describe any attitude and behaviour changes that have been reported from trainees	
Please describe any attitude and behaviour changes that have been reported from audience members	