



Governance and Transparency Fund – 170

Football-Based Media to Strengthen Good Governance and Transparency

Annual report 2011- 2012

1. Programme Identification Details.

GTF Number	GTF 170
Short Title of Programme	Football-Based Media to Strengthen Good Governance and Transparency
Name of Lead Institution	Search for Common Ground
Start Date	1/8/2008
End Date	6/30/2012
Brief Summary of Programme	SFCG's mission is to transform how individuals, organizations and governments deal with conflict - away from adversarial approaches and toward cooperative solutions. SFCG's media arm, Common Ground Productions, works with CSOs in 11 countries to develop a TV/radio drama series called <i>The Team</i> . The show is a metaphor for co-existence. Identifiable and empathic characters – footballers, their friends and families – demonstrate how cooperation transcends ethnic, economic and religious differences. Accompanying outreach projects support positive engagement of citizens between one another, their families, their communities and their government.
Countries where activities have taken place in the past	Angola, Burundi, Cote d'Ivoire, DR Congo, Indonesia, Kenya, Liberia, Morocco, Nepal, Sierra Leone, Zimbabwe
Countries where activities are currently taking place	Angola, Zimbabwe, Indonesia (outreach only)
Countries where activities are planned for the future	Angola, Zimbabwe, Indonesia (outreach only) Kenya (Lessons learned, outreach only)
Target groups and wider beneficiaries	Elected officials, civil society groups and leaders and people who are most often marginalized, including women's associations and youth group members.
Person who prepared this report	Deborah Jones, Executive Producer Common Ground Productions, Search for Common Ground

2. List of Acronyms

CFI = Canal France International

CGP = Common Ground Productions

CSO = Civil Society Organization

MFA = Media Focus on Africa

JNB = Jean Noel Bah Productions

RTI = Radiodiffusion Télévision Ivoirienne

OGP = Oscar Gil Productions

UPeace = University of Peace

3. Executive Summary

SFCG works to transform the way the world deals with conflict: away from adversarial approaches toward cooperative solutions. Through themes that dramatize the root causes of conflict, the television and radio series, ***The Team***, creates a vehicle for dialogue and reconciliation around these conflicts specific to each country in which we work. Among citizens at all levels of society, the issues in the series are discussed in a non-confrontational, safe environment. With our mobile cinema and dialogue projects we have witnessed citizens and their local officials or peer groups solving problems in their respective communities. As noted in the evaluations submitted with this document, in many instances, this has been as a direct result of this project. Additionally, participants in the discussions have taken separate positive actions in their communities as a direct result of exposure to and participation in *The Team*. The overall project will be complete by June 30, 2012.

Activities and Achievements During Reporting Period:

Angola: With partner, Oscar Gil Productions (OGP) **15 episodes of *The Team* were written, produced and broadcast.** With co-funding with the EU, the outreach campaign continues through 2012.

Burundi: The key objective for our Burundi *L'Equipe radio* project was to promote constructive exchange and dialogue between and among Burundian youth from different political parties and political leaders about governance issues, particularly political manipulation of youth and its resulting violence, with a view to encouraging peaceful cohabitation.

From June to September 2011, SFCG Burundi implemented the multi-faceted campaign as a response **to the tense political environment and growing insecurity.** *The Team* campaign in Burundi went under the name *Intamenwa! - The Indivisibles!* and centered around a bi-weekly radio series about a football team of the same name. In the series, the *Intamenwa!* Players realize that for their team to win the match, they must overcome their ethnic, political, socio-economic and regional differences, and stand united. The campaign's key messages of solidarity and fighting manipulation were reinforced through additional radio and television programming as well as community outreach in the form of a music competition and a peace music festival for youth.

- **32 bi-weekly radio soap opera episodes, produced and broadcast nationwide on four national radio stations and two community stations**
- **4 messages of peace** from leaders of major political parties were recorded and broadcast **63 times on 2 radio stations.**
- **2 television spots** were produced and aired 32 times each on 2 national television channels.
- A music competition in **3** provinces, followed by a final music competition and festival held in the capital Bujumbura. In total, 38 music groups participated, drawing crowds of an estimated 9,000 people overall.

Côte d'Ivoire: The political crisis ended in Côte d'Ivoire in April 2011. In the wake of the crisis, at least 700,000 Ivoirians were displaced and an unknown number killed. The main office of SFCG in Abidjan was looted and ransacked. We had already produced and broadcast the 2nd season of *L'Equipe* and had finished the outreach program. However, we were to have conducted the final evaluation in early 2011. Due to the war, this was not possible. SFCG asked and was given an extension on the overall GTF grant, in part, because we had to conduct an evaluation once the country stabilized but also because we wanted to extend our mobile cinema dialogue projects once the fighting ceased. When the fighting ceased and calm returned, we conducted the final evaluation after launching an additional mobile cinema campaign. RTI, under the leadership of the new Outtara government re-broadcast the series. The US Department of State is funding season 3 of *L'Equipe* along with a new round of outreach programs. Thus the project continues.

DR Congo: We produced and broadcast 7 episodes of the series. An additional 5 episodes were funded by AED. The final evaluation was conducted in early 2012.

Indonesia: With partner, SET, **wrote, produced and broadcast 13 episodes of Tim Bui, (The Team)**. Metro TV has a reach of 240 million Indonesians. The outreach campaign will continue in the first quarter of 2012. The series has garnered much attention in the media and was recently honored with 8 nominations and 1 award from the Bandung Film Festival. Preparations for season 2 are underway via added funding.

Nepal: **13 episodes of The Hamro Team, were broadcast on Kantipur TV.** *Hamro Team* aims to provide constructive information on human rights and good governance through the storylines. It emphasizes the importance of constructive dialogue and promotes finding peaceful resolutions to conflict. *Hamro Team* promotes responsible leadership and accurately reflects the current social and political landscape Nepal. Finally, *Hamro Team* is a good example of narrative persuasion. The stories of the characters are designed to transform audience's knowledge, beliefs, and attitudes about social issues.

Kenya: With partner, Media Focus on Africa (MFA) **13 television episodes produced and broadcast this cycle.** Our mobile cinema and dialogue project continued in the 8 areas most impacted by the post election violence. With additional funding from USIP, we produced a 2nd season of the radio series in 4 vernacular languages. The mobile cinema project which utilizes the series produced under the GTF grant will continue through 2013 with funding from the EU under EIDHR.

Liberia. 40 mobile screenings and dialogues.

Sierra Leone. The 10 episodes of *The Team* that started production in the last cycle, were broadcast on August 14, 2011.

Zimbabwe: With partner Mai Lai, 13 television episodes and a 39-episode companion radio series (English/Nebele/Shona) were produced through the US State Department in 2010. In 2011, the outreach component, funded by this grant commenced.

4. Programme Management.

No significant changes in management during the reporting period.

5. Working with Implementing Partners

We added 4 partners to complete our outreach campaigns: In Angola, Creation Marketing, in Côte d'Ivoire, ONG, and in Indonesia, Fortuna.

6. Risk Assessment *** *The remaining projects are outreach only.*

Country	Risk	Potential impact: High, Medium, Low	Probability	Mitigation measures
Angola	Inability to execute outreach campaign due to political pressure	low	low	Move mobile cinemas to alternative areas or wait until pressure subsides.
Indonesia	Change in prison management resulting in reluctance to allow dialogue	low	low	Management of the prison system has changed significantly since the project started. New management has embraced the idea of the dialogues.
Zimbabwe	Political instability and violent flare ups	high	High	Mitigation measures: Wait until flare ups abate.

7. M&E Arrangements

M&E personnel, resources and activities assigned have continued during this reporting period. During year 4 of GTF, SFCG has pursued its in depth evaluations in 3 countries with the University of Peace (UPeace). Those countries were Kenya, the Democratic Republic of Congo (DRC) and Cote d'Ivoire. Full reports are submitted with this report. Achievement Rating Scales for each of the final three countries covered in depth are also submitted. Other countries where The Team was produced using GTF funds have also conducted a thorough monitoring exercises; evidence from Nepal, Liberia and Burundi is presented in brief here with full attachments in Annex C 1.

NEPAL: SFCG in Nepal adopted two different approaches in measuring the attitude change of *Hamro Team* viewers. Firstly, Neilson Company, a market research firm, conducted an external survey in Nepal with a sample of 1800 respondents randomly selected from the urban areas. Second, SFCG conducted an internal survey in three locations – Kathmandu, Kaski and Dang, targeting three different controlled sample groups: viewers on TV, viewers on mobile screening and non-viewers. Each of these three clusters carried roughly one-third of the total sample size of 902 persons. In addition to the quantitative survey, SFCG also conducted a qualitative analysis of

changes in knowledge, attitude and behaviour of *Hamro Team* viewers through five focus group discussions (FGDs).

The Neilson survey revealed that the total viewership of *Hamro Team* in urban centers of Nepal is 10.1 percent, with a slightly higher viewership in the Kathmandu Valley (12.4%). According to the respondents, the most popular aspect of the show was that it was a story based on football (23.5%). Viewers also liked how the show promotes female leadership (12.5%), the message of team spirit (8.3%) and the promotion of youth awareness in a range of issues around leadership, inclusion, teamwork, etc. (8.3%). More than one-third (36.2%) of respondents appropriately interpreted the program's key message that teamwork and cooperation is the greatest force in achieving social harmony, with others responding more to other messages embedded in the program. Approximately one-eighth (13.5%) of respondents highlighted the program's message of women as exemplary leaders as the key take home message for them.

SFCG's internal survey revealed that 72% of the total respondents were aware of the television program - *Hamro Team*. Respondents who did not watch *Hamro Team* cited lack of time as a major contributing factor. Unfortunately, *Hamro Team* broadcast time clashed with one of the longest running and the most popular TV series, *Tito Satya* (Bitter Truth), a socio-political satire show being broadcast over state-run Nepal Television. The survey further revealed that 62% of respondents preferred watching *Tito Satya* over *Hamro Team* on Thursday evening. Only 16 % preferred to watch *Hamro Team* over *Tito Satya*. Thus, the simultaneous broadcast of the two programs adversely affected *Hamro Team* viewership. SFCG's internal survey revealed that respondents liked the show because of its football-based story (36%) and the promotion of team spirit and inclusion (17%). These responses of respondents' reasons for watching *Hamro Team* also matches with those of the external survey carried out by Nielsen. The survey also revealed that *Hamro Team* caused positive attitudinal changes among respondents, particularly amongst young people.

Attitude changes The study also measured attitude changes among the viewers of *Hamro Team* on different issues addressed by its storyline. The survey revealed that *Hamro Team* had positively influenced respondent's preference toward non-violent approaches to conflict, tolerance, mutual respect and sociopolitical engagement. A higher percentage (65%) of viewers surveyed disagree with the statement that 'sometimes violence is the best method to solve conflicts' compared to 60 percent of non-viewers surveyed. Furthermore, 92 percent of surveyed viewers believed that a community could only be peaceful if its members understand and respect each other in comparison to 85 percent of non-viewers surveyed. Similarly, a large percentage of surveyed viewers (76%) did not believe that 'politics is too complicated and (that) they do not know what is going on' compared to 70% of non-viewers surveyed. Despite the smaller difference between viewers and non-viewers surveyed, the quantitative data suggest that *Hamro Team* indeed had a positive impact on respondents' attitudes and perceptions toward utilizing non-violent means of conflict resolution as well as their attitude toward tolerance and mutual respect among different ethnic, religious, and/or political elements.

Respondents who watched *Hamro Team* said that there are many conflicts in their communities due to differences in political ideologies, ethnic origin and caste. Results suggested that their beliefs have been reaffirmed by watching *Hamro Team*. Viewers highlighted that, like in the show, females have limited opportunities to establish themselves as leaders.

Hamro Team and civil society During FGDs, most of the partner organizations reported that they feel comfortable to deal with local conflicts and to resolve them by illustrating the example of story/characters of *Hamro Team*. As a result, they themselves felt that their facilitation skills in complex situations increased because of *Hamro Team*, without any formal capacity or skills enhancement. The partner NGOs further expressed that some of the issues were hypothetically dealt with before, but now they found a story and characters from *Hamro Team* that can be used as tools to deal with conflict in a practical way. Most of the partners expressed that they are able to deal with the conflict related to geographical identity (Pahadi/Madhese), inter-caste marriage and female leadership. The FGD conducted in Janakpur revealed that the responsible authorities (such as representative of District Development Committee (DDC), political leaders, Village Development Committee (VDC) Secretary and media people), expressed that the story line of the serial was imperative to deal the issues of *Madhese* community and related conflicts. In the same way, they felt their own accountability to deal with women's issues and conflicts around geographical identities have increased.

Liberia SFCG-Liberia documented feedback given during post- mobile cinema screening discussions. Focus group discussions were also conducted in some of the target communities.

Viewership The communities showed great enthusiasm for the films after it was screened for the first time in New Kru Town. The news went about and on the following night the crowd tripled. By the time the screening was carried to the other communities, more people were turning up to see the film. The task of the point persons was also to do rough headcounts of viewers at each screening, asking for their occupation. This was intended to enable the team see whether the project was reaching its target beneficiaries.

Feedback and Focus Group Discussions After each screening, about 12 – 15 persons were provided the opportunity to ask questions about the issues they had watched. A total of 286 citizens took part in the focus group discussions. Responses from the beneficiaries indicate that they appreciate the series and want to see more of it shown in their communities.

Video Clubs: In order to ensure that more people were provided the opportunity to watch the series, copies of the films were given to video clubs in the target counties. More than thirty video clubs received copies of *The Team*. The managers were very happy to receive these series free of charge; and because most of these managers had seen the series, they were glad to show them to other people who did not see them in the community. A girl in Nimba tells of a situation between her and her older brothers

and sisters. She says, “Before our parents died they left all the property with me – farm land and houses. This is making my older brothers and sisters jealous and angry and it is causing a conflict between us. But this film has taught me how to stop that conflict. From here I will go and tell my sisters and brothers that we can now share the property between us. I believe this will stop the conflict between us.”

Burundi *The Team* campaign in Burundi went under the name *Intamenwa! - The Indivisibles!* and centered around a bi-weekly radio series about a football team of the same name. The evaluation, which was led by an external consultant with assistance from two external researchers, took a qualitative approach to gather useful information about listeners’ and participants’ perceptions, attitudes and behaviour intent based on their exposure to the project. Data was collected through focus groups with youth, both project participants and youth selected at random, and through interviews with political leaders and project partners (local administration and media). Findings included:

- Many youth and political leaders interviewed spontaneously raised the problem of political tensions and violence between youth members of different political parties in their community, reflecting the relevance and timeliness of the project in the current context.
- Youth interviewed had a clear and shared understanding of peaceful coexistence and political manipulation, although their awareness of these issues was not necessarily linked to the project.
- The campaign had limited success in reaching political leaders, despite television being included as a tool specifically for this purpose.
- Participants in the music competition were more likely to report that the project had motivated them to play an active role in maintaining peace in their community. Evaluation informants reported that:

- ✚ Contestants felt empowered by the opportunity to send their own message of peace and tolerance to leaders and other youth, to gain the respect of their peers, and to show their talents;

- ✚ The competitions were a memorable event in the community for youth and local administration alike, and the project’s themes of solidarity, reconciliation and fighting political manipulation were well remembered;

8. Logframe changes:

No changes in the log frame.

9. Emerging Impact On Governance and Transparency

In addition to the Articles found in Annex 9, we will be submitting two short videos – one from Nepal, one from Cote d’Ivoire, which show the reactions of local authorities, actors, technicians and other beneficiaries to the Team projects.

10. Crossing Cutting Issues.

Gender: In most of the programs (Nepal, Liberia, Sierra Leone, Indonesia, DR Congo, Kenya, Zimbabwe) the series tackle themes of gender vis-à-vis leadership roles. Women characters are role models. They are characterized as leaders (coaches, political or business leaders, star players). Women and men are seen playing on the field as equals. Young men, particularly in our African series, defy stereotypes and are shown to be responsible, caring adults, capable of making their own decisions – including running for local office ---- rather than drug-crazed murderers.

Excluded Groups: Programs dramatize situations with characters from excluded groups in different ways. For example: In Indonesia, the Team takes place in a prison where two ethnic gangs battle for control. A woman warden arrives who believes that the key to peace between the gangs is respect. Though most of the guards think she's too 'soft', one guard takes up her cause. He starts a prison football team and eventually is able to show the gang members they can work as a team. The series has been extremely well received in the country as well as within the Indonesian prison system.

However because our projects work specifically in conflict regions where excluded or marginalized groups are exploited by political elites, we feature marginalized characters in the series who become role models for positive change.

11. Progress Towards Sustainability

Continuity of the project: Many of the projects (Kenya, Côte d'Ivoire, Zimbabwe, Indonesia, Nepal, Angola) have continued or will continue well beyond the original life of the GTF grant due to the impact of the program which has caused co-funding to become available.

Multiplier Effect: The topic of 'agency' will be discussed further in section 13 however, the major reason that the Team project can have a long life span is due to lack of a prescriptive approach in the individual programs. **In Kenya**, the series was embraced by the original 800 youth leaders who lead the facilitated dialogue sessions, which started in 2009. We have produced 3 seasons of the series and due to the efforts of the youth leaders, over 60,000 Kenyans have been involved in some sort of Team activity and hundreds participate in on-going dialogues. As of this writing, we will launch a new round of dialogues under another grant and double the original 8 locations to 16 locations which will increase the scope of the project and ensure its long term sustainability.

Partners Capacity: The technical capacity (writing, production) of the local partners has been enhanced significantly since the project began. Partners have developed their businesses and now develop joint ventures with other NGOs or with local businesses in and out of their country of origin. The partner organizations that are staffed with some of the major artists in each country have become better equipped to 'give voice' to issues in a creative and non-adversarial way. We know this from the

feedback and from the other creative projects our partners continue to produce. They're producing this type of programming because it has found an audience.

The capacity of youth CSOs to engage effectively with local officials has been evidenced in many programs (Kenya, Côte d'Ivoire, Nepal, Angola). Youth engage among one another in developing their own projects and youth engage with officials and/or elders in on-going dialogue sessions in which problems are discussed and solutions found together.

For example, in Nepal, one of the main objectives of the program was to cultivate constructive dialogue among its viewers. Findings of a survey revealed that nearly half of the viewers (46%) advised their friends to watch the show; one-third (33%) discussed it with their friends; and 8% of the respondents said that they utilized scenarios from *Hamro Team* as examples in their conversations. **Females and youth** respondents aged 15-29 years were most active in using specific examples from *Hamro Team* while discussing conflict issues in the community.

12. Innovation:

Experience: While SFCG and partners have produced radio drama for many years in West Africa, television production is new for two projects: Sierra Leone and Liberia.

New technology: We use social media for all programs. Our Team projects have a presence on Facebook. We use SMS technology to collect beneficiary reactions about the series and most of our series have blogs.

We 'stream' the media so the series can be seen without having to be broadcast via terrestrial transmissions. A few examples of our social media and series websites:

The Team Nepal Facebook page: <http://www.facebook.com/teamnepal>

The Team Sierra Leone Facebook page:

<http://www.facebook.com/pages/The-Team-Sierra-Leone/154342211300154>

The Team Kenya website: <http://www.theteamkenya.com/>

13. Learning From GTF

Which intervention strategies are most influential in bringing about meaningful social change?

Agency: Progressive and participatory rather than prescriptive interventions are the most successful. Our television and radio series *show* rather than tell the targeted audiences what to do or how to act. Characters are familiar and themes resonant with the audience. In Côte d'Ivoire, one beneficiary said, "The actors are very convincing. The themes are so contemporary that it is almost identical to reality."¹ The characters *show* audiences that everyone is capable of making individual choices.

¹ Final Evaluation Cote d'Ivoire: March 2012. Amr Abdalla. Pg. 8

With regard to expressing individual power, within the home, between tribes, in the community or as a citizen, the facilitated dialogues enable participants to express themselves in a forum that is perceived as neutral. This is particularly important in high-context cultures where relationships – including political relationships – influence not only how but if an individual feels he or she should and is able to make his/her own choice.

Governance in Fragile States

SFCG works primarily in fragile states that are “high context societies”. These fragile states have repressive governments and uneven power dynamics between officials and their constituents. The repressive environment has been the norm. Both citizens, their local and national leaders have had a tacit agreement on how to behave toward one another. The relationship between officials and constituents have been clearly defined as the ‘ruler and the ruled.’ These unspoken power dynamics exist in the home, the school, community, between tribes, and so on. The outcomes of these tacit agreements are obvious: gender imbalance or gender-based violence, ethnic/tribal violence, economic imbalances and poverty, just to name a few. SFCG and partners through The Team project works to shift the dynamic. After having participated one of the community-driven Team initiatives, one of the local leaders said, “We (local officials) realize we need to be partners, not rulers.²”

Giving voice to the marginalized.

In order to shift the social contract between citizens and representatives, the TV series and dialogue projects enable this societal transformation to occur within the local context and yet the projects are not disruptive. Why? Viewers/listeners see that effective ways of engagement do not include force. The facilitated dialogues, which accompany the mobile screenings, give all citizens a venue to engage with local leadership without threatening the power of local leadership. Such venues have been rare or even non-existent in fragile communities. The establishment of on-going dialogues should help to mitigate conflict during times of crisis.

Neutrality. Facilitated dialogues enable participants to express themselves in a forum that is perceived as neutral because neutral parties organize the dialogues. Though the facilitators are from the local CSOs, that the dialogues are organized by Search for Common Ground means that they are not ‘Luo/Mandingo/Tutsi/

Western societies, which tend to be low context, fail to recognize the subtle nature of the power relationships between citizens and their representatives in developing countries. For example, there is a tendency for western aid groups to convey to beneficiaries that ‘good’ governments are those that provide for its citizens. While that is true, that attitude can have unintended consequences in that citizens who are not empowered might well wait for government assistance rather than choose to engage on their own behalf. The Team project makes available the skills needed to engage

² “Kenya’s Coffee Bar” Written by Deborah Jones. January 2011.

peacefully with their neighbors, other tribal members, local authorities and others, thereby shifting the social contract that has been to their disadvantage.

Attributing Social Change To Our Programme.

It is significant to note that the programs that have run the longest with the most variety (TV/radio) those that have extensive mobile cinema/dialogue projects and or those that have very defined objectives (women/youth). Four of the series were put through a longer and rigorous evaluation process. Three of the four final evaluations are submitted with this year's annual report. These external evaluations were conducted by the University of Peace under the guidance of Amr Abdalla.

From the final evaluation of the Kenya project: “with statistical significance, that ***The Team*** indeed contributed to positive changes in respondents' awareness, knowledge and attitude changes. The consistently significant differences between those who watched the drama regularly and those who did not on most statements such as “I worked with people from other tribes on community issues,” “I made positive changes to the way I deal with other citizens,” “I made requests to local officials for services,” “I can solve inter-tribal problems more efficiently,” and “I am familiar with my rights as a citizen” proved this point. This was especially validated as those who watched the drama clearly rated the change and attributed them to ***The Team***.

From the final evaluation of the Côte d'Ivoire project.... “anecdotal results from interviews and focus groups show that the drama indeed effected change at the level of actions by citizens, government and civil society. These positive results should encourage SFCG staff in the Ivory Coast to use this evaluation, and other lessons learned, to prepare for a new third season which would meet Ivoirians where they are in 2012, not where they were in 2009.” e.g. pre-election crisis.

From the final evaluation of the DR Congo... “It is remarkable to observe in this report the types of changes that the audience has expressed regarding their ability to offer advice to victims of human rights violations, especially women and children. It is also remarkable that no women or unemployed individuals who watched the drama expressed that they would not know how to participate in the democratic process. This is an example of the positive changes observed since the baseline research. The research also showed that the results for Bukavu respondents regarding knowledge and attitudes were more positive than those of Kinshasa respondents. Yet, in the final category of questions related to citizens' actions within the democratic process, the respondents from Kinshasa demonstrated highly positive attitudes, and propensity to actively involve with their communities.”

Innovative Aspects to Media Strategy

The SFCG web site: <http://www.sfcg.org/programmes/cgp/the-team.html>

And on YouTube:

<http://www.youtube.com/playlist?list=PL0AA92B6CD2F6E0B1&feature=plcp>