



Monitoring and Evaluation of Participatory Theatre for Change

Rebecca Herrington



Author:

Rebecca Herrington

Programme Manager for the Institutional Learning Team

Search for Common Ground

This publication was prepared by Search for Common Ground in collaboration with UNICEF. This publication was produced as part of the knowledge generation component of the Peacebuilding, Education and Advocacy in Conflict-Affected Context (PBEA) programme – a partnership between UNICEF and the Government of the Netherlands. The content of this report does not necessarily reflect UNICEF's official position and has not been edited to official UNICEF publication standards.

© 2016 Search for Common Ground

This publication may not be reproduced in whole or in part and in any form for educational or nonprofit purposes without special permission from Search for Common Ground and UNICEF, provided the reproduction includes this Copyright notices and the Disclaimer below. No use of this publication may be made for resale or for any other commercial purpose whatsoever without prior permission in writing from Search for Common Ground and UNICEF.

The Module should be cited as follows:

Herrington, R. (2016). *Monitoring and Evaluating Participatory Theatre for Change*. 1st ed. Washington DC: Search for Common Ground.

Acknowledgements

The Government of the Netherlands for funding the much-needed work in education for peace-building through UNICEF.

The UNICEF Learning for Peace Programme Management Team for all their insights and support throughout our partnership, and especially in the writing of this Module.

The UNICEF Communications for Development team that is diligently pushing forward a culture of excellence and innovative ways to make a lasting impact through participatory theatre for change and beyond.

Nicole Patierno, the DME Research Assistant at Search for Common Ground, for her tireless efforts to support the content development, quality, and completion of this Module.

Lena Slachmuis, Vice President of Programs at Search for Common Ground, for contributing her decades of field experience, knowledge, and insight on effective, quality PTC.

Kerida McDonald, Senior Advisor of Communication for Development at UNICEF, who has championed the utilisation of high-quality PTC programming to affect social and behaviour change in some of the hardest to reach places and provided important technical contributions to the content of this Module.

Hjalmar Jorge Joffre-Eichhorn, International Participatory Theatre Specialist, for guidance and perspective on what lies at the heart of PTC, so that we could strive to capture its impact with as much passion.

Africa Directions, Zambia-based PTC nonprofit, for providing the grounding expertise and taking forward the larger Guide to enhance PTC practice across the globe.

Alex Mavrocordatos, an evaluator of Theatre for Development programming, and David Ng, the Outreach Coordinator with Theatre for Living, who both took a deep dive and provided key inputs as peer reviewers to ensure the Module contained all necessary and practical guidance to assist with capturing impact of PTC work in the field.

The wonderful practitioners and academics working in various capacities on participatory theatre for change, who so kindly took time out of their schedules to interview with us to validate our findings and ensure the Module is representative and practical for its target audience.



Table of Contents

Acknowledgements	4
Introduction	6
M&E Lessons from Designing PTC Programs	9
Context / Conflict Analysis	10
Theories and Assumptions of Change	11
Next Steps with Theories of Change	14
Monitoring Reach, Resonance, and Response	16
Pre-Monitoring: Community Assessment Scans	17
Reach	20
Indicators: For what changes are we looking?	21
What should we consider when collecting information?	21
Tools: How do we collect that information?	22
Resonance	22
Indicators: For what changes are we looking?	23
What should we consider when collecting information?	23
Tools: How do we collect that information?	23
Response	24
Indicators: For what changes are we looking?	24
What should we consider when collecting information?	25
Tools: How do we collect that information?	26
Process and Quality Monitoring	28
Tools	30
Evaluation Approaches for Arts-Based Interventions	32
Relevance	34
Evaluation Questions	34
Evaluation Approach: Most Significant Change	35
Conclusion	38
Annexes	40
Annex 1: Key Terms and Definitions	41
Annex 2: Version of Community Assessment Scan	43
Annex 3: Activity Report	47
Annex 4: Spot Interview	51
Annex 5: Key Informant Interview	52
Endnotes	54

1

Introduction



Monitoring and evaluation (M&E) has significantly advanced over the past two decades, with particular attention being paid to monitoring and evaluation within complex contexts, relationships, and interactions.¹ Social and behaviour change activities have always presented challenges for development practitioners, as it can be difficult to assess whether change has in fact taken place, how the change has been produced, whether changed is influenced in the most effective

way, and what the unintended consequences of their actions around behaviour might be. Participatory Communication and Arts-Based approaches designed to influence individual and collective behaviour and social change present specific challenges for evidence-building.² Participatory Theatre for Change (PTC), similar to other participatory communication, has typically been one of the ‘hard to measure’ approaches to address social and development challenges. As noted by Servaes (1999), participatory process-

es are not easily implemented or replicated, nor are they highly predictable or readily controlled.³

In order to develop a framework for monitoring and evaluating PTC, there must first be a common understanding of PTC itself. For the purpose of this module, the following definition will be used as the frame of reference. This definition was agreed upon through an in-depth participatory process facilitated as part of a Global Workshop on PTC convened in Lusaka, Zambia in July 2015. It was produced by UNICEF in collaboration with Zambia-based youth theatre group, Africa Directions, which gathered 85 theatre practitioners, academics, and civil society organisations supporting participatory theatre from 18 countries across the world.

Participatory Theatre for Change is a creative approach used with and by communities and groups to collectively research and critically analyse their own situation, develop and perform artistic and cultural content that reflects their reality, and actively engage participants in dialogue, analysis, planning, and action towards positive social transformation.

Under this definition, PTC involves crossing the ‘invisible line’ between stage and participants, where participants become the actors and determine the progression of the performance. As such, the process of participatory theatre itself becomes a rehearsal for life. The overarching goal of PTC is to raise consciousness, confront social, political and economic contradictions and inequities, and identify and act on opportunities for advocacy and change, both on stage and in real life. The ultimate aim is to improve quality of life, achieve the fulfilment of rights, and facilitate social transformation towards just and peaceful societies.

PTC programming, in line with the above definition, exists on a spectrum of participation; from when theatre troupes (local to the context) visit communities to engage, learn, perform, and facilitate participation by the community in the performance, to when a fa-

ilitator works with community members directly to be the actors, create the performance, and engage the broader community audience. For the sake of this module, all programs along this spectrum are included. As such, when ‘actors’ are mentioned, this refers both to theatre troupes or project staff that may be travelling and implementing PTC on a larger scale, as well as community members who may have been trained by a facilitator or the Joker to enact the performances.⁴ ‘Participants’ then refers to the audience of PTC performances, including audience members who engage in the performance, and community members who may also serve as actors through the aforementioned PTC approach. Finally, ‘audience’ typically refers to those that watch PTC performances, but may or may not partake or interact with the performance.

This module contributes to the Participatory Theatre for Change Guide by outlining specific considerations for utilizing relevant aspects of design and incorporating M&E from the beginning of the PTC process. It offers practical guidance and tool suggestions for implementing monitoring and evaluation in PTC programs, or programs that involve PTC as one activity. The Module also highlights considerations and approaches for process and quality monitoring of PTC programs and practitioners. This M&E module strives to answer the following questions:

1. What are the key considerations that PTC initiatives must take into account when designing M&E systems, approaches, and tools?
2. What are the common implicit and/or explicit assumptions of how change happens that can lead to development of theories of change for PTC projects?
3. What are some tools and resources used to measure outcome and impact of PTC in different contexts?
4. What are appropriate evaluation approaches for evaluating PTC in relation to the agreed upon definition for PTC?

Leveraging these guiding questions and the above

definition of PTC, the Module uses the lens of the 3R Framework in order to convey important aspects of monitoring and evaluation to create meaningful PTC programs.⁵ The ‘three Rs’ of the framework comprise different areas of focus for change within PTC; Reach, Resonance, and Response. Consider the following levels of change as widening concentric circles; internal changes within individuals, interpersonal changes amongst family members or peers, changes in dynamics and relationships amongst social groups at the community level, and broader institutional and political changes, such as the integration and commitment of government or traditional leaders to change a law.⁶ Covering the 3Rs in programme design can ensure the facilitation and measurement of change across these circles.

Reach looks at ‘the who;’ whether the performances are being presented to a suitable audience, and who is engaging in the performances. It aims to capture the inclusiveness of the theatre, and participation of key stakeholders. Reach is measured by collecting information on demographics, using a ‘key people’ versus ‘more people’ approach, and concentrating on inclusion and diversity. This data contributes to determining whether or not critical mass or key leverage points are being reached in order to influence social norms. Reach measures the outputs of PTC programming and provides foundational information to later measure the changes in Resonance and Response created by the programming.

Resonance focuses on how participants are connecting with the PTC programming, how much the performance is perceived to be reflecting real situations, dialogues, and problems in that community, and whether engagement with PTC caused new awareness and changes in perceptions, feelings, and values. Resonance digs into the immediate interpretations and reactions of participants, focusing primarily on individual and interpersonal levels of change. Resonance is also closely tied to Process and Quality Monitoring since performances must rely heavily on accurate knowledge and representation, and emotional connection with the audiences in order to foster awareness

and sensitivity to alternative perceptions, feelings, and values within the community.

Finally, **Response** is about the intermediate and long-term impacts of PTC. If PTC is relevant, reaches the right people, and provides opportunities to think about issues in new ways and change attitudes, then behaviour and social change should take effect. Response tracks the process encouraged by the performance, of new awareness leading to action; from change at the individual level all the way to corporate advocacy through PTC initiatives such as legislative theatre. Developing ways to measure the Reach, Resonance, and Response of PTC encourages adaptive programme management and increases the effectiveness and sustainability of PTC activities.

There is a fourth ‘R’ that is sometimes considered in this framework, Relevance. Relevance is assessed during evaluation to determine how well the collective performances addressed the identified strategic change from the Context/Conflict Analysis, and can also help identify any unintended consequences. Measuring Relevance enables a firmer understanding of whether or not the programme addressed the appropriate issue in order to effect change. This will be discussed in the Evaluation section of this Module.

This module will include;

- M&E Lessons from Designing PTC Programs (Section 1)
- Monitoring Reach, Resonance and Response (Section 2)
- Process and Quality Monitoring (Section 3)
- Evaluation Approaches for Arts-Based Interventions (Section 4)
- Conclusion (Section 5)

Each of these is supported by Annexes with Key Terms and Definitions, as well as copies of core tools for contextualization and use in PTC programs.

2



M&E Lessons from Designing PTC Programs



If theatre practitioners do not make clear their assumptions about change, objectives, and strategies, it will be difficult to investigate the extent to which they have achieved them. Designing programs to effect change requires coordination from a variety of individuals assuming different roles. There is a need to engage with individuals familiar with the context, those that can help everyone understand how and what to measure to make sure the resources are used effectively and no harm is done, and those with

expertise regarding the type of change to be facilitated. It is important to involve an array of stakeholders, from beneficiaries to those who will manage the activities, to those who hold positions of power and need to be on board with the programme in order to allow the activities to take place. This will help achieve both effective and high quality PTC programming.

Designing the monitoring and evaluation aspects of a PTC programme is a bit more difficult than some

other fields of work, as M&E is relatively new to being integrated into these activities. Therefore, it is all the more relevant to properly involve M&E in the *design phase* of PTC programming, setting a course for learning, accountability, and a more nuanced understanding of data collection and monitoring.

This chapter on design will focus on the importance of starting programming for PTC with a context or conflict analysis as the basis for determining the focus of the issues to be addressed in the theatre, and highlighting areas of sensitivity to be cautious about. It will then explain the core underpinning theories and assumptions of change in PTC, moving from theories of change to goals/objectives and outcomes that can be tested. Finally, it will provide a guiding framework for implementation, monitoring and evaluation of the PTC process.

CONTEXT / CONFLICT ANALYSIS

The first step in designing a programme is achieving a robust understanding of the context. With programming that aims to influence transformation, such as PTC, a nuanced understanding of the context is even more essential. A strong context/conflict analysis better enables the team designing the overall programme⁷ to target which issue would be most effective to focus programming on in order to facilitate change. In addition, this stage should highlight potential barriers, areas to be more sensitive to, how to be inclusive without causing harm, key target populations, and other implementation considerations to make sure the activities are as beneficial as possible to the beneficiaries and all local stakeholders.

Careful assessment of key dynamics in the context at a macro level is therefore required. Generally, this should be done by monitoring and evaluating staff in collaboration with the actors, not just providing a report to them. Implementers must know enough about the larger environment to make sure the programme is sensitive to the **system** in which the issue or conflict is occurring, and all the societal, historical, and cultural aspects that feed into that. Most importantly, it

must be clearly understood what overarching change would be most impactful, and what currently influences the existing behaviour, knowledge, or perception more broadly in the given context. For example, if the context/conflict analysis identifies that one of the major triggers for conflict in communities across the implementing regions is land right issues, then that should be the overarching issue of focus for the PTC programme. This should inform the individual community assessment scans done by the actors in preparation for performances, in that each performance should look at how land rights impact that particular community, and avoid veering off into dealing with unassociated conflicts, such as HIV, issues with a headmaster at the local school, etc.

The answers to the context/conflict analysis questions should be compiled and synthesised to provide an overarching view of the context in which the theatre programming will be implemented. *This is distinct from the community assessment scans discussed later in Monitoring; a context/conflict analysis looks at systemic social, cultural, and historical dynamics, versus Community Assessment Scans which look at how the current issue is perceived and impacts a particular community or village.* The Community Assessment Scans will also provide a deep dive into the local positions, interests, relationships, and dynamics but on a much smaller scale and with specific focus on development of the performance. Due to the extensive nature and implications of use for the context/conflict analysis, it should be done by professional monitoring and evaluation staff, and informs the overall scope of a programme, while the Community Assessment Scans are done on a community-by-community basis by the actors themselves to inform the individual, nuanced performances that are created.

Information to be collected through a context/conflict analysis should relate to;

- Who holds the power on what issues and how are decisions made?
- How the population lives (i.e., local customs, tra-

ditions, work and livelihoods, relationships between groups, etc.);⁸

- Community structures;
- Education levels;
- Religious and cultural norms;
- Conflicts or issues experienced; as well as,
- The various groups in the conflict or issue, and their positions and interests;
- Responses, attitudes, and behaviours in relation to the conflict or issue until now;
- Efforts made to transform the issue(s);
- Potential triggers or leverage points of tension or escalation of the issue; and,
- Potential triggers or leverage points for de-escalation, reconciliation, and transformation.

CASE STORY

1

USING CONTEXT ANALYSIS TO INFORM PROGRAMME DESIGN

Search for Common Ground (Search) began using participatory theatre for change in the Democratic Republic of the Congo in 2005, and has facilitated more than 10,000 shows across the country, reaching millions of Congolese. Many performances were targeted towards a region in the east, where hundreds of thousands of refugees were returning after the war. The conflict analysis that Search conducted identified key drivers of violent conflict, such as misunderstanding and manipulation around land rights. Many refugees fled their homes and when they returned, others were living there. Conflict was ripe to explode. The theatre troupe understood this dynamic, and integrated key points of knowledge around land rights and processes of mediation into their performances. While each one was adapted to the community dynamics, the theatre troupe knew that by clarifying knowledge about the documents needed to own or sell land or property issue, it could prevent violence. The theory of change for this programme was that *if people better understand the necessary documentation and procedures of land rights, there will be less extortion and corruption, because people will be able to defend their rights, seek available assistance and avoid the option of resorting to violence*. This participatory, analytical and reflective method of programme design effectively targeted the root cause of conflict, and helped transform land disputes in the region without violence.

There are many applicable methodologies of context/conflict analysis that can support PTC programming, and it is best to choose a methodology from the sector of focus for the programming. Health analyses have been designed and tested to ask accurate and core questions concerning targeted aspects of health, just as peacebuilding conflict analyses have been designed to be sensitive to conflict dynamics in their approach and guidance to information collection. A few resources have been provided in the Resources 1 box at the end of this chapter for further learning on context and conflict analysis tools.

THEORIES AND ASSUMPTIONS OF CHANGE

Theories of Change provide the backbone for programs and activities by enabling practitioners to express and understand - and make explicit their assumptions - about what changes their activities will cause, and why that change will happen. The development of key theories of change is a core part of programme design, as these provide a guide of how the programme will accomplish transformation, and set the foundation for developing methods for capturing impact.

As participatory theatre creates a safe space where diverse community members are invited to view, discuss, and interact with social issues impacting the community, common assumptions of change within PTC programming focus on raising communal knowledge and understanding, as well as a sense or belief that change may be positive and possible. This groundwork facilitates the development of broader behavioural and social change, and can be cultivated through additional collaborative activities. At the same time, there is agreement that measurable, internal behavioural changes among the actors and the active participants can be directly catalysed through PTC programming. This space encourages creativity, active listening, and empathy, particularly among those most involved in the production of the theatre. Positive changes ranging from self-esteem and assertiveness to empathy and communication can and should be considered when developing assumptions of change for overall programming.

By inviting individual and collective expression through art form, the medium of theatre connects with people's emotions, stimulates self-awareness, and provides a powerful tool for empowerment and positive behaviour and social change. Identifying these aspects and aims of PTC programming through Theories of Change enables practitioners to test how that change takes hold, and to better adapt their programming to maximise the efforts and benefits to all stakeholders in the process.

The underpinning Theories of Change (TOC) for Participatory Theatre for Change programming are multidimensional, moving from individual emotional engagement and response towards attitudinal, behaviour, and social changes that can culminate in larger social and institutional changes. The six core, interrelated Theories of Change underpinning the working definition of the PTC process include:

1. *If the issues present in the community are accurately identified in a collective and participatory manner, then there is added potential for social and behaviour change, because of heightened awareness created through the issue identification process and enhanced resonance of the performance itself to multiple perspectives in the community. **(Resonance)***
2. *If real issues present in the community are expressed through an interactive safe space, then participants can clarify and grow their knowledge, shift their attitudes and beliefs, and experience empathy for how others experience that issue in the community, because presentations in this manner allow for experiential learning and an emotional connection/experience that affects a person's perspective of an issue. **(Resonance)***
3. *If individuals are presented with safe spaces to 'practice', experiment with, and experience alternative approaches to a particular behaviour (such as addressing conflict), then they are able to think of new ways to behave and respond to those issue when presented with them in their lives, because safe spaces through participatory theatre create the potential to reimagine what is possible beyond the existing social relationships and norms. **(Resonance, Response)***
4. *If practices and behaviours that are rehearsed in the safe spaces are valued and accepted as beneficial by key people or groups in a society, then more people are likely to adopt such behaviours leading to a shift/change in social norms, because modelling of new responses and behaviours gives implicit permission to behave differently without threat of negative consequences.⁹ **(Reach, Response)***
5. *If practices and behaviours that were rehearsed in safe spaces are valued, accepted, and taken up in real life by a critical mass of people in a society, then social norms related to an old behaviour or practice will change, because social norms are dependent on judgement, threat, and passive acceptance grounded in a group of people's daily responses in a society. **(Reach, Response)***
6. *If theatre participants are provided access to new information, knowledge, and are empowered to speak about policy issues that impact their community to key government influencers, then community groups will organise collective action and advocate to change laws and/or institutions in their favour, because sharing information and building feelings of confidence to affect change create*

*an enabling environment that can shift traditional power dynamics.*¹⁰ **(Response)**

Aligning PTC programming with the appropriate theory(s) of change allows for clear determination of the scope of influence, and keeps programming focused at where it can be most influential. Comprehensive PTC programming should rely on the interrelated nature of theories of change #1 through #5 at a minimum. However, as the field is advancing, it is understandable that not all PTC programming will be complex enough to align with all the above mentioned TOCs. PTC programming should however align with at least

one. The more complex the programming, especially if PTC is an activity within a larger compounding project, then the more complex the process of change will be - something that should be represented by interlinking TOCs and a direct demonstration of how activities evolve accordingly over the course of programme implementation. TOCs will also have to be contextualised to each project and the societal and cultural implications of relationships. More information on creating, contextualizing, and using theories of change can be found at the end of this Chapter in the Resource 1 table.

CASE
STORY

2

CONTEXTUALIZING THEORY OF CHANGE IN RWANDA

Between May 2011 and November 2013, Search for Common Ground completed a project in partnership with the National Unity and Reconciliation Commission (NURC), supported by USAID under Conflict Management and Mitigation funding. This project, 'Maximizing the Impact of Reconciliation in Rwanda,' used key activities including participatory theatre to 'build bridges' within hard-to-reach communities and encourage public participation in reconciliation activities.

Programme coordinators created a specific theory of change during project design based on Gordon Allport's Contact Theory (1954). This theory asserts that contact between members of two groups can reduce tensions between them. Contact theory has since been redefined to include that when groups collaborate together, meaningful changes including reduced prejudices and tensions can occur. This is where participatory theatre was key. Theatre activities enabled different groups not only to come together, but to benefit from the safe space of the theatre and get to know each other better. The performances offered a chance to build empathy, mutual understanding, and break through the stereotypes and prejudices which were preventing these diverse groups from better collaboration.

Overall, respondents from the qualitative surveying at national and district level unanimously agreed that the theatre provided an excellent starting point to move forward with the revised NURC strategy for reconciliation.

Search for Common Ground Rwanda. *Final Report: Maximizing the Impact of Reconciliation in Rwanda.* Washington, DC: Search for Common Ground, 2014.

Next Steps with Theories of Change

The broader theories of change presented above inform the development of specific theories of change that define how to see change happening from different activities, and enable monitoring of how change actually occurs. This helps to achieve the desired objectives through the development and implementation of a monitoring and evaluation framework. In order to do that, it is important to look at the next steps of programme design, following the creation of TOCs.

To move a TOC to a usable format for tracking the

progress of PTC programming, it must be broken down further into the underlying goal and the outcomes and/or outputs that will support that goal. The examples provided below demonstrate how contextualised PTC TOCs can be translated into goals and outcomes for particular activities. Part of this step is also developing the indicators, or what information should be collected to prove or disprove whether desired objectives are being reached. The following examples are taken from a scenario in which PTC was used in a context where there are internally displaced persons (IDPs).

Table 1: Theories of Change, Programme Objectives, and Expected Outcomes

THEORY OF CHANGE	GOAL/OBJECTIVE	OUTCOME/OUTPUTS
<p>Reach/Resonance</p> <p>'If the issues present in the community are accurately identified in a collective and participatory manner, then there is added potential for social and behaviour change, because of heightened awareness created through the issue identification process and enhanced resonance of the performance itself to multiple perspectives in the community'.</p>	<p>Community residents and IDPs are both able to understand the feelings and perspectives of the other group related to belonging and inclusion in the community.</p>	<p>Community Residents express understanding of IDPs feelings regarding belonging and inclusion</p> <p>IDPs express understanding of Community Residents feelings regarding belonging and inclusion</p> <p>Community Residents perceive that IDPs understand their feelings and concerns regarding belonging and inclusion</p> <p>IDPs perceive that Community Residents understand their feelings and concerns regarding belonging and inclusion</p>
<p>Resonance</p> <p>'If real issues present in the community are expressed through an interactive safe space, then participants can clarify and grow their knowledge, shift their attitudes and beliefs, and experience empathy for how others experience that issue in the community, because presentations in this manner allow for experiential learning and an emotional connection/experience that affects a person's perspective of an issue'.</p>	<p>Open dialogue and productive collaboration between Community Resident and IDP participants during the PTC session.</p>	<p>IDPs engage during the performance</p> <p>Community Residents engage during the performance</p> <p>IDPs and Community Residents work together one or more times to make a decision about the performance during the event</p> <p>IDPs and Community Residents share non-violent dialogue about the issue being presented during or directly after the performance</p>

<p>Response</p> <p>'If practices and behaviours that were rehearsed in safe spaces are valued, accepted, and taken up in real life by a critical mass of people in a society, then social norms related to an old behaviour or practice will change, because social norms are dependent on judgement, threat, and passive acceptance grounded in a group of people's daily responses in a society'.</p>	<p>Collaboration between IDPs and Community Residents at PTC event is shared outside of participants and becomes more common practice in broader community</p>	<p>Community Residents report issues with IDPs less often</p> <p>IDPs report issues with Community Residents less often</p> <p>Community Residents report increased tolerance towards different types of collaboration with IDPs</p> <p>IDPs report increased tolerance towards different types of collaboration with Community Residents</p>
---	--	---

A strong design of PTC programming enables not only effective programming, but larger contribution to the field, as new information and understanding increases the external validity of PTC as an effective development approach across sectors. There are many more aspects to designing a project, but this Chapter focused on the core aspects related to monitoring and evaluation needs during a design process. Additional resources and guides can be found in the below Resource 1 table and on DMEforPeace.org.¹¹

Resources 1: Designing Participatory Theatre for Change Programs

- Church, C. & Rogers, M. M. (2006). *Designing for Results: Integrating Monitoring and Evaluation in Conflict Transformation Programs*.
- "Conflict Analysis" in *Conflict-sensitive approaches to development, humanitarian assistance and peacebuilding*. (2004). Saferworld.org.uk.
- Corlazzoli, V., & White, J. (2013). *Back to Basics: A Compilation of Best Practices in Design, Monitoring & Evaluation in Fragile and Conflict-affected Environments*.
- Eguren, I. (2011). *Theory of Change, A Thinking and Action Approach to Navigate the Complexity of Social Change Processes*.
- Patterson, A., Campbell, S. (2013). *Creative Insights: A Handbook for Assessing the Impacts of Arts and Learning, Canadian Network for Arts and Learning*.
- Funnell, S., Rogers, P. (2011). 'Purposeful Program Theory.' Chapter 13: Logic Models Resources.
- Nash, R., et al. (2006). *Mapping Political Context: A Toolkit for Civil Society Organisations*. Research and Policy in Development Programme.

3

Monitoring Reach, Resonance, and Response



Key Information, Indicators, and Tools

After creating a theory of change and articulating key components of goals, outputs, and outcomes, it is time to decide WHAT information will be collected to assess the extent to which the outputs and outcomes are being achieved, and the HOW of collecting the information to support the programme.

Many different monitoring tools that have been created over the years to support every sector in development and peacebuilding. Often when approaching monitoring, the choices for tools can be overwhelming. While this Module is not exhaustive, each 'R' section highlights tools that are particularly useful and that are recommended for implementation of monitoring PTC programs. The Table below outlines the

different phases of monitoring along the 3R framework throughout implementation of PTC programming, including sample indicators and tools that will be further elaborated on in the corresponding 'R' sections below.

This Chapter aims to provide a closer look at indicators and useful tools, and how to implement them within the scope of capturing the Reach, Resonance, and Response of PTC programs.

Table 2: Overview of PTC Monitoring Timeline and Approaches

3RS	SAMPLE INDICATORS	SAMPLE TOOLS	WHEN TO COLLECT?
Pre-Monitoring: Community Assessment Scans allow the actors to understand the nuanced positions, interests, key issues, and relationships within a specific community in order to develop a tailored performance within the larger scope of change identified in the Context/Conflict Analysis for the entire programme.			
Reach	Number of Participants Male/Female Age District/Area	Photographs Activity Reports Community Assessments	Before, During Activities
Resonance	Changes in Knowledge and Awareness; Enhanced self-esteem and self-efficacy	Community Assessments Context/Conflict Scan Interviews	Before, During Activities
Response	Changes in knowledge and capacity to respond differently; Decrease in fear for different behaviours	Key Informant Interviews Focus Groups Most Significant Change	During Activities, After
Relevance: A fourth 'R' to consider, Relevance is assessed during evaluation to determine how well the collective performances addressed the identified strategic change from the Context/Conflict Analysis, and can help identify any unintended consequences. This will be discussed in the Evaluation section of this Module.			

PRE-MONITORING: COMMUNITY ASSESSMENT SCANS

Distinct from the Context/Conflict Analysis done before at the beginning of a PTC programme, Community Assessment Scans enable actors to collect the nuanced, community-specific information to make sure each performance is tailored and sensitive to the nuance of issues in the community. While the Context/Conflict Analysis should help identify a strategic change that the PTC programme will address at large, the Community Assessment Scans provide information on how the given issue is perceived and impacts a particular community. These Scans are both an iterative monitoring tool used to align a particular activity with the interests, positions, and drivers where it's being implemented, as well as a means to ensure all

activities are responsive to shifts in the environment throughout the project cycle. They are developed in tandem with the original conflict analysis, using a shorter format of questions to provide a comparison point as the project progresses, and various activities are implemented. This data offers a comparison between the nuanced understanding of community dynamics and the larger implementation context.

As previously mentioned, PTC programming exists on a spectrum of participation. As such, the Community Assessment Scans should be done by the actors at the community level, whether this is a theatre troupe interviewing community members and then producing the analysis, or a Joker facilitating the Community Assessment Scan process with community members in a workshop, that includes analysis and performance

development by the participants themselves. Most of this depends on the scale of the programme, as larger initiatives often depend on local, trained theatre troupes to implement PTC programming across multiple regions.

It is chiefly important to understand how each community enters into, interacts with, and interprets key issues in their society. The Community Assessment Scan can be conducted through quantitative and qualitative measures, such as surveys, interviews, and focus groups, but ample space should be provided for community members to share their experience of the issue at hand and what they find to be most relevant to their community so that performances can best reflect the issues faced by the community. This is where the data collection and performance process intertwine, so it is important to have well-trained members of the team and documentation measures that provide sufficient guidance and structure for reliable information gathering.

The reasons it is important for the actors to conduct Community Assessment Scans before developing a performance are;

1. It provides the actors conducting the interviews with a guideline for more accurate information collection;
2. It helps the development of performances that reflect realities on the ground;
3. It facilitates a process to reach beyond people's superficial positions to the underlying interests and needs;
4. It ensures the right people are targeted for invitations and that key influencers are present; and,
5. The process of collecting and analysing the scans allows for a thorough comprehension of the context dynamics.

CASE
STORY

3

UNICEF C4D AND CENTRE UBUNTU INTERACTIVE COMMUNITY ASSESSMENT

Kick started by UNICEF in 2014 as a part of their adolescent development strategy, Centre Ubuntu and UNICEF piloted a PTC project in the Ruhororo colline of the Ngozi Province in Burundi. The project team set a process for how PTC should be conducted in this colline to be sensitive to the conflict context and ensure effective PTC programming.

An authoritative community figure (contacted by UNICEF implementing partner, Centre Ubuntu) called 100 local residents and 100 IDPs to attend the event including men, women and children. This balance between conflicting parties was crucial to the success of the programme. The intergenerational breadth of participation ensured social inclusion and more community-wide collaboration.

Through an open interaction, participants were invited to call out answers to the questions:

What are the problems you face?

- What is the *principal* problem, and what is its root cause?
- Can you give a real-life story of when this happened?

This line of questioning prompted participatory responses such as ‘I went to the office and...’, or ‘I was walking home from the market, and these boys kicked and beat me...’ Five stories were selected by the group to be the most moving. As a group, participants verbally contributed to the analysis of the story – its roots, its decision points, its implications. A few participants were asked to act out the chosen new story, replaying what happened. At this point, Centre Ubuntu actors observed participants, noting who appeared particularly upset, moved, or involved in the performance. The enactment ended with another question set, which actors posed to the participants (actors and audience):

- Tell us what you have found out from what was played?
- What would have been a better scenario?

Burundi: C4D and Peacebuilding Case Study Centre Ubuntu and Participatory Theatre. Oxford: C4D Network, 2015.

It is not enough to ask about the key community issues and relations. It is also essential to use the Community Assessment Scans to determine who the key influencers are; the key people that need to be invited for social or behaviour change to stick in the community where the PTC activities are being conducted. This also relates to inclusiveness within your targeted audience. It is important to track whether or not the right people are being reached when outcomes focus on changing social norms or advocacy towards institutional change, as both of these require broader support in the community to take root. This information will assist with targeted design and development of the individual theatre performances where the right people are present, and the content is resonant with - yet expansive of - their perspective(s).

One version of the Community Assessment Scans is a Conflict Scan Questionnaire.¹² This questionnaire is a rapid assessment that provides locally-sourced knowledge and nuanced understanding about the conflict dynamics. An example of a Conflict Scan Questionnaire can be found in Annex 2.

Once the data has been collected, the actors should identify the key issue(s). The chosen issue then facilitates development of the scenarios that the actors will delve into for the performances.¹³ The table below pro-

vides a few specific examples of how information from a Conflict Scan was developed into material for PTC performances.¹⁴

Table 3: Example of Using Conflict Scans in Theatrical Performances¹⁵

CONFLICT SCAN INFORMATION	CHARACTER DEVELOPMENT
<p>Positions - The Context/Conflict Analysis identified a major source of conflict within the region is tensions between Farmers and Miners around resource use. The Community Assessment Scan (Conflict Scan) for one community identified that violence between the Farmers and the Miners regularly escalates as each group posits that they need full control over the community well.</p>	<p>Position - The actor portraying either the Farmer or the Miner clashes in many capacities with the other. Both are equally aggressive in articulating their positions of unequivocal power and right to the well, through insults, arguments, and ultimately physical violence.</p>
<p>Interests - In order to preserve their livelihoods, the Farmers need access to the well through the blazing mid-day heat in order to maintain the health of their livestock. Similarly relevant to their continuity, the Miners require access to the well in the morning in order to stock for their workday.</p>	<p>Interests - The actors must communicate their desperation for control of the well as their motivation for the conflict is to protect their very livelihood from fear of the perceived threat of the other. The actors should consider the implications of control over the well; escape from poverty, provision for family, etc.</p>
<p><i>When the Positions and Interests are well-articulated in the performance, it can create empathy between conflicting parties and lead to collaborative conflict transformation solutions rehearsed on stage by the participants.</i></p>	
<p>Transformation - Through the articulation and understanding of one another's true interests, the Farmers and the Miners can gain empathy based on their shared desperation for the water resource. The two parties collaborate to create a solution to the conflict, as increased knowledge of the other prompts the realisation that they need access to the water source at compatible times of day.</p>	<p>Transformation - The actors should set the stage for deadly conflict between the clashing parties while articulating both the positions and their underlying interests. When the participants join the scene, they should be able to understand the subtleties between the actors' positions and interests, which will help guide their responses to contribute new ideas and solutions to the conflict.</p>

Over a longer period, if the questions used in the scan remain the same, the findings from a questionnaire should be used to evaluate changes in the context dynamics. This data should even show changes in knowledge, attitudes, and perceptions of the identified issue(s) over time if tracked through a series of performances with the same populations. The utilisation of a common electronic database can make possible the analysis and visualisation of context information on a regional and national level, providing even more feedback and greater understanding of the work being done. Effective information management systems like this enable knowledge management that makes the impact of PTC and possible changes in so-

cial dynamics, knowledge, attitudes, and perceptions visible for programme staff and donors outside of the community where you are working.

REACH

Reach looks at 'the who;' whether the performances are being presented to a suitable audience, and who is engaging in the performances. It aims to capture the inclusiveness of the theatre, and participation of key stakeholders. Reach is measured by collecting information on demographics, using a 'key people' versus 'more people' approach, and concentrating on inclu-

sion and diversity. This data contributes to determining whether or not critical mass or key leverage points are being reached in order to influence social norms. Reach measures the outputs of PTC programming and provides foundational information to later measure the changes in Resonance and Response created by the programming.

Indicators: For what changes are we looking?

Indicators are built from desired outputs and outcomes to help implementers decide what information will be gathered and whether or not the intended change is happening. The best and most useful indicators focus on measuring change and go beyond a checklist for activity completion. While it is important to measure some basic information for the purposes of the reports to partners, it is essential to focus on measuring the outcomes of the activities to gather lessons learned, effectiveness, and its contribution to supporting evidence in the use of developmental PTC more broadly.

Indicators for Reach are a bit simple than for Resonance and Response, consisting solely of output indicators that lay the groundwork for outcome measurements later on. The list below contains suggested indicators to measure Reach for PTC programs and activities.

Output Indicators [Reach]:

- Number of Participants
- Number of people who intervened or engaged in the process¹⁶
- Male/Female Disaggregation
- Age Groups*
- District/Area
- Number of and Identification of Key Influencers*
- Categories of Marginalisation ¹⁷ *¹⁸

Do No Harm

Remember to note that depending on the country context and/or timing; some indicators may not be appropriate to collect directly. For instance, when working in a conflict or fragile context where ethnic divides have been a significant driver or factor in the conflict, then it could actually do harm to the community to ask about ethnicity via a survey or other direct manner. It is essential to review what questions being asked and how they are being asked against the context or conflict analysis to ensure that no potential harm is being done in the process of collecting this data.

What should we consider when collecting information?

The collection process of Reach data can be a little tricky due to the timing considerations. Some of the data about the overall demographics of the community can be collected beforehand. However, the majority of data will need to be collected during the actual performance, or just before or after, while the participants are still present in order to determine the exact demographics and Reach to participants. This will need to be coordinated by project staff before any PTC activities are undertaken. Sometimes it may be best to train someone from the theatre troupe in monitoring and evaluation tools and techniques so they can perform quick surveys, walking data collection, or use observation to collect the necessary data during the performance. In other situations, it may be more beneficial to have a monitoring staff that shadows either the theatre facilitator/Joker or theatre troupe. This person would not be involved in the performance process, but would need to be familiar with PTC programming and can both collect the necessary information and provide rapid feedback to enhance the efficacy of performances while on the road or in the middle of the process. The timing for data collection of Reach information is key, since it will only be possible to reliably track who attended the performance(s) while they are watching the performance itself.

In order to achieve social or behaviour change of a

PTC activity, it is important for theatre spaces to be characterised by diversity and inclusion in Reach. Attention must be paid to include both key people in the community (influencers) and members of traditionally marginalised groups, within the scope of your target audience depending on the goals of the PTC activities. For example, when doing PTC in rural villages to discuss HIV/AIDS, then it may be necessary to have separate performances for men and women, possibly followed by a combined session with both men and women. This will depend on how sensitive the issue is between genders and the cultural appropriateness of addressing the topic with both men and women together. Each performance should be crafted for to the appropriate age group, while reaching marginalised groups, those with disabilities, or others who comprise the community. It would also be essential that key influencers were invited when appropriate, such as opinion leaders, Ministry of Health officials from the local branch, the communities Community Health Workers, midwives, religious leaders, etc.

Tools: How do we collect that information?

The best tool for collecting Reach data is a simple activity report. This should be supplemented with photos for validation after the performances, but should be a simple sheet of paper or digital form (depending on the technology being used) that those tasked with data collection fill out. There must be clear instructions for what information should be collected before, during, and after the performance, how questions should be asked if mini-surveys are required, and any instructions for reliable counting, etc.

Counting can be a particular issue for PTC performances, since not everyone shows up on time and the audience might be quite large for a visual count. The instructions for counting should be made clear from design based on whether estimates or real counts are necessary. If estimates are acceptable, then pictures taken at the height of the performance can be used later to count up how many people were estimated to have attended. If real counts are needed, then it is

best to hand out tickets with numbers on them so that the last ticket given records the final number of attendance. This should be verified with photos and a head count if possible.

The form should be concise and highlight what the data collector must take note, such as people almost raising their hand to say STOP, clothing description of those who do say STOP (in order to be able to follow up with them after the performance for data collection), and male/female breakdown (where applicable), demographics of people who leave throughout the performance, etc. The particular activity report used should align directly with the specific indicators under the Reach objectives of the PTC programme/activity. The Activity Report can also be a key tool that contributes to Process and Quality Monitoring. Please refer to that section of the Module for more information on how to most efficiently combine monitoring of Reach and Process and Quality through an Activity Report template. For an example of an activity report, please see Annex 3.

RESONANCE

Resonance focuses on how participants are connecting with the PTC programming, how much the performance is perceived to be reflecting real situations, dialogues, and problems in that community, and whether engagement with PTC caused new awareness and changes in perceptions, feelings, and values. Resonance digs into the immediate interpretations and reactions of participants, focusing primarily on individual and interpersonal levels of change. Resonance is also closely tied to Process and Quality Monitoring since performances must rely heavily on accurate knowledge and representation, and emotional connection with the audiences in order to foster awareness and sensitivity to alternative perceptions, feelings, and values within the community.

Indicators: For what changes are we looking?

Indicators for Resonance should focus on two core aspects of PTC programming; how well the performance reflects the perceived situations of those in the community and the change in awareness and empathy that should begin during the performance and immediately after. This is where additional alignment will be necessary in order to make measurable indicators for activities and objectives of the PTC programming. However, the following indicators are suggested formats and core content for measuring the Resonance of the PTC activities.

Indicators Resonance:¹⁹

- A. Change in percent of target group that are aware of different concerns, positions, and/or interests in an identified community issue
- B. Increased knowledge/awareness of the participants of the nature and scope of the issues of focus and the negative implications on different groups within the community²⁰
- C. Percent of target group of participants that feel as though the issues raised in the performance reflect what is really going on in the community
- D. Percent of participants/target group who feel as though the behaviours, practices, and attitudes rehearsed on stage are feasible, actionable, and realistic
- E. Percent of participants/target group that believes the rehearsed behaviour or practice is valuable to the self or community
- F. Increased ability of participants/target group to identify negative impacts of the identified community issue(s) on the 'other'
- G. Increase in the awareness of the participants/target group of the feasibility of different options to effectively solve the identified community issue
- H. Increase in self-reported sense of self-esteem²¹ and self-efficacy²²

What should we consider when collecting information?

To ensure the creation of a performance that is reflective, relatable, and meaningful to the participants, information on communal experience must be harvested from the community. Accordingly, data collection for Resonance of PTC activities is best done immediately after and after a series of activities. With Resonance indicators, it is necessary to have a comparison point to determine the effectiveness and true resonance of the activity with the participants. This information does not need to be collected separately from Reach or Response data, which can be collected within the same timeframe.

The most important consideration for collecting Resonance data at different time intervals is that the questions used are the same. This creates data on how many people in the community, in general, might tolerate a certain behaviour. An example of this would be understanding a community belief that violence is an acceptable or even preferable means of resolving differences and conflict, or, more positively, belief in health benefits from washing hands before every meal. When comparing this to the number of people who accept or would consider *different* behaviours immediately after, (and/or after a series of PTC activities), it is possible to quantify the change. This offers preliminary information on the effect of the theatre, as well as its saturation beyond participants in the performances themselves. If no change is perceived, or it is very subtle, this information should precipitate reviewing the process and quality of performances to show why the community may not be engaging and responding in the expected manner.

Tools: How do we collect that information?

Spot Interviews

Spot interviews can also be conducted directly after the performance; they are particularly useful when focusing on the relevancy of the performance to the community members. It is important to be diverse and

inclusive in the sampling of participants for the spot interviews, which can be done by consulting with the project staff who collected demographic information during the performance. This approach will ensure a variety and good representation of the different perspectives and initial responses to the performance, but also allows for targeting of key influencers present to gauge their specific experience and receptiveness to the performance(s).

Spot interviews should be a limited number of questions that provide slightly more nuanced qualitative information than pre and post-tests or surveys. The focus of spot interviews should be to investigate the 'why' around whether or not the PTC activities resonated with the participants. As such, it is crucial that those writing down the responses write down exactly what participants are saying without summarising it, as well as their demographic information to ensure representation in the sample. Some suggested questions for spot interviews can be found below, and further example questions can be found in Annex 4.

Participant Interview Questions:

1. How many times have you been a spectator? Why have you come back to see more performances? (*Introductory Question*)
2. Are the scenes in the theatre relevant to your life or reflect your life? What scene was most familiar to you? (*Linked to Indicator C above*)
3. Are you aware of an issue that was addressed or resolved in a way similar to what was shown through a participatory theatre performance? Can you describe to me how it happened? (*Linked to Indicators D and G above*)
4. When the participants/Joker changed the course of the performance, how did you feel about that change? (*Linked to Indicators E and H above*)

Technology can also facilitate data collection, especially in hard to reach areas where performances are performed, or in larger campaigns where PTC activities are conducted on a larger scale, and data is being collected over a longer time period. SMS quizzes

can be used to quickly obtain information as the programme progresses to track changes over time. SMS quizzes often utilise a free open source software to distribute and collect information via text messages (SMS). Using this software, a telephone number can be provided after the performance for participants to register their comments and opinions. Actors or project staff can send out quiz questions to theatre participants based on the key social issues raised in PTC performances and other associated activities. This format serves a variety of functions. First, it motivates participants to engage directly with theatre activities. In addition, by reviewing how participants respond to particular questions, actors are able to better understand whether programs are being received in the intended manner. A 'call-back' can also facilitate brief interviews with the participants for more in-depth feedback and data collection. The listener feedback enables actors and project staff to have a good sense of which performances were more successfully resonating with the target audience, which region or province's participants more strongly identified with certain themes that were being addressed, as well as identifying issues that required further attention in future programming.²³

RESPONSE

Response is about the intermediate and long-term impacts of PTC. If PTC is relevant, reaches the right people, and provides opportunities to think about issues in new ways and change attitudes, then behaviour and social change should take effect. Response tracks the process encouraged by the performance, of new awareness leading to action; from change at the individual level all the way to corporate advocacy through PTC initiatives such as legislative theatre.

Indicators: For what changes are we looking?

Response indicators focus on capacity and action; when knowledge gain and attitude change take root. While Reach and Resonance show if PTC programming is received well and reaches the right people, Re-

sponse measurements get to the meat of the desired change and the sustainability of the impacts of PTC. Some suggested indicators to measure Response are listed below, but please note these should be contextualised and adapted to the specific sector and types of change that fit under the broader PTC Theories of Change that the programming is trying to affect.

Indicators for Response:²⁴

1. Change in percent of participants/target group that choose to respond with alternative methods of addressing the identified issue
2. Percent of participants/target group who feel they have the capacity and knowledge to respond with alternative methods of addressing the identified issue
3. Decrease in fear and feelings of threat of societal repercussions for participants behaving differently or choosing alternative forms of engagement
4. Change in percent of participants/target group that feels their adoption of alternative methods of addressing the identified issue will be/is celebrated and accepted
5. Critical Mass Change:
 - a. Percent of target population being reached²⁵
 - b. Percent of target population exhibiting changes in knowledge, attitude, and/or behaviour
 - c. Percent of non-participants exhibiting changes in knowledge, attitude, and/or behaviour

While the indicators around Critical Mass Change are similar to those captured in Reach, and can be consolidated with Reach indicators, it is important to bring them into the Response discussion as well. Critical Mass Change requires the synthesis of Reach data that more closely look at the indirect impact of theatre performances and the magnitude of Reach. This becomes a Response measurement in the sense that it is dependent on community responses after PTC activities, and the tracking of the secondary impacts from participants

to their families, friends, neighbours, and even outside the immediate community. This is important when the PTC activities are iterative and regularly conducted within a predetermined geographic area. Critical Mass goes beyond counting the number of participants, to determining what percent of the population that has interacted with participatory theatre. It also measures the percent of that group who are exhibiting changes in behaviour exhibited in the participatory theatre, and most importantly, the percent of those who did not participate from the same set of locations who are also exhibiting these new behaviours. If the PTC programming is focused on making societal change, then measuring critical mass helps determine whether the response to the theatre and rehearsed alternative behaviours are moving beyond those who directly participated and into the broader implementing region(s).

What should we consider when collecting information?

The most important consideration for monitoring of Response to PTC programming is the timing of data collection. Behaviour and social change are not immediate outcomes from attending a theatre performance, no matter how excellent it is. It takes time for the brain to consider situations and circumstances in new ways, for people to process new emotions, shifts in values, and new feelings towards others. While PTC provides opportunities to experiment and rehearse for real life different behaviours and attitudes, there are a multitude of factors that contribute to the process of adopting a new behaviour or social norm beyond demonstrating it onstage.

As such, Response data collection has to happen after PTC activities; not immediately after, but sometime after the activities have been ongoing or completed in order to assess the real change that has potentially taken root. While it is possible that people will respond positively and immediately to the activities, and will be motivated to 'try out' the practiced behaviour right after the performance, it is most important to monitor the longer-term effects of their participation; if this encourages the *adoption* of new behaviour, beyond mere-

ly testing it out. Tracking progressively over time, at different intervals after the performance(s) will allow for better monitoring of how and when change is taking hold. This coupled with qualitative, anecdotal data can create a better understanding of how change is taking place and allow for refinement of the PTC process and engagement to leverage contextualised behaviour or social change. This also requires better tracking of participants, especially those that engaged in the performance and/or said STOP. While this presents additional responsibilities for project staff, it is an essential part of keeping PTC programming accountable and understanding its real potential for effecting change.

This data should also be analysed in light of the different demographics being targeted, especially gender, age, and marginalised group distinctions, to see how different groups are or are not adopting behaviours and responding to the PTC programming.

Another key component of Response is measuring the transformation of the actors themselves. Especially when the actors come from the community or geographic region where the PTC activities are taking place, their personal transformation can lead to activism and larger social and behaviour change through their leadership in the community. This transformation, in larger part, can be monitored through the same tools, questions, and processes that are presented in this Module for the participants. In addition to this, time and space for self-reflection among the actors, as well as the collection of anecdotal evidence, is crucial in capturing these impacts from the larger PTC process.

Tools: How do we collect that information?

Two traditional methods of data collection are particularly relevant for capturing the impact of PTC programs are Key Informant Interviews (KIIs) and Focus Groups. KIIs and focus groups can help to get at the specific changes and nuance of how those changes are taking place within individuals, and can also be useful for providing feedback to the artists on their performance. Both of these are qualitative tools that help build stories of change and dig deeper into the true impacts of

PTC, and the interrelation between the PTC activities and environmental factors that either facilitate or hinder change taking place.

Key Informant Interviews

Key Informant Interviews (KIIs) are different from spot interviews and pre and post-tests in that they are much more in-depth. Sometimes these interviews are highly structured, walking interviewees through a predetermined scope of questions. Other times they are semi-structured or even unstructured; a conversation with a participant about what has been going on in their life and the community since the PTC performance. The outcomes and use of information should determine the methodology of how the interviews are conducted, including whether sampling is random from the community, random from participants of PTC performances, or purposive (a targeted selection of key stakeholders that either focus on a target group specifically or a representative, small sampling from key stakeholders).

For example, a purposive, semi-structured application of this tool for PTC programming around peacebuilding in schools to develop safer learning environments might target five out of ten participating schools. Within that group, only headmasters, the facilitating teacher, the student theatre leaders, and 5 random students from each school would be interviewed. Data collectors would be trained on how to hold interviews in a productive fashion and the ethics of this type of monitoring exercise. Then they would be given or help develop a list of suggested questions. The questions should frame the key issues to be tackled in the interview, such as what students discussed the week after the performances, what new topics of conversation and possible behaviours teachers witnessed during a set time after the performances took place, and what the students identified as the core values of the theatre performances they witnessed. However, the questions for a semi-structured interview protocol serve as suggestions and help to guide the interviewer, allowing them to pursue particular topics of interest, stories as they emerge, and identify interrelated aspects of the programming that may have gone unnoticed. An example of a Key Informant

Interview protocol can be found in Annex 5.

KIIs can be particularly powerful tools and contribute to the accumulation of stories of change that PTC programming has collected over the years. KIIs can build compelling anecdotes of people taking what they have seen in the performance(s) directly into their lives, and being aware that that is what they have done because they personally felt the alternative actions proposed in the performances were relevant, accessible, and useful for their own lives. This is one of the key purposes and reasons for the efficacy of PTC programming, and therefore is essential to capture throughout the monitoring and evaluating process.

Focus Groups

Focus Groups on the other hand provide a group environment to collect information through dialogue, discussion of core topics, disagreement between those present (in a moderated and safe space), and demonstration of cohesive or varied responses to the PTC programming. Focus Groups involve bringing participants from the performances together again in a smaller safe space to discuss what has happened in their communities since the PTC activities. Focus Groups can also serve multiple purposes when constructed carefully to support community dialogue, as well as collect necessary monitoring data collection.

Those conducting focus groups will also need training to ensure they are facilitating and not leading participants towards answers. The goal is to guide the dialogue enough so that the information being collected is useful, without suggesting through question format or reaction desired responses that would distort the true feelings, perceptions, and stories from participants. Focus Groups can also be done in with random or purposive sampling and in a structured, semi-structured, unstructured or participatory manner. An example and protocols for conducting Focus Groups have been provided in the resource box at the end of this section.

A unique approach to participatory focus groups can be done in a visual manner, as has been tested out in PTC programming to date. A project staff can hand

out physical tokens (i.e. coins, buttons) to participants and then ask the key questions. Participants would then be instructed to drop their tokens on mats or in boxes that have been marked to represent possible responses. This way people can see where the data is being pooled, the communities understanding of the performance and issues raised. It provides an additional participatory method for the community to think through responses and raise awareness to the targeted issue. It is essential that this is done in a sensitive manner since it is a public exercise. In general participatory action research and other participatory monitoring and evaluation approaches are especially relevant to PTC programming and align well with the underlying values, aims, and objectives of PTC.²⁶

This Chapter aimed at providing some practical guidance on what to measure and how to make sure your PTC programming is as responsive and effective as possible. However, it is not an all-inclusive list, and as PTC programming continues to develop there will be increasingly more monitoring tools and resources to utilise. Some general resources on responsible monitoring are listed below in the Resource 2 Table for further reference and background reading.

Resources 2: Monitoring Tools for Measuring Reach, Response and Resonance

- Corlazzoli, V. and White, J. (2013). *Measuring the Un-Measurable: Solutions to Measurement Challenges in Fragile and Conflict-affected Environments*. Search for Common Ground.
- Dmeforpeace.org. DME for Peace // Design, Monitoring and Evaluation for Peacebuilding.
- Goldwyn, R. and Chigas, D. *Monitoring and evaluating conflict sensitivity: Methodological challenges and practical solutions*. (2013). Care, USAID & CDA.
- Lennie, J., Tacchi, J., Koirala, B., Wilmore, M., Skuse, A. (2011) *Equal Access Participatory Monitoring and Evaluation toolkit*
- "Module 3 Conflict-sensitive monitoring and evaluation" in *Conflict-sensitive approaches to development, humanitarian assistance and peacebuilding*. (2004). Saferworld.org.uk.
- OMNI. (2013). "Toolkit for Conducting Focus Groups." Retrieved from <https://my.sfcg.org/programs/dme/Data%20Collection%20Tools/Focus%20Group%20Discussions/focusgrouptoolkit.pdf>.

4

Process and Quality Monitoring



In an activity that relies so heavily on participation and integration with the community, as well as building trust in a relatively short time frame, sensitive and responsive practices help practitioners protect against doing harm or increasing community tensions, as well as watch out for unintended consequences. The actors and performance must be rigorously monitored for sensitivity and impact ability, as a core component to the effectiveness of change in the PTC impact process. In addition to sensitivity, pro-

cess and quality monitoring ensure the PTC programming follows the key principles and standards of PTC programming laid out in the broader Participatory Theatre for Change Guide. Unless the PTC programming is implemented with sufficient quality and rigour along the PTC standards, it cannot be expected that the programme would result in the desired change.

This can be broken down into two components, **process monitoring**, or the monitoring of how the PTC

activities are being implemented and how information is being captured, and **quality monitoring**, the monitoring and reflection on the artistic quality of the performances and how the actors are developing as artists. Some specific considerations for each are listed below.

Process Monitoring:

- Following the Process
 - » Are the Community Assessment Scans being utilised and is the data from the scans being interpreted appropriately for performance development?
 - » Is there proper identification and a culturally relevant invitation system to target participants?²⁷
 - » Is the performance space perceived as safe by the target population and appropriately chosen in line with sensitivity considerations, as well as cultural and societal traditions?²⁸
 - » Is there sufficient information for identification of participants who engage with performance for follow-up afterwards?
- Identity relations between theatre troupe and communities
 - » What potential stereotypes or lenses are interfering with the actors' interactions with the community?
 - » How does the community perceive the actors? If a theatre troupe is implementing, is it the right demographic makeup to be accepted and integrate into community without increasing tensions?
- Unintended fall-out from issues tackled in performances
 - » Are the actors present or following up enough to know if issues raised during the performances are increasing, decreasing, and having no effect on tensions in the community?
 - » If the issues tackled in the performances escalate tensions, are the actors capable of rectify-

ing the situation?

- » Is feedback from the community frequent enough to be able to detect potential unintended issues from the PTC performance(s)?

It is also essential to apply standards of 'Do No Harm'.²⁹ The production should be impactful and rousing but must inspire hope, agency, and a sense of empowerment away from violent conflict towards positive solutions and social transformation. As an emotional experience, checks and balances must be in place to make sure the performance does not cause participants to walk away with more frustrations, hurt feelings, shame, etc. than they had before they entered the theatre space.

Quality Monitoring:

- Enjoyment
 - » Is the performance creating an emotionally engaging experience for participants?
 - » What is the average rate of satisfaction with the performance?
 - » What is the level of drama? Is it sufficiently entertaining for the participants?
- Content
 - » Is the performance messaging too direct? Is it being led by the participants?
 - » Is the content free of stereotypes?
 - » Does the performance have complex characters, not 'good guys' and 'bad guys'?
- Artistic Experience
 - » Do the actors feel the performances are their artistic expression?
 - » Are the actors fully understanding the positions and interests of the community in order to create relatable characters?
 - » Are the actors allowing for interruption and uninhibited engagement by the participants?

With these questions around process and quality in mind, it is also important to remain flexible and allow

for improvisation in the PTC performance process. Grounded as creative art form, the malleable nature of PTC enables it to be effective, to touch people and reach them emotionally. If the art of theatre is what sparks community dialogue and social change, it is crucial to create the best art possible. Therefore, it is essential to regularly document any unexpected changes to the process or its quality in order to build lessons learned and pinpoint where and when change occurred. If a process aspect was changed in one community as a test, and it is later determined by the community that this part of the performance best reflected their situation and participants then tried out alternative behaviours at a higher rate, documentation of the process adjustment can enable replication in future performance processes, and an in-depth review of the importance of the adjustment in affecting change.

It is also crucial to consider local artistic traditions. Depending on who is implementing the PTC programme, it is important to review and incorporate traditional theatre practices and adapt the performance to adequately reflect a contextualised process. Ideally, even a theatre troupe would be local to the implementing context. However, artistic traditions may also be regionally distinctive and should, therefore, be explored and applied as best as possible.

While the above considerations offer suggestions for monitoring of the process and quality of PTC activities, more complex questions can be used to evaluate the process and quality of PTC activities.

Evaluative Questions:

- Do the actors understand not just the ‘problem’ the community faces, but also how it affects their lives on a day to day basis?³⁰
- Has the dialogue been established between actors and the audience at the end of the performance? Does it continue past the performance?
- Do they understand what the relationship dynamics are around efforts to tackle this problem?
- In bringing this context analysis into the process

of designing a scenario, are we creating nuanced characters with qualities, flaws, and back-stories? Are the characters realistic in the sense of being both good and bad within, even though their actions in the scenario may be perceived as negative? In other words, are we able to identify their motivations behind the actions in the way that the scenario is designed?

- Does the scenario demonise or create a sense of hatred against one particular group in the community? Does it directly or indirectly celebrate the dehumanisation of one group or celebrate the use of violence as a response to the conflict?
- Was the Joker able to facilitate the participation of a diverse group? How did the Joker handle issues around people wanting to denounce or ‘demonise’ people during their participation on stage? How was the interaction with the participants facilitated towards seeking collaborative solutions?

Tools

Most of the tools that can be utilised for process and quality monitoring are very similar to those used for monitoring and evaluating the other impacts of PTC programming. It is essential however to adjust the questions for internal reflection and to address the abovementioned factors regarding process and quality that should be paid attention to.

Post Activity Reports, Debrief Sessions, and Most Significant Change or other forms of capturing anecdotal evidence can be some of the most efficient ways of capturing the necessary data for monitoring the process of PTC programming and its quality. One example of how to add or adjust questions to Activity Reports is through the suggested Actor Questions below. Asking these at the end of every activity report would also enable capturing of process and quality monitoring without over-burdening the actors.

Actor(s) Interview Questions

1. What kind of creative and positive ways have you discovered through these performances for solving problems and making decisions?
2. Did participants stay engaged throughout both the scripted and the interactive parts of the performance? What were some signs of that?
3. Did you know enough about the issues raised in the play to answer participants' questions?
4. Did we handle all of the concerns and questions raised by participants? At future performances, what might we need to do beyond giving an issue resource sheet to each participant?

**CASE
STORY****4****ENSURING QUALITY AND CONTEXT-SENSITIVE PERFORMANCES**

In May 2011, Search for Common Ground (Search) entered into an agreement with the United States Agency for International Development (USAID) to carry out a 24-month project aiming to contribute to the national process of reconciliation in Rwanda. Working in close collaboration, Search and its partner the National Unity and Reconciliation Commission (NURC) supported and strengthened efforts to promote reconciliation and post-conflict recovery by maximising the impact of reconciliation projects in Rwanda. Within this agreement, Search collaborated to provide support for a number of ongoing media-related projects, including participatory theatre performances.

In October 2011, Search organised multiple training sessions for the 15 selected theatre actors who carried out the theatre activities under the USAID funded action. Search first observed the actors and then held a three-day training session with the targeted actors in order to strengthen their methodological and artistic capacity to use participatory theatre as a tool for conflict transformation. The second session aimed at providing knowledge on the Government policies on Unity and Reconciliation. The training was closed by a performance, which gave the actors an opportunity to think of a scenario and present it to the NURC officials to show them how participatory theatre should be conducted. The training equipped the actors with expertise on government policies on Unity and Reconciliation, which guided them to better carry out their performance activities.

Participatory theatre performances started in May 2012, based on the sketches Search developed. These sketches addressed issues such as conflicts between students based on the role their parents/family played in the 1994 genocide or conflicts between students based on ethnic differences. Each sketch was performed in a way that enabled the participants to share their perceptions about unity and reconciliation and to jointly solve the problem presented in the sketch. The scenario of the sketches was revised based on feedback and observations gathered during the shows to ensure its relevance and conflict-sensitivity.

Search for Common Ground Rwanda. *Final Report: Maximizing the Impact of Reconciliation in Rwanda.* Washington, DC: Search for Common Ground, 2014.

5



Evaluation Approaches for Arts-Based Interventions



This Chapter will outline illustrative evaluation questions (lines of inquiry) that are typical of PTC programs, as well as showcasing Most Significant Change as an evaluation approach that is particularly suited to PTC programs. It is also important to mention that evaluations serve different purposes depending on the informational needs of the programme, as well as how advanced the particular activities are. Capturing the impact of PTC programming is a relatively new venture, including the need to better

understand the interrelated theories of change and combination of programme activities coupled with PTC that may maximise the impact. As such, some of the lines of inquiry listed here are simpler than the larger evaluative questions asked in health care programming or other development efforts that are looking at compounded impact, sustainability, proper contextualization at scale, etc.

Evaluation brings the circle of PTC programming to a close and provides the information needed for a new

iteration or follow-on project. As such, evaluations are typically dependent on good baselines and sufficient comparative data from monitoring to tell the story of change from before the programme was implemented to after completion. It is a process that provides analysis and key information on the effectiveness of the approach as a whole for that particular project, region, and targeted issue. While monitoring can encourage effectiveness throughout the course of implementation, evaluation answers slightly larger questions and assesses impact that can help with more long-term strategies and contribute to evidence of effectiveness of PTC for use in development to the field more broadly. As with any evaluative practice, it is important to start off with the founding principles of taking an in-depth look at that type of programming. The principles of evaluation for PTC programs are as follows:

1. Practitioners need to determine when, how, and why an evaluation is carried out in regards to PTC programming.
 - a. Learning and accountability should be considered as key evaluation purposes;
2. Collaboration between partners and PTC practitioners should be throughout the entire evaluation cycle;
3. Objectives and indicators should be agreed upon from the start by all involved stakeholders;
4. The timing of the evaluation should be utilisation-focused and not just for the sake of completing an evaluation;
5. Participatory evaluation methods should be used whenever possible; and,
6. Evaluation ethics should inform all evaluative practice (clarify evaluation purpose, consent, confidentiality, result sharing, safeguards for participants, etc.);³¹

It is important to note that the above are not the only evaluation principles that should be followed, only specific considerations for PTC programming. Overall, the evaluation principles outlined in the OECD DAC should be followed whenever preparing and conducting an evaluation.³²

CASE STORY

5

EVALUATING PROGRAMME IMPACT AND PERFORMANCE

Since 2006, Search has been working as a partner with UNICEF to facilitate reintegration programs for repatriated refugees in the Eastern DRC. Search primarily used media tools under the name Centre Lokolé – radio programming and interactive theatre – to decrease conflict among repatriated refugees and residents, as well as give all community members the conflict resolution tools needed to resolve conflict non-violently.

In order to understand the broad goal of Search’s impact on conflict resolution in South Kivu and Katanga, multiple, concrete measures were used that followed the impact and performance indicators agreed upon by UNHCR and Search. Primarily, the evaluation explored Search’s expertise, and whether Search was efficiently and effectively implementing programming – ‘Are they doing what they claim and are they doing it well?’

A total of 450 surveys were administered in Uvira, Fizi, and Moba Territory, and key informant interviews were held through all three regions with community leaders and partner organisations to substantiate all evaluation claims. The survey tool conceptually compared perceptions of conflict (land, sorcery, etc.) and repatriation, as well as knowledge of repatriation and conflict resolution resources among those who listen to or have seen Search programming. Additionally, 106 secondary surveys were administered in Uvira Territory to analyse the impact of Search’s revenue generating programme, project Crédit-Chèvre. This survey tool compared inter-ethnic economic collaboration, economic betterment, and conflict resolution among programme beneficiaries and non-beneficiaries.

Grant, G. A UNHCR Evaluation of Search for Common Ground Programming in the DRC. Washington, DC: Search for Common Ground, 2008.

RELEVANCE

There is a fourth 'R' that is sometimes considered as an extension of the 3R Framework presented in this Module; Relevance. Relevance is assessed during evaluation to determine how well the collective performances addressed the identified strategic change from the Context/Conflict Analysis, and can also help identify any unintended consequences. Measuring Relevance enables a firmer understanding of whether or not the programme addressed the appropriate issue in order to effect change. It can also strengthen the understanding of what is seen as feasible and actionable by the participants, taking a deeper dive into how relevant alternatives were perceived to be over the course of PTC implementation. As such, the evaluation questions and purpose can be framed through a Relevance lens along six key factors.³³

1. The evaluation must utilise and be compared to the context/conflict analysis.
2. The evaluation should determine whether or not the programming goals and objectives aligned with the particular needs of the operating context.
3. The evaluation should determine the impact of timely implementation, and whether or not the intervention was appropriate for the current state of the operating context, as well as taking advantage of critical moments.
4. The evaluation should assess whether or not the PTC programming was adaptive, and responded to the local understanding of the key targeted issue, as well as responded to any dynamics shifts in the context during implementation.
5. The evaluation must clearly demonstrate whether or not the stakeholders perceived the programme as relevant to their lives.
6. The evaluation can also be used to determine if the programming was relevant to the larger context, aligning with current policy initiatives, government concerns, or global initiatives.

Evaluation Questions

Evaluative questions and/or lines of inquiry decide the scope of the evaluation, what implementers will be focusing on in their approach, tools, and analysis. Strong lines of inquiry help determine methodology, sampling, and inform appropriate tool selection. The evaluative questions should be considered at the beginning of programme design depending on the focus, objectives, and available evidence the programme is based on. These can be revised when the evaluation preparation and full design begin, but evaluation should be a consideration throughout the project cycle, not just for completion of the project. Some evaluation questions that have been used in PTC are:

1. What messages were articulated in the theatre? How do these messages align with the context analysis and attitudinal shifts captured after programming? Were they perceived as relevant by the participants?
2. Did the quality or quantity of engagement from participants during performances have a larger impact on leading to social and/or behaviour change?
3. What were some new issues raised by participants during the dialogue? Did these issues lead to unexpected or unintended consequences in outcomes over the course of implementation?
4. How was the performance(s) received by different stakeholder groups? Were the takeaways of the key influencers aligned with helping them affect change in their community(s)?
5. What changes do participants attribute to participation or existence of PTC activities?
6. What were the outcomes of the PTC activities? How do these align with the desired outcomes articulated at the start of the project?

It is important to note that these evaluative questions are not prescriptive nor complete. Evaluation ques-

tions and lines of inquiry should be determined based on the following factors;

- Will these questions allow for learning in continued and future PTC programming?
- Will these questions hold the programme accountable to the objectives and outcomes promised at inception?
- Will these questions help account for intended and unintended consequences of the PTC activities?
- Do these questions connect to questions used in other PTC activity/programme evaluations, so as to build evidence for the effective use of participatory theatre to create change?

It is also important to note that PTC may be an activity within a larger programme. When this is the case, the evaluation method should be chosen on the full set of evaluative questions, but pay particular attention to the specific qualitative needs of understanding the impact of participatory theatre, and keep in consideration the value of participatory methods. When doing an evaluation of a programme that had multiple activities, it will be important to clarify what impacts were seen to have come directly from the PTC activities, as well as the potential compounding effect of different activities that may have supported PTC results in leading to change. The evaluative questions, evaluation approach, tools, and analysis should take this dynamic element of the programming directly into account.

Within these types of evaluation, it should be noted that the tools are often the same as those utilised for monitoring, although usually more robust. Semi-structured key informant interviews, focus groups, SWOT analysis groups³⁴, post-theatre discussions and dialogue have all been used effectively to evaluate PTC programming. The particular tools used are determined by the appropriateness of the tool for providing relevant information to answer the evaluative questions, alongside the evaluation approach chosen. Triangulation and verification of the information col-

lected should receive special attention, especially since the majority of information collected will be self-reported. Documenting observational data and framing questions within tools to capture what others have seen, in addition to what they have done themselves, can assist in strengthening the validity of data and analysis of findings during an evaluation.

Evaluation Approach: Most Significant Change

Most Significant Change (MSC) is a monitoring and evaluation technique that involves the collection and systematic participatory interpretation of stories of significant change.³⁵ Like Participatory Theatre itself, this method of data collection is constructed by interaction and input by the participants or the greater community. As such, pinpointing the MSC is achieved through qualitative means, as participants are informally facilitated to share in-depth responses to their experience of their community, the norms and social issues therein, the way the performance(s) portrayed these realities, and ways they were impacted by the performance(s) themselves. Often, the MSC is identified after many stories of change have been collected over the course of the project. After this collection period, a team composed of various stakeholders including facilitators, beneficiaries, and non-beneficiaries collaborates to identify areas of highly significant change in the community that have been catalysed by the PTC programming, jointly identifying the stories that clearly demonstrate the Most Significant Change. This method can be very useful for programme self-reflection, as the Most Significant Change can help to inform where further resources should be focused to ensure the greatest impact.

The Case Story (#6) below demonstrates an alternative evaluation approach for PTC programming.

CASE
STORY

6

EFFECTIVELY IMPLEMENTED LONG-TERM
EVALUATION APPROACH

In 2013, Search for Common Ground (Search) distributed the final evaluation of the USAID-funded project 'Maximizing the Impact of Reconciliation in Rwanda'; a two-and-a-half-year project implemented by Search together with National Unity and Reconciliation Commission (NURC).

The project evaluation, aimed to measure and document the project against its intended and unintended results, to report on best practices and lessons learnt and to make recommendations to support the improvement of future programming. The evaluation was carried out by a team of three international consultants between November and December 2013. Several tools were employed during the data collection process, ensuring a mixed methods approach to the investigation. Tools included: a) a listenership survey targeting 600 people across the general population as well as among NURC district forum members, b) key informant interviews and c) focus group discussions with NURC representatives at national and district level, as well as other partners involved in unity and reconciliation, e.g. INGOs, CSOs, FBOs, clubs/associations, radio stations, schools, etc. Despite the different sampling methods applied to each study group, i.e.: random for the quantitative survey but purposive for the qualitative interviews and focus group discussions, all five of Rwanda's provinces were represented in the study samples.

Information gathering was done in two phases. In the first phase, key informant interviews were conducted with national stakeholders based in Kigali. Phase 1 interviews were carried out by the lead consultant. In the second phase, qualitative research involving beneficiaries of activities in 6 Districts took two forms – key informant interviews and focus group discussions. Phase 2 interviews and focus groups were done using two teams composed of five people each (one supervisor, two note takers and two interviewers on each team). Using this approach, the teams could work simultaneously and accelerate the data collection process. As much as possible, it is important to maintain ethnic and gender balance in the teams to enhance the quality of the data collection process. As such, the team worked to ensure the qualitative sample was composed of 50% men and women in the national sample and two-thirds men and one-third women in the district sample. The quantitative sample had two parts: the general population and NURC district forum members. For the general population women and men were equally represented.

In evaluating the project goal and specific objectives, it is clear that this project has important relevance to ordinary Rwandans and to the efforts of the Government of Rwanda on reconciliation and unity. The partnership between NURC and Search and other operational stakeholders both at national and subnational level is important, and a dynamic network is in its formative stage. This project offered into the sensitive loci of reconciliation and unity work a focus not on the compartmentalised groups of survivors, perpetrators, bystanders, and the concomitant ideation, but also an emphasis on building relationships between these groups. It created platforms for these groups to come together and affect the bonds that can forward healing in communities where people have few choices but to live together.³⁶

When looking at the impacts of PTC programming through evaluation, it is important to remember, however, that *‘theatre is only a tool, an external intervention that plays a part in the long process of communities striving for self-reliance. Theatre itself cannot solve the problem; it can only illustrate and expose them. It is up to the participants to take up the challenge and use their indigenous ways of communication and decision making to shape their own development.’*³⁷ Yet the potential for theatre to assist in the transformation of conflict and other key development issues remains—but it must be used strategically, and in tandem with other efforts.

Resources 3: Evaluation

- OECD *Guidance on Evaluating Conflict Prevention and Peacebuilding Activities*
- OECD *Principles for Evaluation of Development Assistance*
- Samberger, Rugh and Mabry *Real World Evaluation*
- USAID *Evaluation Methods Bibliography*
- UNICEF *PBEA Exploring Developmental Evaluation*
- Watson, Jeff. “How to Determine a Sample Size: Tipsheet #60.” University Park: Penn State Cooperative Extension, 2001.
- Davies, R. and Dart, J. (2005). The ‘Most Significant Change’ (MSC) Technique. Care International, UK.

6

Conclusion



Participatory Theatre for Change has contributed to social and behaviour change, helping to create healthy societies, for decades. With little of that change captured, however, it has been hard to determine where, how, and when PTC programming works best. This Module is not about placing a value on artistic expression, but rather about capturing the true impact of PTC and helping advance the field through the development of vetted best practice.

As discussed in the Module, this starts with design, focusing on the implementation context and understanding the full dynamics in which PTC activities will take place. The Context Analysis process will help determine how PTC can best be utilised in the implementation environment, how complex the programme should be, and if there are additional activities needed to ensure impact. The information from preliminary design thinking and the Context Analysis then supports the identification and contextualization

of the key interrelated theories of change that apply to the programme, serving as a foundation from which the activities can be evaluated.

Monitoring then allows for an iterative process of designing individual performances, engaging appropriately and in a context sensitive manner with the community, as well as determining if the PTC activities as implemented are trending towards impact. Regular monitoring helps with course corrections when needed, and leads towards more effective programming. The monitoring of the process and quality helps ensure that the performances are doing no harm, artistic expressions, and implemented in such a manner as to achieve Reach, Resonance, and Response. Monitoring provides the temperature checks to make sure the ecosystem of PTC is balanced.

And finally, evaluation helps push PTC programming to the next stage. Strong evaluations provide the community with more information about changes that have happened, even self-reflection through participatory methods. Evaluations also enable the actors to learn about the bigger picture of what worked and did not work beyond the immediacy of the performance space and towards the longer term impacts. It enables informed follow-on activities, as well as learnings that can be shared with the broader field to enhance practice more globally. Lastly, evaluations provide evidence of the great work participatory theatre does as a nuanced, emotionally connected, and transformative approach to communications for development.

While this Module is just the beginning of being able to capture the impact of PTC programming more regularly, its use will serve as a kick-off for modifications, learning, and evidence for increased use where PTC can make the most impact. Improving the design, monitoring, and evaluation of PTC programs and activities will enable the formation of best practices, higher quality engagement, and effective impact for the communities being served through this work.

Annexes

1. ANNEX 1: Key Terms and Definitions
2. ANNEX 3: Community Assessment Scan- *Conflict Scan Questionnaire*
3. ANNEX 2: Activity Report
4. ANNEX 4: Spot Interview Example Questions
5. ANNEX 5: Key Informant Interview Protocol and Sample Questions

Annex 1: Key Terms and Definitions

ACTIVITIES: Action taken or work performed within a project to transform means into results.

ASSUMPTIONS: Important conditions for the success of the project that are not within its control, and which are worded as positive conditions.

BASELINE: A set of data that measures specific conditions (almost always the indicators we have chosen through the design process!) before a project starts or shortly after implementation begins. You will use this baseline as a starting point to compare project performance over the life of the project. Example: If you are on a diet, your baseline is your weight on the day you begin.

BEST PRACTICE: Something that we have learned from experience on a number of similar projects around the world. This requires looking at a number of 'lessons-learned' from projects in the same field and noticing a trend that seems to be true for all projects in that field.

CHANGE MONITORING is the tracking of knowledge, attitudinal, and observable outcomes, which shall be compared against to set a baseline. It looks at programme effectiveness. IT is important to distinguish and implement both types of monitoring.

CONFLICT SENSITIVITY is 'the capacity of an organisation to understand its operating context, understand the interaction between its interventions and the context, and act upon this understanding to avoid negative impacts ('do no harm') and maximise positive impacts on conflict factors. [2]'

EVALUATION: Evaluation is an in-depth, retrospective analysis of a specific aspect (or aspects) of a project that occurs at a single point in time. Evaluation is generally more focused and intense than monitoring and often uses more time-consuming techniques such as surveys, focus groups, interviews and workshops.

GENDER SENSITIVITY refers to the ability to recognise existing gender differences, issues and inequalities and incorporate these into strategies and actions. [4]

GENDER TRANSFORMATIVE programming refers to transforming unequal gender relations to promote shared power, control of resources and decision-making. [5]

IMPLEMENTATION MONITORING tracks whether all planned activities are carried out, and monitors the process of an intervention. It can comprise attendance statistics of performances.

INDICATOR: The performance standard to be reached to achieve an objective.

LOGICAL FRAMEWORK: Method for analysing and presenting the most important elements of a project and their interrelationships.

MONITORING: Regularly collecting, reviewing, reporting and acting on information about project implementation. It is often used to check our performance against expected results or 'targets' as well as ensure compliance with donor regulations.³⁸

MONITORING AND EVALUATION OF PEACEBUILDING has been defined as the systematic gathering and analysis of information on specific questions to provide useful feedback for a programme, organisation or individual to serve the purpose of learning and accountability. [1]

OBJECTIVES: A change that results directly from our outputs and activities. These are short or medium term changes that should happen during the life of our project. Usually, these are 'changes in a target group's knowledge, attitudes or behaviours as a result of our project'.

OUTPUTS: The final goods and services provided by our project activities. Examples include training courses, rebuilt homes or infrastructure or microcredit loans. Objective. This is what we expect to achieve direct-

ly through our project or programme outputs. Often, a project will have several objectives and these are generally related to the 'effects' we want to have on a target population. Each objective should be an important step toward achieving the project's goal.

RESILIENCE is the ability of an individual, community, society or system exposed to a threat to resist, absorb, adapt and recover from its effects in a timely and effective manner, which includes the preservation and recovery of their structures and functions. [7] [8] Resilience is pertinent in education contexts, as education provides the knowledge, tools, and skills necessary for societies to be more resilient and effectively manage shocks.*

RESULTS: Products of the activities that together achieve the project purpose. Not only physical outputs but a start to enjoyment of sustainable benefits.³⁹

SOCIAL COHESION is the degree to which vertical (a responsive state to its citizenry) and horizontal (cross-cutting, networked relations among diverse communal groups) social capital intersects. The more social capital that exists and is leveraged in a mutually beneficial manner, the more likely a society will be cohesive and thus, possess the inclusive mechanisms necessary for mediating/managing conflict.* [6]

SUSTAINABILITY: In the context of a single project, the continuation of its benefits and impact after the project itself has ended.*

TRIANGULATION: Data collection from three different sources about the same subject. This is considered the best way to ensure that our information is valid. For example, if we want to know about the effects of a community mobilization project, we might collect data via 1) interviews with key participants, including our own staff 2) a document review to understand exactly what services were delivered and in what amounts 3) focus groups and/or a survey of project participants. This helps us avoid the natural biases of any one method of data collection. Although three different sources are not always possible, the primary point is to avoid reliance on a single source or perspective.

[1] Church, C. and M. Rogers, M. (2006). *Integrating Monitoring and Evaluation in Conflict Transformation Programs*. [e-book] Washington DC: Search for Common Ground, USIP & AFP. Available at: <http://www.sfcg.org/Documents/manualpart1.pdf>

[2] Key Peacebuilding Concepts and Terminology. (2014). [e-book] UNICEF. Available at: <http://learningforpeace.unicef.org/wp-content/uploads/2014/04/Key-Concepts-Final.pdf>

[3] Koons, C. (2013). INEE Guidance Note on Conflict Sensitive Education [e-book] New York: Inter-Agency Network for Education in Emergencies. Available at: http://toolkit.ineesite.org/toolkit/INEEcms/uploads/1150/INEE_GN_on_Conflict_Sensitive_Education%5B1%5D.pdf.

[4] Gender Mainstreaming: A Training Manual. (2007). [e-book] New York: UNDP. Available at: http://www.undp.org/content/dam/undp/library/Environment%20and%20Energy/Sustainable%20Energy/Gender_Mainstreaming_Training_Manual_2007.pdf.

[5] Trainingcentre.unwomen.org, *Glossary*. [online] Available at: <https://trainingcentre.unwomen.org/mod/glossary/view.php?id=36>

[6] J. Colletta, N. and L. Cullen, M. (2000). *The Nexus Between Violent Conflict, Social Capital and Social Cohesion: Case Studies from Cambodia and Rwanda*. [e-book] Washington DC: Social Capital Initiative, p.4. Available at: <http://siteresources.worldbank.org/INTSOCIALCAPITAL/Resources/Social-Capital-Initiative-Working-Paper-Series/SCI-WPS-23.pdf>

[7] UNICEF. *Fostering Resilience, Protecting Children: UNICEF in Humanitarian Action*. [online] UNICEF. Available at: http://www.unicef.org/hac2011/hac_lead.html

[8] Actions for Children and Youth Resilience: Guide for Governments. (2013). 1st ed. [e-book] Panama City: UNICEF. Available at: http://www.unicef.org/lac/Guia_gobiernos_acciones_resiliencia_ninez_juventud_EN.pdf.

Annex 2: Version of Community Assessment Scan

Conflict Scan Questionnaire

**It is important to note that this is a specific example and the multiple choice answers provided will need to be revised to the implementation context before use.*

Date		Village	
Territory		Province	
Start Time		End Time	
Name of interviewer:			
Survey Code			

INSTRUCTIONS:

Say the passage below for each respondent.

Hello, my name is _____(name)_____, and my colleague is _____(name)_____. We are researchers for _____(organization name)_____. We would like to ask you a series of questions to better understand the situation in which you live: the social issues, and conflict or problems affecting your community. We are also interested in learning from you how you think tensions or conflict can be better resolved. Participation in this interview is voluntary and you do not want to answer a question or questions, please let us know. Your answers will be kept confidential. Your names will not be recorded. Our interview will last approximately 10 minutes. The information you provide us will be used to improve programs in this area or similar communities. We thank you in advance for your participation.

Please indicate consent to move forward with the interview

Yes

No

Identification of the interviewee

1. Sex:

Male

Female

Other

2. Age range:

Under 10 years

10-18

19-25

25-35

Over 35

3. Current Profession

Pupil / Student

Teacher

Farmer

Breeder

Trader

Miner

Unemployed

Self – Employed

Other, (specify);

SURVEY

Instructions: *Do not read the answers to the respondent, but rather let respondent's answer and then you can find its answer in the list of responses.*

1. What do you think about conflict and/or competition in your community?
 - Groups or individuals have common goals and work together at all levels to achieve, even if sometimes there competition
 - People normally work together, but there are important divisions that create competition
 - The population is very divided, groups or individuals are in competition, and everyone manages to achieve its own goals
 - No conflict that is important
 - Do not know
 - Prefer not to answer

2. In a Scale from Very Strong to Very Weak: How would you describe the level of trust between people in your community?
 - Very Strong
 - Strong
 - Neither Strong or Weak
 - Weak
 - Very weak
 - Do not know
 - Prefer not to answer

3. What type of conflicts lead to violence in your community?
 - Conflicts of power
 - Land Disputes
 - Intercommunal conflict
 - Economic conflicts
 - Household disputes
 - Criminality
 - Conflicts related to humanitarian aid
 - Conflicts related to access to services
 - None
 - Do not know
 - Prefer not to answer
 - Other, specify;

4. Who is involved in these conflicts? *(mark up to four types of people identified by the interviewee)*
 - Neighbors
 - Families
 - Ethnic or tribal group
 - Villages / neighboring communities
 - Humanitarian agents
 - Local leader
 - State actors/authorities

Security forces
 Armed groups
 Neighboring countries
 Do not know
 Prefer not to answer
 Other, specify:

5. What causes these conflicts? (*referring to question #3*)

Political Interests
 Economic interests
 Exclusion from decision making / arbitrary abuse of power
 Poverty
 Lack of communication
 Ethnic discrimination
 A specific ethnic group is responsible
 Lack of land
 Absence of Justice
 Lack of education
 Insecurity / absence of physical protection effective mechanism
 Do not know
 Prefer not to answer

6. When you have a problem or conflict, what do you do?

Direct dialogue with the other party in the conflict to find a nonviolent solution
 Recourse to the families of the conflicting parties for advice / arbitration
 Use of local leaders (traditional leaders, wise elders, religious leaders, etc.)
 Use of state authorities
 Justice and courts
 Use of the security forces
 Use organizations / NGOs for external mediation
 Violence / brawl
 Avoid conflict
 Resolve conflict on my own
 I give up and cannot resolve it
 Prefer not to answer

7. Who is usually involved in helping to resolve common conflict in this community?

Administrative authorities
 Religious authorities or leader
 Civil servant
 Judge or courts
 Military
 Police
 NGO Agent / Association
 Journalist

Youth Leader
Family
Neighbors
Teacher or School Principal
Health care worker
Other specify

8. Have you personally experienced one of the conflicts or problems we have been discussing? If yes, how did this conflict affect you personally?

Annex 3: Activity Report

Record Tracking Participatory Theatre Activities

Supervisor of Theater Team		Primary Intended Audience	
Group		Number of Total Participants	
Territory		Men	
Locality		Women	
Date		Girls	
Start Time		Boys	
End Time		<i>*Tool can be adapted for particular groups, according to the primary intended audience</i>	

1. Can you identify key influencers within the community who attended the performance? What was done to include and engage these people? Who among these came to the performance?

2. Did you make an effort to include marginalized groups, according to the primary intended audience?

3. What core community issue was highlighted in the show?

4. Write a short synopsis of the show:

--

5. Give the different positions of your characters at the beginning and through the course of the show:

Character 1 <i>Description:</i>	Beginning:
	Middle:
	Conclusion:
Character 2 <i>Description:</i>	Beginning:
	Middle:
	Conclusion:
Character 3 <i>Description:</i>	Beginning:
	Middle:
	Conclusion:

6. In this show, what interests were illustrated by your characters before audience participation?

Character 1	Interest 1:
	Interest 2:
	Interest 3:
Character 2	Interest 1:
	Interest 2:
	Interest 3:
Character 3	Interest 1:
	Interest 2:
	Interest 3:

7. Describe how the participants reacted to the conflicts between the actors during the play?

8. How many people chose to STOP the show to engage? What are common examples of why they chose to STOP the show?

How Many Chose to STOP?

Describe the appearance and demographics of those that stopped the show, for follow-up after the performance:

Describe how and why participants chose to STOP the performance:

--	--

9. What did the participants find most relevant about the show? How did you reflect the choices and feelings of the participants?

10. Any other observations and/or suggestions from the public?

11. Is there anything about the performance that you would do differently?

Annex 4: Spot Interview

Example Questions that Focus on Resonance:

1. Please describe to me what happened during the participatory theatre performance?
2. What did you like best about the participatory theatre? Why?
3. What did you like the least about the participatory theatre? Why?
4. Did the play adequately represent your community? Why or why not?
5. In your opinion, which scene seemed the most real or familiar to you? Why?
6. The performance today dealt with a conflict or a problem. Are those problems or conflicts prevalent in this community?
7. When the participants/Joker changed the course of the performance, how did you feel about that change?
8. Which character did you most relate to and why?
9. Which character did you relate to the least?
10. Did you feel the same about these characters at the beginning as you did at the end? Please explain.
11. Did you like the way the characters went about addressing the issue in the performance? Could you see yourself using this in real life?
12. Did you learn anything new about how other people in your community are affected by the issue that was addressed? If so, what did you learn?
13. Will you use what you learned in today's performance in your life? If yes, how? If no, why not?

Annex 5: Key Informant Interview

Key Informant Interview Guide

When sitting down for an interview

- Introduce yourself and your role at your organization
- Find a quiet, private space where the interviewee will not be distracted
- Bring a pen and paper, or alternatively a computer to take notes
- Have a calm, relaxed body posture
- Thank the person for taking the time to interview with you

The interview should begin with an introduction from you that should contain the following points

- Thank you for agreeing to be interviewed
- The purpose of the interview is to learn what parts of “organization’s name) programs were most and least successful so that we can run better programs in the future
- The interview is anonymous. Anything you share with me will not be used to identify you personally- we are interested in your experience and opinion but will never use your name or photograph associated with your statements. Please be as honest as you can.
- The interview will take approximately 20 minutes
- Ask permission to take notes using your paper or computer
- Ask if they have any questions before you begin

How to take notes

It may not be possible to take verbatim notes of every single word the person says, capture as much detail as you possibly can. It is ok to use shorthand or abbreviations while they are talking and then write out your notes more fully later. It is ok to ask the person to repeat something or to slow down so that you can capture more in writing, especially if it is something you think you might quote or specifically reference later on.

What to do afterward

After you have completed your interview, thank the interviewee. Stay an extra 10 minutes to fill in your notes more completely with things you may not have had the chance to write down. Then save your notes in a secure place and give them to the monitoring and evaluation staff for synthesis.

Sample Questions for Interview:⁴⁰

1. General

- a. Tell us briefly about your community. What are you proud of here, and what do you see as problematic? What would you change?
- b. Is there conflict or a major problem in your community?
 - i. How frequently does the conflict or major problem occur?
 - ii. How are young people affected by this conflict or problem?
 - iii. How are women affected by this conflict or problem?
 - iv. What are the primary reasons for conflict occurring?
- c. Can you give me an example of how the conflict has affected you, your family or your community?
- d. How is the conflict being resolved or not resolved in your community?
- e. How effective is the resolution process? What might you change about this process?

2. Working Relationships in the Community

- a. Are leaders engaged in conflict? If so, how?
- b. Do you feel that you can communicate and collaborate easily with people from other communities? Why or why not?
- c. What groups work well with each other in this community, and what makes the relationship a positive one?
- d. What groups do not work well with each other in this community, and what makes the relationship difficult?

3. Conflict or Problem Resolution; Opportunities and Agency

- a. Who is responsible for encouraging peace or resolving problems in your community?
- b. Do you find their approach effective? Why or why not?
 - i. Do you feel that people can come to you to help solve conflicts?
 - ii. Do you feel ready and capable of engaging to help solve conflicts?
- c. Are there opportunities to help build peace in your community?
 - i. What kind of opportunities?
 - ii. How often?
- d. What are the best “non-violent” ways to resolve conflict?
 - i. Are non-violent ways preferable and effective in comparison to violent conflict? Please explain
 - ii. Can you give me examples of someone promoting peace and inclusion through dialogue in your community?

CLOSURE: Ensure all participants leave in a positive state of mind and are clear about what happens next, and ensure all administrative matters have been dealt with fully.

ENDNOTES

- 1 Complex contexts refers to conflict, fragile, transition-ing environments, as well as those with elaborate rela-tionships and power dynamics.
- 2 Boal, Augusto. *Legislative Theatre: Using Performance to Make Politics*. London: Routledge, 1998. Diamond, David. *Theater for Living: The Art and Science of Com-munity-Based Dialogue*. Trafford Publishing, 2007. Spadacini, B. *Global Mapping of Communication for De-velopment Interventions in Peacebuilding and Conflict Transformation*. C4D Working Paper Series. UNICEF: New York, 2015. Grant, G. *A UNHCR Evaluation of Search for Common Ground Programming in the DRC*. Washington, DC: Search for Common Ground, 2008.
- 3 Servaes, J. *Communication for Development and Social Change*. New Delhi: UNESCO, 2008.
- 4 The Joker is a facilitator who bridges the divide be-tween the traditions of actor and audience. Often, the Joker engages directly with the audience, to interrupt and help participants redirect the performance. Bab-bage, Frances. *Augusto Boal*. pg. 14. New York: Rout-ledge, 2004.
- 5 *Radio and Television Drama for Conflict Transformation: A Toolkit for Design, Monitoring and Evaluation*. Search for Common Ground: Washington, DC, expected 2016.
- 6 Bronfenbrenner, U. *The Ecology of Human Develop-ment: Experiments by Nature and Design*. Cambridge, MA: Harvard University Press, 1979.
- 7 This refers specifically to a programme with PTC as the core or one of the activities, versus the individual per-formances.
- 8 It should be noted that some of this information will be available through secondary data and not all of it needs to be part of the Context/Conflict Analysis data collec-tion, but should be part of the review and analysis pro-cess.
- 9 *e.g. social exclusion, ridicule, social sanctions or pun-ishment*.
- 10 This specifically refers to the PTC approach known as legislative theatre. For more on this, see; Boal, Au-gusto. *Legislative Theatre: Using Performance to Make Politics*. London: Routledge, 1998.
- 11 <http://dmeforpeace.org/discuss/forums/design>
- 12 Summary of findings and tools from “Review of Partic-ipatory Theatre Methodology and Evaluation” by Lau-renz Leky, Search for Common Ground, 2012.
- 13 <http://www.dmeforpeace.org/discuss/dme-tip-partic-ipatory-theatre-design-and-evaluation>
- 14 *Guidance Note for the Conflict Scan Methodology: A Quick and Actionable Approach to Conflict Anal-ysis*. Washington, DC: Search for Common Ground, 2015. http://learningforpeace.unicef.org/wp-content/uploads/2015/03/SFCG-Guidance_Conflict-Scans_March-2015.pdf
- 15 Participatory Theatre Manual, Search for Common Ground, page 32, <http://dmeforpeace.org/sites/de-fault/files/Participatory-Theatre-Manual-EN.pdf>
- 16 Distinguished between people coming on stage to participate and the people that speak from their seats. Also, needs to be disaggregated by demographics pro-files.
- 17 *e.g. gender, disabilities, socio-cultural, geographical*
- 18 *If possible to collect
- 19 Disaggregated by gender and age group as appropriate for gender sensitivity and utilisation of data.
- 20 Awareness measured by determining how much they know about an issue, including are able to articulate different perceptions, positions, and interests of ‘oth-

- ers' on the identified community issue.
- 21 Defined as belief that oneself is valuable and capable.
 - 22 Defined as perceived ability to achieve a desired outcome or action oneself.
 - 23 Traore, I., Bazerli, G., et al. *Bridging the Digital Deficit in the Democratic Republic of Congo: Search for Common Ground's media for peacebuilding programming*. Search for Common Ground DRC, 2014.
 - 24 Disaggregated by gender and age group as appropriate for gender sensitivity and utilisation of data.
 - 25 Population refers to the cumulative measurement of participants from all implementation areas/locations.
 - 26 Bergold, J., Thomas, S. *Participatory Research Methods: A Methodological Approach in Motion*. *Forum: Qualitative Social Research* 13.1 (2012). Whitmore, E. *Understanding and practicing participatory evaluation*. San Francisco: Jossey-Bass Publishers, 1998. Chambers, R. *The Origins and Practice of Participatory Rural Appraisal*. *World Development* 22.7 (1994).
 - 27 In particular, is the invitation and target audience sensitive to gender, age, and considerations of marginalised groups.
 - 28 i.e. Respectful of school times, religious activities, harvest, spaces considered appropriate for men or women to be present either separately or together, spaces that are removed enough from community members for which the performance would be inappropriate (such as children at a performance discussing safe sex).
 - 29 Anderson, Mary B. *Do No Harm*. Boulder: Lynne Rienner Publishers, 1999.
 - 30 This should link directly with the Community Assessment Scan data collection and analysis process, ensuring that if the actors are not community members that the theatre troupe is engaging in a process that is truly representative and nuanced enough to resonate with the community where the performance(s) is being done.
 - 31 Guijt, I. *Participatory Approaches, Methodological Briefs: Impact Evaluation 5*. Florence: UNICEF Office of Research, 2014.
 - 32 <http://www.oecd.org/dac/evaluation/daccriteriaforevaluatingdevelopmentassistance.htm>
<https://www.oecd.org/dac/evaluation/dacn-dep/39774573.pdf>
 - 33 Rogers, Mark M. *Evaluating Relevance in Peacebuilding Programs*. Cambridge: CDA Collaborative Learning Projects, 2012. [http://dmeformpeace.omnidev3.com/sites/default/files/Evaluation\(link is external\) Working Paper_Relevance_20121115.pdf](http://dmeformpeace.omnidev3.com/sites/default/files/Evaluation(link%20is%20external)WorkingPaper_Relevance_20121115.pdf). 2, 17. <http://dmeformpeace.org/discuss/assessing-relevance-0>
 - 34 <http://betterevaluation.org/evaluation-options/swotanalysis>
 - 35 http://dmeformpeace.org/sites/default/files/Dart%20and%20Davies_MSC%20Quick%20Start.pdf
 - 37 <http://www.dmeformpeace.org/discuss/dme-tip-participatory-theatre-design-and-evaluation>
 - 38 *Design, Monitoring, and Evaluation Guidebook*, August 2005, Mercy Corps, <http://d2zyf8ayvg1369.cloudfront.net/sites/default/files/file1157150018.pdf>
 - 39 *Guidelines for Programme Design, Monitoring, and Evaluation*, OECD, <http://www.oecd.org/derec/finland/38141776.pdf>
 - 40 KII that would inform a Conflict Analysis



