



creative exchange the network for culture and development

Routemapping Culture and Development

*Report on a pilot research project exploring the use of
cultural approaches to development within five UK development agencies*

Funded by the Department for International Development

Creative Exchange

Mary Marsh
Helen Gould
October 2003

Copyright statement:

The UK Department for International Development (DFID) supports policies, programmes and projects to promote international development. DFID provided funds for this study as part of that objective but the views and opinions expressed are those of the authors' alone.

Contents

Acknowledgements	3
Abbreviations/Acronyms	4
Introduction	5
1. Background and Objectives	7
2. Methodology	8
2.1 Participants	8
2.2 Design and limitations	8
2.3 Methods	8
3. Findings	9
3.1 Usage	9
3.2 Cost	11
3.3 Impact and Management	11
4. Conclusions	13
5. Implications	14
5.1 Observations on usage	14
5.2 Policy	14
5.3 Practice	15
References	16
Appendix A: Description of participating agencies	18
Appendix B: Activities identified	20
Appendix C: Countries/areas identified	21
Appendix D: Topic areas covered	22
Appendix E: Lessons learned	23
Appendix F: Illustrative Case Studies	28
ActionAid	28
Comic Relief	31
Health Unlimited	36
Save The Children (UK)	39
Tear Fund	48

Dedication: This report is dedicated to the memory of Kees Epskamp, a tireless proponent of the cultural approach to development, who died in July 2003 before the results of this research were available.

Acknowledgements

This report could not have been compiled without the co-operation of the following people, all of whom provided the basis for some element of the report, each in their own way:

Action Aid contacts: David Archer, Linnea Renton, Prof. S. Parasuraman, Mona Shrestha Adhikari, Shizu Upadhya, Prabodh Dvkota, Abha Subedi, Sama Vajra Upreti, Mahendra Shakya, Godfrey Bwandinga, Fikre Zewdie, James Kanyesigye, Kate Newman, James Nkangabwa, Lovemore Magwere.

Comic Relief contacts: Richard Graham, Dr. Carmela Green Abate, Mesfin Gebremariam, Mags Byrne, Leah Niederstadt, Meseret Yirga, Addisu Demissie, Junaid Jemal, Mekbul Jemal, Andualem Amare, Shiferaw Tariku, Ato Negussie Dubale, Terefwork Negussie, Tilahon Selam, Kate Winskell, Florence Headlam, Kate Morgan.

Health Unlimited contacts: Nicky Woods, Debs McKay, Clive Nettleton, Richard Copeland, Niamh Hanafin, Kim Sokuntheary, Josephine Uwamariya, Narcisse Kalisa, Prudence Uwabakurikiza, Vincent Gakwaya, Samuel Kyagambidwa, Sylvia Muteteli, Prosper Karenzi, Stephen Collens.

Save the Children UK contacts: Andrew Hutchinson, Chris Williams, Michael Etherton, Mark Capaldi, Karna Maharjan, Jasmine Rajbhandary, Lindsay Daines, Christine Patterson, Ranjan Poudyel, Rahul Roy, Shekhar Shashadri, Jane Gregory, Peter Sykes, Catherine Fitzgibbon, Y.Padmavathi, Dave Smith, Debra Brodie, Nguyen Hong Thanh, Anne Mulcahy, Pornpimol Chaiboon, Ann Robins, David Wright, Ephrem Emru, Meg Brown, Rowan Jones, Ben Halls.

Tearfund contacts: Sarah Dodd, Simon Larkin, Liz Angell, Glenn Miles, Thong Romanea, Lisa Arensen, Ngeth Sam Ouern, Kann Porn, Kean Pros, Mourn Sophpeap, Ouch Channogun, Sam Sary, Khem Tann, Chhiul Sakhorn, Puth Chorn, Kruel Dara, Noel Matthews, Mark Wilson, Stuart Mullan, John Wesley Kabango, Francoise Mugorewase, Benite Nyirakirindo, Michael Gasoke, Pasteur Gahungu Bunini, Rose Gakwandi Mukankaka, Bishop Augustine Muunabandi, Aloyse Fashaho, John Bosco Gasangwa, Francis Davy, Ros Besford.

Other contacts (ie. people not directly associated with participating agencies, their partners, or projects funded by the agencies): Judy El-Bushra, Gordon Adam, Jenny Pearson, Rachel Robinson, Jane Plastow, Tim Prentki.

Abbreviations/Acronyms:

AA	Action Aid
BCC	Behaviour Change Communications
CAT	Community Action Team
CR	Comic Relief
DfID	Department for International Development
FGD	Focus Group Discussion
FGM	Female Genital Mutilation
HU	Health Unlimited
IEC	Information Education Communication
NGO	Non Government Organisation
PAR	Participatory Action Research
REFLECT	Regenerated Freirean Literacy through Empowering Community Techniques
SCUK	Save the Children (UK)
TF	Tearfund
TfD	Theatre for Development
UNDP	United Nations Development Programme
UNESCO	United Nations Education Scientific and Cultural Organisation

1. *Background and objectives*

People have used cultural and creative forms for survival, education and social comment for aeons. From the rock art and corroborees of Indigenous Australians, and the drama of Aristotle and Brecht, to the television soap operas of today, people have been tapping into the culture and creativity of their time and place to achieve human development goals.

"Culture is ordinary...every human society has its own shape, its own purposes its own meanings. Every human society expresses these, in institutions, and in arts and learning. The making of a society is the finding of common meanings and directions, and its growth is an active debate and amendment under the pressures of experience, contact, and discovery, writing themselves into the land." (Williams, 1993, p.6).

For many years culture was ignored in mainstream development discourse. The picture is changing, however. Since the mid 1990s there has been increasing recognition of local cultural resources as useful social and economic assets for development.

"The historical heritage, the language, the monuments and legends, the specific forms of spirituality and the know-how, the memory of ancient struggles or strong feats of resistance, the ancestral cosmology and craftsmanship, the contemporary or past artistic creations, the local and original ways of organising work, family or village life, are all elements that contribute to culture. It follows therefore that any project with the intention of revalorising, revitalising or restoring these cultural elements is a springboard to development." (Verhelst, 1996).

Historical background

Culture is a "concept of many meanings" (Arizipe 2002, p.2). As Raymond Williams noted in the 1950s: "We use the word culture in these two senses: to mean a whole way of life – the common meanings; to mean the arts and learning – the special processes of discovery and creative effort." (Williams, 1993).

Culture, welded as it is to notions of ancestry, political affiliation, and nationhood, is "a very sensitive issue in politics and policy...the polarised views on culture expressed in the past fifty years... see it alternatively as a positive or a negative force in development" (Arizipe, 2002, p2).

Its ambiguity conspired against it in the aftermath of World War II, when the United Nations and Bretton Woods institutions were established: development actions were splintered among different agencies, government ministries and public sector organisations. Rarely were cultural and development activities retained together within the portfolio of one agency. In development, priority was given to economic, technical and scientific growth in which culture was regarded as immaterial. In the rights agenda, culture was a low priority, a complex and uncomfortable issue over which states held divergent views.

The result was: "the stealthily dissolving sense of meaning and purpose as development models leave out the constitutive aspect of culture in people's lives.... Development policies have forgotten what Ghandi once said: we need: 'a recognition that economic activity, at every stage of technical development, has no value except as a contribution to a social aim'." (Arizipe, 2002, p.4).

Culture and economic development

In an economic context, alone, culture warrants a higher profile in development. In the UK, the creative industries contribute over 5 per cent of GDP - greater than the contribution of the manufacturing industry (Matarasso, 2001). The World Bank and NGOs invested in the Virtual Souk, selling products from Tunisia, Lebanon and Morocco via the Internet, as a result of which artisans doubled their income (Duer, 1999). Projects based on traditional skills provide essential income: in Peru, two-thirds of the region's artisans were said to have no other source of income than fair trade deals for their craftwork (Gould, 1996).

Culture, education and participation

In the late 1960s, the radical approaches to education evolved by Paolo Freire and before him Ivan Illich, were the foundation for participatory development. Both promoted informal approaches, deeply rooted in local cultures (Freire, 1970, p161.), which encouraged people to find pathways to learning based on their experiences, and ultimately to derive solutions to their own problems.

Culture and communication

During the 1970s, cultural activities like theatre, video, graphic arts and cartoon animation increasingly featured in the field activities of development programmes, rediscovering culture as a process of communication which could, with skilful transmission: "affect aspects of activity and belief, sometimes decisively" (Williams, 1993, p.313). Projects that used cultural activities to promote participation and dialogue proved effective, especially among the young and in non-literate communities (Kidd, 1982). They were fun, promoting easier retention of essential information (Skuse, 2000), and induced emotional engagement (Aristotle, 350 BCE).

Culture and social development

In the early 1980s, with closer examination of development failures, came a dawning of recognition that economic and social development without culture was "growth without a soul" (UNESCO, 1995, p1). Without reference to culture, development has: "contributed to the destruction of many societies and community structures. It has brought with it the imposition of the cultural norms of the development institutions and their agents, as though these had some universal validity" (World Faiths Development Dialogue (WFDD), 2001, p4). This was accepted at an international level in 1982 when the UNESCO Mexico City Declaration on Cultural Policies stated that: "Balanced development can only be ensured by making cultural factors an integral part of the strategies designed to achieve it, consequently, these strategies should always be devised in the light of the historical, social and cultural context of each society" (UNESCO, 1982).

Culture and development today

Today, there is evidence that the use of cultural activities in development programmes is widespread. In parallel, there is increasing awareness that: "no programme can bring positive and lasting results, unless it is well anchored in the cultural norms and values of the affected society" (WFDD, 2001, p.4). So the use of cultural forms of expression to connect with 'deep' culture - the "soft-ware of social life" (WFDD, 2001, p.11) - is a powerful union.

The apparent subordination of cultural approaches to participation over the past decade has been problematic. Participatory approaches, once perceived by Illich and Freire as a route round institutionalisation, are themselves becoming institutionalised, a form of "new tyranny" perpetrated by the development sector (Cooke/Kothari, 2001). Furthermore, there are concerns that Behaviour Change Communication (or Information/Education/Communication) is being implemented without adequate reference to culture as the "essential force which triggers development in general, and IEC in particular" (UNESCO 2001, p24). There is a groundswell of support for better analysis of the cultural elements of human development, which ensure participation and change initiatives are creative and educational.

According to Dr. Fouzia Saeed, ActionAid's country director for Pakistan: "People's creative energies, the primary resource for any change, can never be harnessed unless their spirits are revived and a sense of dignity restored. Until this is done people will continue to be mere recipients of material aid rather than active and creative participants in a process of change." (Saeed, 2003).

Thus, in attempting to address many of the key targets in the Millennium Development Goals, it is timely to revisit the UNDP conclusion that: "ultimately this social and cultural context will influence how people will respond to change and their interest and ability to participate in development. It will determine the extent to which women's empowerment,

children's education, environmental rehabilitation, household food security, population management or other goals can be met. In other words, culture is a major factor in creating an enabling environment for change – or the reverse" (Perrett, 1994).

The Routemapping Culture and Development pilot research project sprang from these evolving multiple agendas. Very little empirical research has been attempted to investigate how these issues connect in the practical, demanding and frequently acute business of 'live' development programmes.

To move forward, it was necessary to understand why or what cultural and cultural activities are being undertaken for a development agenda, what the impact and value of that work has been, and how this work contributes to social and economic development.

This project invited a small but diverse group of UK-based NGOs, who were already committed to the notion of Culture and Development, to participate in the current research, with the objective of investigating the following hypotheses:

1. The rationale behind the use of cultural approaches [within the development arena] is not clear, particularly in relation to gaining inclusion and participation of beneficiaries, of promoting more effective development communications, education and attitudinal or behavioural change, and of enabling some measure of social and economic development
2. The cultural approach is implemented at field level with varying degrees of skill and technical information, and often little understanding of expected outcomes. At the top of the management chain there is very little awareness of these methods and the role of culture in development.
3. The wider role of culture in development is not well understood and there are few systems in place to capture or assess its impact and the possible outcomes, both positive and negative.
4. Better understanding of agencies existing involvement in this field and its value in delivering strategic objectives, will promote improved awareness of the inter-relationship between development and culture, and stimulate an interest in planning and managing these interventions more effectively and monitoring their use and impact, with the intended long-term objective of better interventions and impacts for beneficiaries and agencies.
5. By distilling statistics and best practice issues from the experience of sample agencies and their projects it will be possible to start improving practice and policy through exemplifying lessons learned.

The intention is to draw on this pilot research report to develop an illustrated reference publication on Culture and Development, which addresses key issues and best practice, and is targeted at policy-makers, practitioners and opinion-formers in the development sector.

2. Methodology

2.1 Participants

Participating agencies were ActionAid (AA), Health Unlimited (HU), Comic Relief (CR), Save the Children UK (SCUK) and Tearfund (TF). The agencies are diverse in their size and organisational complexity, in the number of countries they serve, their foci of activity, and their management and development philosophies. One is solely a donor, one is a donor that undertakes some implementation in emergency situations, two are both donors and implementing agencies, and one is purely an implementing agency. (See *Appendix A for Descriptions of Participating Agencies*).

2.2 Design and Limitations

The original design proposed the collection of quantitative data to determine trends in usage, costs, impacts and management over time. This was based on an assumption that data could be accessed through database systems in many agencies. However, there was an absence of any keywords covering culture or creative forms of activities in any of the five agencies' Information Systems, so researchers had to draw on information stemming from an institutional knowledge base, and seek out further primary and secondary sources, from which data could be extracted - a process defined as snowball sampling.

Agency contacts undertook to source relevant information about projects within their organisations according to a basic minimum formula (project name, type, country, activities, rationale, funding base, evaluation and impact). Their success was dependent upon a range of uncontrollable variables such as: available staff time, levels of understanding of the role of culture and development across their agencies (which created challenges in the identification of relevant information); the degree of personal exposure to the activities being sampled (especially where these are implemented by agency partners); and a lack of detail regarding cultural activities contained in project documentation or reports. As a result, the data returned was patchy with some elements missing so comparability was limited.

2.3 Methods

Research methods included document review, semi structured interviews and informal discussions with agency and project staff, focus group discussions with staff and beneficiaries, attendance at training sessions and performances, group and individual interviews with performers and beneficiaries and/or their families, and audience discussion sessions.

In all of the agencies, except HU, information came from tracking anecdotal sources backwards through agency records and forwards through country/project visits. As a result data is far from definitive, and represents a small sample of current culture and development projects within these agencies. Nevertheless, it provides quantitative insights into the extent of use, contexts and cost bases of cultural projects.

Country visits were used as the basis of further sampling. Countries selected depended on such factors as where the agencies were commonly operative, where they had known cultural projects, location and accessibility of offices and/or projects; funding; diary availability and health and safety issues. Those selected were Nepal (AA, SCUK), Cambodia (HU, SCUK, TF), Ethiopia (CR, AA, SCUK) and Rwanda (AA, SCUK, HU, TF). Thailand, used as the base for the South Asia visits, had regional offices for both Save the Children and ActionAid.

3. Findings

3.1 Usage

- The five agencies are working in over 70 countries
- 350 projects with cultural/creative components or activities have been identified to date in 40+ countries. (See *Appendix B: cultural activities identified by agency staff; Appendix C: countries/areas where projects have been identified; Appendix D: topics being addressed by cultural/cultural activities.*)
- Very few of these 350 projects are independent cultural or creative projects. The majority of projects are integral to larger projects.

Note: By independent projects, we mean cultural projects funded in their own right as freestanding projects, rather than cultural projects that were integral components of other projects. We refer to 'independent' and 'integral' cultural projects throughout.

- The overwhelming majority of projects are targeted at social outcomes. Only two projects were identified which addressed economic development (only one of which was a funded project). Partner agencies indicated that in most cases they would be unlikely to support cultural projects with an economic focus (such as craft making or textile projects), though other development agencies might.
- Of the 350 projects, 221 (63%) are a single style of programme (REFLECT) supported by one agency (AA) in 21 of the 40+ countries
- AA partners undertake other projects apart from Reflect but AA is unable to identify which partners are using culture in other projects. Information was obtained about cultural activities in AA Nepal and AA Pakistan but no use/cost data was available.
- AA has also developed the Stepping Stones programme, which incorporates participatory processes, but the methodology is publicly 'franchised' and AA has no information on the number of projects using Stepping Stones in the AA network or beyond.
- The majority of activities documented in the Routemapping project were identified by agency staff working at country level as being used as part of a participatory process. This is described by some as utilising 'visualisation' techniques such as mapping, diagrams, timelines and graphic representation to help people systematise experience/knowledge; and by others as utilising music, art, crafts, dance, songs, skits, theatre and IEC materials. Some agency staff interviewed spoke of using culture as part of an integrated approach to participation; others have talked of, or demonstrated using, cultural activities as part of a message-driven approach.
- In order to give some thematic and manageable format to the data in Appendices B and D, activities and topics were compiled into the following broad categories:

Activities:

Participatory Processes (PP)/Participatory Action Research (PAR)
 Drama (Drama, Theatre for Development, Forum theatre, role play, street theatre, circus, puppetry)
 Music, dance and word (Songs, music, dance, poems, storytelling)
 Film, photography and video
 Art
 IEC materials/posters
 Radio

Development Sectors:

Gender (including trafficking)
 Health
 Child development/welfare
 Education
 Youth
 HIV/AIDS
 Peace/conflict/reconciliation

- Data relating to activities and sectors was not complete, since there was no means of ensuring either systematic or comprehensive data collection for all of the agencies. No claims of statistical reliability or validity are made of the data in Table 1 (below)

Table 1: Number of occurrences of cultural/creative forms by development sector

	PP/PAR	Drama	Music etc	Film etc	Art	IEC	Radio	Total
Gender	67	57	38	18	19	3	24	226
Health	35	37	7	5	7	4	20	115
Child dev	17	33	20	13	13	12	8	116
Education	82	62	27	15	9	7	19	221
Youth	24	15	10	6	6	1	11	73
AIDS	42	31	11	11	1	5	16	117
Peace	20	26	16	4	2	2	12	82
Total	287	261	129	72	57	34	110	950

Note: Data is multiple response so total occurrences > number of projects because more than one form is used in some projects

In Table 1 (above):

- The main forms of cultural/cultural activities identified by agency, project or partner staff fell into the following categories:

Participatory Processes/PAR:	30%
Drama:	27%
Music, dance & word:	13%
Photography, film & video:	8%
Art:	6%
IEC/posters:	4%
Radio:	12%
- The main development sectors in which topics are being addressed using cultural/creative forms include:

Gender (including trafficking):	24%
Health:	12%
Child development/welfare:	12%
Education:	23%

Youth issues:	8%
HIV/AIDS:	12%
Peace/conflict/reconciliation:	9%

- Gender and education are the foci of the largest number of projects
- Participatory processes and Drama are the most frequently used activities to address issues across sectors
- HIV/AIDS is addressed most by participatory processes and drama
- Given that participatory processes usually involve the use of more than one type of activity – Drama is the most used single cultural/creative form
- Music, dance and word, and Radio are the next most used cultural forms

3.2 Cost

- A conservative cost for the 350 projects is in excess of £30 million.

Table 2: Number of projects and cost by agency

	Number of projects	Cost (£ million)
Action Aid	228	13.0
Comic Relief	31	6.3
Health Unlimited	12	7.5
Save the Children UK	45	3.4
Tearfund	34	0.42

Note:

- 1) Full funding information is not available for all projects.
- 2) For at least two of the agencies these figures are only a small sample of the projects that have a cultural or creative element
- 3) Only HU data was able to identify all projects as multi-year projects across the requested 3 – 5 year time span, other agency data is a combination of single and multi-year funding information

- Where funding details are available figures are based on total project funds, except for AA where the cost is for Reflect projects only (using an estimate of funding based on the agency's own assumption of 30% spending on cultural activities in Reflect projects)
- Because very few of the projects identified are independent cultural projects, and there is no formula across participating agencies to guide an estimation process, it is not possible to draw statistically derived estimates regarding the total value of funds directed towards cultural activities by the five agencies.

3.3 Impact and Management

- The level of financial resourcing and scale of activity is evidence that culture is embedded in implicit thinking and field practice of this group of agencies.
- There is a strong commitment to Culture and Development within these agencies, as evidenced by their willingness to participate and commit officer time to this project, and by the level of engagement of staff involved. Senior managers participated in most meetings, which was significant given that the subject matter is still marginal.

- However, there is limited explicit policy on culture and development. One agency can demonstrate explicit reference to cultural sensitivity and cultural transformation within main project guidelines. One other agency indicated that guidance was available at department level on the use of cultural activities. One agency has a manual that alludes to cultural issues and use of cultural forms in participation, but does not make explicit reference to culture.
- No patterns of regularity of use of culture, skills base, project development, or management were clearly identifiable in any cumulative format or from any easily accessible source within the agencies.
- There was limited evidence of a rationale behind or strategic objective setting for cultural/cultural activities unless they were independent cultural/creative projects.
- Where cultural/cultural activities are integral to larger projects they are generally not viewed as a process that warrants reporting or evaluation in their own right. Since the majority of activities are integral, data analysing impact is not generally available.
- There is evidence of 'screening out' of cultural/cultural activities, even where they have demonstrated impact. In one notable example, an agency's external evaluator failed to mention that any cultural activities, such as drama, were used in community action teams addressing FGM, although this was believed by the country director to be a factor in the success of the project
- While agency staff at country level are aware of the need to evaluate their cultural or cultural activities they are struggling to identify appropriate forms of evaluation or impact assessment (See Appendix E: On Evaluation). This was a subject on which the researcher was asked for guidance during almost all research visits.
- Agency staff recognise there is a need to assess long-term attitude and behavioural change. But a common complaint was that very few cultural or cultural activities are adequately funded for impact assessment or follow-up evaluation.
- The lack of evaluation of integral cultural activities could be exposing agencies to risk. For example, instances were observed during country visits where messages were transmitted locally which apparently ran contrary to the intentions of the parent or funding agency. The public nature of many cultural outputs (sometimes reaching several thousand people) means that those activities that do not reflect the intentions or ethos of agencies can have a potentially wide impact.
- No assessment of whether a cultural approach is more or less appropriate than other more conventional modes of development was evident in any of the agencies.
- The use of cultural/cultural activities tends to be based on having an individual in the ranks who is interested in the approach, feels they have (or have access to) appropriate skills and training, is committed to a cultural approach, and/or has seen other examples of where a cultural approach has worked successfully.
- Agency staff at country level have expressed concerns about the quality of facilitation and implementation. Without adequate understanding of how cultural processes work, or contribute to development e.g. behavioural change, there is a risk that projects may give inaccurate or distorted information, cause confusion or deter communities from engagement with the development process. Instances of this were observed during research visits.

- There do not appear to be any criteria concerning skills and training for facilitators, or guidance on project management. The researcher was regularly asked for guidance during project visits.
- Beneficiary feedback is sought in all independent cultural projects investigated or visited. However, the majority of the beneficiary feedback sought is used to inform future performance content rather than to assess impact on beneficiary needs.
- While there were examples of cultural or creative projects that are obviously addressing beneficiary needs or project objectives (see Case Studies in Appendix F) no evidence was unearthed to demonstrate how and why these cultural and creative projects contribute to addressing development agency targets or how beneficiary feedback is being used to improve organisational performance and learning
- Despite the lack of evidence of beneficiary feedback, there is evidence in the field of a wealth of lessons learned that warrant collation and dissemination within best practice. (See *Appendix E: Comments and lessons learned - on good practice.*)

4. *Conclusions*

The findings tend to support the research hypotheses in the following ways:

Hypothesis 1:

The rationale behind the use of cultural approaches does not appear clear within development agencies in relation to any of the issues raised in this hypothesis. Indicators of this are as follows:

- There is limited explicit reference to culture in policy documentation.
- Lack of evaluation of integral cultural projects means that in the majority of cases, there is no assessment of how projects address policy, where it exists.
- There does not appear to be assessment of whether a cultural approach to local issues is more or less appropriate than other approaches.
- In the majority of cases there is no assessment of impact, so limited evidence exists of the effectiveness of cultural approaches in addressing development communications, education, behavioural change or social/economic development.

Hypothesis 2:

Data returned shows that the cultural approach is implemented at field level with varying degrees of skill and technical information, and often with ill-informed expectations. The paucity of policy-level information indicates that awareness at the top of the management chain is probably limited.

Hypothesis 3:

Issues raised in Hypotheses 1 and 2 indicate that the wider role of culture in development is not well understood and there are few systems in place to capture or assess its impact and the possible outcomes, both positive and negative.

Hypothesis 4:

In the final stages of this pilot project there have been indications that the five agencies' understanding of their involvement in this field is deepening, leading to improved awareness of the interrelationships between development and culture. This has stimulated an interest in exploring planning and management issues in greater depth through a longer-term and more intensive process of best-practice development and evaluation of a small group of their

projects. Participating agencies have proposed a seminar for the development sector to widen debate. We believe there has been a significant shift in favour of Hypothesis 4.

Hypothesis 5:

Positive discussions with agency, project and partner staff give reason to believe that providing best practice and lessons learned from the experience of sample agencies/projects will contribute to improving practice and policy. Practical next steps suggested from the agency review group include developing guidance on evaluation and project management.

5. Implications for policy and practice

5.1 Observations on usage

It was evident from discussions and observations that culture means different things to different development practitioners. This has led researchers to identify three different levels of culture in the development process. These levels are not demonstrated explicitly in the data, nor have they been explicitly defined by users, but have been extrapolated as a result of analysis by the researchers and can be tracked through comments from agency staff at country level (See Appendix E: On a Cultural Approach).

Culture as context:

Where the socio-politico-cultural environment is taken into account in project design and management - it may be challenging culture e.g. in the context of FGM or traditional gender roles, or it may be embedded in and draw on local social-political dynamics to enhance the development process e.g. working with monks or traditional faith healers

Culture as content:

Where local cultural practices, objects or traditions are engaged in the development process e.g. use of traditional dance or other cultural forms/items with cultural significance.

Culture as method:

The use of any cultural form (traditional or otherwise) including song, drama, dance, poetry, music, video, radio, photography etc.

Culture as method has two observed roles:

- a) *As a tool* - which is used instrumentally and is generally message/content-led. The ultimate outputs are pre-determined by those controlling the development process.
- b) *As a process* - which is explicitly about shifting power and strengthening people's control over the development process. It starts from people's own experience and involves a creative process, the output of which is not pre-determined.

5.2 Policy

- Cultural issues need to be more explicitly recognised at policy level. The impact of their current 'invisibility' within policy is three-fold: development agencies are not required to demonstrate how they are considering cultural impacts and therefore there is no system of ensuring their work is culturally sensitive and respects cultural rights and diversity; there is no impetus to evaluate the majority of cultural projects to establish how they affect beneficiaries, as such there is no system of quality control; without policy recognition, there is no incentive to collect data so the role of culture will remain 'invisible'.
- In order to move from a vicious to a virtuous circle (as described above), an extended process of reflection/dialogue is required which enables development agencies to acknowledge on their own terms that a cultural approach to development can be a powerful and legitimate means of social transformation, in which significant amounts of money are being invested, and which requires discipline-appropriate planning, management, recording, reporting, monitoring and evaluation.

- The commitment to, and engagement with, Culture and Development exemplified by the agencies in the Routemapping pilot project, and their willingness to extend their involvement, represents an important opportunity to broaden the dialogue with the development sector more broadly in relation to bullet points 1 and 2 (above).
- Further work is needed to develop and propagate the conceptual framework underpinning cultural approaches to development. Confusion associated with the term "culture" and lack of any requirement to make assumptions about culture explicit, mean that no mechanisms exist to ensure people are talking about the same concepts. The framework outlined in *5.1 Observations on usage* is a starting point which requires further dissemination and endorsement.
- Participating agencies are concerned that it will be difficult to make a case for better policy recognition without an evidence-base to demonstrate the impact of cultural approaches to development. A dialogue with policy-makers is a pre-requisite to determine what types of evidence would be accepted as valid.

A first step in building an evidence base is to start including cultural 'key words' in IT systems so that ongoing projects could be tracked and their benefits mapped over time. To achieve this may require a degree of policy recognition.

A second step is to collate and analyse data across agencies. Data is available but takes time to extract: in one project it was possible to identify social impacts at individual, group, institutional and societal levels, but these only emerged six to seven years after the inception of the project.

- Further research and analysis of existing projects would enable development agencies to better understand the role of culture – at all levels - in addressing behaviour change and participation. Policy-makers need to be encouraged to ensure that projects drawing on culture to achieve such ends are adequately grounded in behaviour change, learning, and participation theory. Many agency workers seem to be using culture/creative approaches as a short cut to participation or influencing behaviour without fully understanding the theory. In such circumstances, there is the potential for these processes to be used manipulatively.

5.3 Practice

- Development agencies should give greater consideration to the cultural dimensions of projects and programmes at the outset. There is a need for clearer strategies of how and why a cultural approach is being used and the levels of culture at work (see *5.1 Observations on usage*). Universal 'one-size-fits-all' approaches fail to address complex local cultural specifics.

This implies the need for some kind of cultural needs assessment as part of early country assessment or project planning (UNESCO, 1997). This may include the input of cultural specialists on planning teams (Box et al 1993, p14), participatory processes to identify local cultural resources (WFFD 2001 p19) and the use of appropriate analysis frameworks as a starting point (Verhelst, 1997).

- Expectations of cultural projects seem, currently, unrealistic. For example, a drama about HIV/AIDS prevention cannot, in isolation, be expected to guarantee increased condom use in a community, but it might inform donors of attitudes to condom use, which can influence strategy.

Outcomes from cultural projects need to be analysed in comparison to other approaches to development, and used as the basis for objective decisions about whether a cultural project is appropriate, what it can deliver, over what timeframe and whether supplementary activities are needed.

While it may be possible, through research to broadly ascertain the comparative benefits of different approaches, an element of the analysis should be country or region specific since receptivity to different approaches can have a cultural basis. This supports the need for local cultural assessment/planning (see bullet point 1, above).

- New modes of measuring impact from cultural/creative projects need to be developed and validated through research. Scientific and economic impact models fail to capture important qualitative aspects of the process, which are specific to cultural processes and activities.

New models need to capture personal and social impacts at individual, family/group, organisation and community level, such as those observed in Comic Relief's illustrative case on Adugna.

A system of measuring impact could be developed and tested as part of further research, and disseminated thereafter, possibly as an electronic resource, into which data could be fed on an ongoing basis to contribute to the ongoing collection of evidence (see 5.2, point 5).

- Appropriate methods of project design, management, monitoring and evaluation that address the cultural dimension need to be developed.

These need to draw on lessons learned – not only from this group of agencies, but from the wider Culture and Development field - and should be grounded in the experience and knowledge of development practitioners, so that they reflect their 'live' practice.

These methods could be disseminated as publications and/or workshops, and need to be propagated through development studies courses and major donor training programmes, so that new generations of development practitioners are widely aware of the cultural dimension of development (thus helping to address issues raised in 5.2 on policy).

References:

- Aristotle. (350 B.C.E) *The Poetics*. Trans. S. H. Butcher. Web Atomic/The Internet Classics Archive 1994-2000
- Arizipe, L. (2002). The intellectual history of culture and development institutions. In V. Rao & M. Walton (Eds) (2002). *Culture and Public Action*. Available online: <http://www.cultureandpublicaction.org/conference/papers.htm>
- Box, L., Mosanne, A., Sizoo, E., Vink, N. (1993) *Culture and Communication, the forgotten dimension in development cooperation*. Amsterdam: Royal Tropical Institute Training and Communication – Development and Management department, Bulletin 329.
- Cooke, B and Kothari, U. (2001). *Participation: The New Tyranny?* London: Zed Books
- Duer, K. (1999). *Culture and Sustainable Development: A Framework for Action*. Washington: The World Bank
- Finger, M. and Asun, J.M. (2001). *Adult Education at the Crossroads: Learning our way out*. London: Zed Books
- Freire, P. (1996). *Pedagogy of The Oppressed*. London: Penguin Books (First published by The Continuum Publishing Company, 1970).
- Gould, H. (1996). *The Art of Survival: Investigating creativity in humanitarian aid and development*. The social impact of the arts - Working Paper 3. Stroud, UK: Comedia
- Jenkins. (2002). HIV/AIDS and culture: Implications for policy. In V. Rao & M. Walton (Eds) (2002). *Culture and Public Action*. Available online at: <http://www.cultureandpublicaction.org/conference/papers.htm>
- Kidd, R. (1982) The popular performing arts, non-formal education and social change in the third world: a bibliography and review essay. The Hague: Centre for the Study of Education in Development Countries (CESO).
- Matarasso, F. (2001). Culture, economics and development. In F. Matarasso (Ed.) *Recognising Culture: A series of briefing papers on culture and development*. Stroud, UK: Comedia; Department of Canadian Heritage; and UNESCO
- Matarasso, F (1996). *Use or Ornament: the social impact of arts programmes*. Stroud, UK: Comedia
- Odets, W. (1994). AIDS education and harm reduction for gay men: Psychological approaches for the 21st century. *AIDS and Public Policy Journal*. Vol 9, pp 1-15
- Perrett, H. (1994). UNDP internal paper, 19/10/1994
- Saeed, F. (2003). ActionAid Pakistan invitation to Culture and Change workshop, 20/6/2003
- Skuse, A. (2000). *Radio soap opera for development: a case study from Afghanistan*. London: DFID.
- UNESCO (1976). *Nairobi Recommendation on Participation by the People at Large in Cultural Life and Their Contributions to it*.
- UNESCO (1982). *Mexico City Declaration on Cultural Policies*.

- UNESCO (1995) *Our Creative Diversity, The report of the World Commission on Culture and Development*. Paris: UNESCO.
- UNESCO (1997). *A Cultural Approach to Development: Planning Manual: Concepts and Tools*. Paris: UNESCO
- UNESCO (2001). *Appropriate communication for Behaviour Change, Information/Education/Communication*. UNESCO/UNAIDS. Methodological Handbooks Special Series: A Cultural Approach to HIV/AIDS prevention and care, Issue no 1. Paris: UNESCO.
- Verhelst, T. et al South-North Network Cultures and Development. *Cultures and Development Journal* (Nos 27/28 1997, No 24 1996)
- Williams, R. (1993). *Culture and Society*. London: Hogarth Press (first published London: Chatto and Windus, 1958)
- World Faiths Development Dialogue (WFDD) (2001). *Cultures, Spirituality & Development*. Oxford: World Faiths Development Dialogue

Appendix A: Descriptions of Participating Agencies

Action Aid:

Action Aid (AA) works in 24 countries around the world and funds work in a further 16 countries. It works through a total of 1,900 partners and reaches approximately 9 million people. AA is funded largely through long-term donations from 275,000 people in the UK, Italy, Greece and Ireland. Last year its annual income was above £70 million.

AA's vision is a world without poverty in which every person can exercise their right to a life of dignity. AA's mission is to work with poor and marginalised people to eradicate poverty by overcoming the injustice and inequity that cause it. AA's core goals are that: Poor and marginalised people will be able to realise their potential; the anti-poverty movement will be strengthened; international constraints to poverty will be mitigated; and gender equity will be enhanced.

AA's strategic approach towards poverty eradication is based on long experience of working with and learning from poor and marginalised people across the world, strengthening their already considerable abilities to cope with and overcome vulnerability and deprivation, and empowering them to destroy the barriers that prevent them from reaching their full potential.

AA integrates a combination of methods (for example, capacity building, social mobilisation, advocacy), and a range of relationships (for example, partnerships, alliances, critical engagement) for sustainable impact at individual and institutional levels. Participatory approaches reflect AA's fundamental commitment to the innate worth and capacity of all human beings and their right to lead their lives on their own terms. They also give meaning to AA's conviction that poor and marginalised people themselves are the main actors in the struggle against poverty and injustice. AA has adopted a rights-based approach in all of its work.

AA works alongside communities to enhance their control over productive and social resources, their command over development interventions, and their ability to defend their interests. This recognises people's active role, while emphasising the responsibilities of state and society towards them.

AA gives particular priority to gender equity - not only because the poor are predominantly female but because the power of men over women is central to other oppressive power relations that keep poor and marginalised people in poverty.

Comic Relief:

Comic Relief (CR) is committed to helping end poverty and social injustice in the UK and the poorest countries of the world. They do this by: raising money from the general public by actively involving them in events and projects that are innovative and fun; informing, educating, raising awareness and promoting social change; allocating the funds raised in a responsible and effective way to a wide range of charities selected after careful research; ensuring that Red Nose Day fundraising costs are covered by sponsorship in cash or in kind so that every penny raised goes to charity.

Comic Relief was launched from a refugee camp in Sudan in 1985 on Noel Edmunds' Late, Late Breakfast Show on BBC ONE, on Christmas Day, in response to the famine in Ethiopia. As well as doing something about that very real and direct emergency, CR was determined to help tackle broader needs of poor and disadvantaged people in Africa and the UK. CR is committed to supporting long-term projects, helping people to help themselves. It's about giving people a leg up not a hand out.

CR also aims to tackle the root causes of poverty by raising awareness around some of the key issues, such as unfair terms of trade and debt relief.

CR began with a few live events, drawing support from across the comedy community until the first Red Nose Day, in 1988, which instituted the unique union of comedy and charity on national television. This first big night of television was presented by Lenny Henry, Griff Rhys Jones and Jonathan Ross, and raised more than £15 million. Since then, Comic Relief has produced six more even bigger Red Nose Days and raised more than £220 million.

Over the years, Comic Relief cash in Africa has educated people about HIV and AIDS, taught women to read, immunised children and helped people rebuild their communities after conflict. Across the UK it has helped disabled people challenge prejudice and discrimination, supported older people in their fight to get their rights recognised and provided escape routes for women living with domestic violence.

Health Unlimited:

Health Unlimited (HU) is the smallest of the five NGOs and is an implementing agency only. It works in eleven countries spread across Africa, Asia and Latin America. With only ten staff based in its London Office and two hundred in operational areas, it has an uncomplicated, relatively flat organisational structure with decentralised management.

HU's projects focus on health and, with a high proportion involving indigenous peoples, it is committed to working in a culturally sensitive manner. HU's stated Organisational Mission is to support poor people in their efforts to achieve better health and wellbeing.

HU gives priority to the most excluded and vulnerable, in particular indigenous people and communities affected by conflict and political instability. HU works with communities on long-term programmes to build the knowledge and skills that will enable them to improve their own health and gain lasting access to effective services and information.

It works with a range of partners, from communities, to local and international NGOs to ministries of health and has recently made a strategic decision to increase its work in rights based advocacy related to health for indigenous people.

Save the Children (UK)

Save the Children (SCUK) is the leading UK charity working to create a better world for children. It currently works in over 65 countries (including the UK), helping children in some of the world's most impoverished communities. Save the Children was founded in 1919 in the aftermath of the First World War. SCUK is part of the International Save the Children Alliance, constituted in 29 independent Save the Children organisations.

The Alliance works in over 100 countries sharing the same vision, mission and values. To finance its work, Save the Children depends on the support of the general public, income raised by volunteers in over 135 shops and nearly 566 branches in the UK, the corporate sector, governments and international donor agencies.

The mission of Save the Children is to fight for children's rights and deliver immediate and lasting improvements to children's lives both in the UK and world-wide. Emergency relief runs alongside long-term development and prevention work to help children, their families and communities to be self-sufficient.

SCUK learns from the reality of children's lives and campaigns for solutions to the problems they face. SCUK has adopted a strategic framework around four goals for children: Child-focused economic policies; Basic services enjoyed by all children; Children safeguarded in emergencies; Children protected and respected as citizens.

Tearfund

Tearfund (TF) is a Christian NGO whose mission is to relieve poverty, suffering and distress and to prevent disease and ill health. Tearfund's income during the year 2002-03 was £39 million. Tearfund is currently focusing its work into 60 programme areas and works in

partnership with a network of approximately 400 church-based organisations that are located predominantly in Asia, Africa and Latin America.

Tearfund also works through its own operational disaster response teams in five priority locations. Tearfund's main emphases are in the areas of community development, disaster management, advocacy and pro-poor economic development.

Tearfund's core operating principles include empowerment, partnership, participation and cultural sensitivity. Partner and programme issues are managed by usually nationally recruited Regional Advisors (based in-region) and Desk Officers (located in the UK).

Appendix B: Activities identified by agency, project or field staff as of a cultural nature, being used in their programmes

Animation/animated videos
Art
Cartoons
Circus
Crafts
Creative workshops for children
Culturally appropriate IEC materials (including posters)
Cultural traditions
Dance
Drama
Drumming
Faith activities (e.g. by monks)
Festivals
Film making
Karaoke
Multimedia
Music
Model houses
Participatory Action Research
Photography
Poems
Proverbs
Puppetry
Radio programmes
REFLECT
Role play
Songs
Sport
Stepping Stones
Story boards
Story telling
Street theatre
Theatre for development
Video
Web based communications

Appendix C: Countries/areas where cultural or cultural activities have been identified amongst agency projects

Bangladesh
Brazil
Burkina Faso
Burundi
Burma
Cambodia
China
Colombia
Egypt
Ethiopia
Gambia
Ghana
Guatemala
Haiti/Dominican Republic
India
Indonesia
Kenya
Lao PDR
Liberia
Malawi
Mongolia
Myanmar
Nepal
Nicaragua
Niger
Nigeria
Pakistan
Peru/Bolivia
Philippines
Rwanda
Sierra Leone
Somalia
Somaliland
South Africa
Tanzania
Thailand
The Sahel
Uganda
UK
Vietnam
West Africa
Zambia
Zimbabwe

Appendix D: Topic areas covered:

HIV/AIDS
Female Genital Mutilation (FGM)
Reproductive Health
Relationships
Communicable diseases
Water supply and sanitation
Primary health care
Drugs
Maternal/child health
Traditional birthing practices
Traditional herb gardens
Early marriage/teenage pregnancy
Domestic violence/rape
Gender
Child Trafficking
Child welfare
Child abuse
Child exploitation
Children's rights
Positive parenting
Girls' education
Education in general
School linking
Development education
Youth issues
Inclusion
Teacher training
Refugee/asylum issues
Peace/reconciliation
Literacy
Slum culture
Poverty
Harmful traditional practices
Food security/agriculture
Morality/ethics
Globalisation
Decision making

Appendix E: Comments and Lessons Learned

1. On a Cultural Approach:

When asked about a cultural approach to development, all London based personnel responded with information about projects that have some component of “arts or culture”, “popular communications methods and/or media” or “participatory processes”.

On the other hand, although responses from local personnel in developing countries (in both Africa and South/South East Asia) have identified similar specific activities to those identified by London based personnel, they have also noted “the lack of a conceptual framework for a cultural approach to development” (AA Ethiopia) and about it being an opportune time to “take steps towards formulating a ... policy level approach towards cultural action” (AA Pakistan).

One respondent in SE Asia noted that “from the late 1990s to the current time, development philosophy has been beginning to emphasise the importance of development embedded in culture (as the basis of identity) and the need to celebrate culture and identity” which has led to “revitalisation/revival of interest in culture on the Sub-continent, but within the current context, not as a means of re-establishing the old context (for example, there is revived interest in the songs sung by women while grinding cereals for food. The interest is in the content of the songs not the context of having to grind grain by hand again)”. But “culture is not yet [being] taken seriously enough in practice. With participatory processes many people indulge in the rhetoric but fail to implement the approach in practice but in the case of culture, not only is there little practice but the rhetoric is still lacking” (AA Regional Office, Thailand).

More than one respondent in South/South East Asia and Africa reiterated the thought that “culture is not yet being taken seriously enough in practice” (TF Rwanda). “Most development workers make assumptions about culture – they should be required to make their assumptions explicit in proposals, action plans and project reports” (AA Thailand). “There is not enough consideration given to the explicit intent to use culture... most projects are probably doing something but it is not planned or systematic, probably being done as part of participatory processes so the relevance, rationale, aims/objectives are not made explicit” (SCUK Thailand). “It is time for a manual on culture in development, much like the manuals on participatory processes” (AA Nepal).

2. On Evaluation:

SCUK Nepal: “Cultural/cultural activities are seen basically as a tool or medium to aid process development, to date they haven’t been viewed as a process within themselves that need to be monitored and impact evaluated – how would you evaluate their impact anyway? It is not something we have addressed.”

HU Rwanda: “We are investigating the Soul City approach to evaluation, including impact evaluation which Urunana is still developing, because current surveys do not provide depth of information regarding impact and knowledge or behaviour change. We recognise the need but lack resources and don’t yet have an appropriate model finalised – we are hoping that a review in November will assist in suggesting/devising an appropriate model.”

HU Cambodia: “Importance of evaluation is not really appreciated [by donors], there is not enough funding allocated to evaluation or to determine impact on knowledge, attitudes and behaviour, or even “take up” of programmes”

Gemini Youth Programme Co-ordinator, Ethiopia: “We are still looking on how to do that [evaluate/measure impact] – we have tried a number of different ways but none are really satisfactory for evaluating creative impacts. We have no problem saying that we have successfully provided new skills to “x” young people but community impact is another

matter, if we are referring to the question of behaviour change. Social indicators are not necessarily relevant within the time frame of a project but maybe we can look at what happened in communities before and after our interventions, or we can look for themes in the feedback that we get from audience members to find out what effect the intervention has had on the way they talk about issues. Awareness-raising is a realistic objective of cultural activities but behaviour change may not be a realistic objective and if we fail to provide evidence of behaviour change then cultural activities will be seen as a failure and marginalised by the development donors."

TF partner Rwanda: "We evaluate through Anti Aids clubs' feedback and testimonials from community members, and also the number of requests from other communities who want a group to visit and perform for them".

AA Nepal partner 1: "Increased children's enrolment at schools, impact of children's song rally"; "Parents have started sending both sons and daughters to school"; "Gender discrimination has been reducing"; "Children's development activities have progressed"; "Monitoring - if the awareness in one person has transferred to others or not"; "By talking to people who have been part of the cultural activity - to know if such awareness has been internalised by that person or not".

AA Nepal partner 2: "The impacts are not so direct and immediate in terms of the practice use and change in behaviour. We can observe directly in the mass-audience and get feedback keeping in mind their emotion. Another way is to try to involve the audience as artists so that [they] can express their views. We can also ask questions and get answers. We also distribute questionnaires and get the responses. Lastly, we see/observe the changes in community".

AA Nepal partner 3: "We are assessing the impacts in regular basis. Impact is generally reflected by the people during Participatory Review and Reflection Process in the community. Besides, it can also be observed directly from the behavioural changes people show in the community like: "less ghumto (veil) by the women than earlier".

SCUK India: "This is a subject which all of us at South Zone area exploring, if you have any ideas or suggestion on how to measure impact of any intervention for change in attitudes/behaving we would appreciate it. For HIV/AIDS, we contracted 'New Concept' an operational research group to conduct a post and pre IEC survey to measure impact of campaign through various methods - testimonials of children/govt officials/partners/communities; perceptions and documentation of changes in the lives of children by partners, children and community; we are exploring usage of video documentation by children as a tool for child friendly monitoring and evaluation. As part of our advocacy strategy we had five consultations with children, parents and district educational officials/local governance institutions and NGOs. These consultations at district level public culminations into state level public forum. We are hoping to rope in Chief Minister and Governor for an interface with the children. To facilitate children's presentation we have supported children to develop their messages, script and shootings. They have edited the film on their own. Children strongly feel that corporal punishment, lack of interesting teaching-learning materials, medium of instruction is not in their mother tongue. They have been bringing this to the notice of district and now they want to put it in front of state level officials. Hence we thought video could be a best medium for their presentation".

3. On good practice

AA Nepal:

- "The drama could be best tools for awareness-raising if it is in local language. Drama that could carry the message focussing on local issues that community is facing in their daily life is best"
- "Street play is an effective method to aware people. JSSN has been running street play for 10 years and it is found to be more and more popular. More people made their toilets after they watched street play on the importance of toilets."

- “This cultural activity has found to be an effective medium for raising awareness and conducting big campaigns specially for education and media advocacy”
- “We could convey a lot of information within a short time frame”
- “When the community is aware of an issue and wants to change for betterment, it can do so”
- “We have to follow best practices of our culture and is possible through biodiversity, conservation and promotion”

HU Cambodia:

- “Determine the socio-cultural barriers to messages intended by popular communications before embarking”
- “Ensure actors/script writers have been educated on the topic and test knowledge/teach the importance of checking content with resource people”
- “Analyse the context for its cultural relevance/nuances before taking a formula that worked in another context and applying it in a new context”

SCUK Nepal:

- “the process of developing Theatre for Development (TfD) is very empowering one”
- “you can always do more preparation on negotiating/discussions”
- “Children sometimes are more able to do better TfD than adults as they are more prone to forming ideas during the TfD than imposing ideas already in their minds”
- “Children can negotiate with adults but need preparation”
- “Preparation and flexibility are key to success”
- “Analysis is the key (need to spend time on it) in preparing a good TfD”
- “TfD does not necessarily sensitise participants about all power structures-egos still are involved in defining roles-have to watch for power relations within TfD team”
- “Need to be able to (at least during analysis) free yourself as much as possible from the environment around you”
- “Role of clothes/dress in TfD crucial in some communities”
- “TfD is a quick and effective in raising issues in the mass”
- “have to be ready for results of the TfD - can be serious, conflicting”
- “organisations have to be ready to stand by the TfD doers”
- “clarity on organisers part is crucial in using such methods”
- “the power of a message (in any sort) should not be underestimated”
- “the role of the facilitators is key as is their clarity”
- “knowing the audience and selecting the appropriate approaches/issues within the way of raising the issue is crucial (e.g. different stories to address same issue with a homogeneous group or a group of diverse stakeholders)”
- “The dramas are relevant to daily lives and can touch people on an individual level”
- “Issues that are sensitive but crucial can be [tackled]”
- “TfD can help children bring out key issues to adults without directly confronting power structures, and also then raise action against discrimination or abuse”
- “Helps to mobilise people against (sic) the issues”
- “TfD tools helps to sensitize participants about the issues”
- “TfD compels people to analyse their own environment and themselves”
- “don’t deal in dreams – if it is a dream that is not achievable, it will leave them vulnerable in the long run”
- “must be down to earth, achievable, come from the community, respect cultural identity and dignity”
- “if it is related to their own experiences then they will accept it but if it does not stem from their own circumstances then they will ignore or reject it”
- “activity and issues must be audience specific – ‘right’ subject/’wrong’ audience equals failure”

SCUK India:

- “At community level, children and partners have used different folk and theatre arts for mobilizing communities on sensitive issues like trafficking, HIV/ AIDS, child labour and Education”.

- “We have found these forms to address power relations and enter into social dialogue. Children found that raising awareness and communicating their demands through this form more culturally suitable – it deflects cultural and social norms of expected child behaviour”.
- “Art and creative forms have long lasting Impact on the audience and sustainable as it is easy to retain visual images and messages”.
- “One of the project aims is to create an enabling environment for children’s participation and space for expressing their views and opinion. These forms facilitate creation of spaces for children in village development planning (these are by norms adult driven). The usage of creative art forms, the norms have been broken and children are being invited for their inputs”
- “HIV/AIDS is very stigmatized and discriminated issue. There are taboos for discussing the issue with children. The art forms have broken the unwritten laws of discretion and taboos and opened channels for communications between adults and children. In fact government officials are involving project children to discuss this subject in their school AIDS education programme. Also puppet shows gives anonymity to the performers and protects them from unnecessary targeting and stigmatization”
- “In case of education, films were a medium, which could express opinions of different children to an audience. As public speaking could be unnerving for most experienced adults, children would be even more traumatized. They show their videos and take in questions for further clarifications and information”.

Appendix F: Illustrative Cases

Action Aid Case Studies

1. REFLECT and Dalit Rights

Country/region: Nepal

Project Focus:

ActionAid Nepal's (AAN) local partner, Saraswati Community Development Forum (SCDF) began work in four Village Development Committees in 1998. 15 Reflect centres for women were launched in Saptari District, in eastern Terai. The centres provided women with an opportunity to identify and discuss issues, build their skills, confidence and leadership through conducting an analysis of the caste system and the situation of women. Eight women's Sanghams (organisations) were formed among Reflect members.

Background:

Dalits in Nepal's eastern Terai have endured centuries of intimidation, abuse and discrimination by upper castes. Countless murders and beatings provoked by violations of caste barriers (drinking out of a water tap, entering a temple, or crossing onto the wrong path) can be recalled. The majority of eastern Terai Dalits are landless agricultural workers, dependent on high caste landlords for their well being and challenges to the caste system power relationships have been rare.

Level of cultural intervention:

Culture as context

Culture as content (local forms of expression)

Culture as method (participatory processes) – process-based

Activities:

Reflect activities included visualisation techniques such as mapping, calendars, posters, role play, theatre, songs, proverbs, sayings and video

Outcomes:

Reflect activities served to break down barriers, raising participants' self confidence and dignity. Because of the rigid caste system, when Reflect classes started, Dalit women had to sit outside the class and were not allowed to use the same water tap or share food with non-Dalit class members.

The origins of this segregation and associated attitudes were analysed and discussed in the Reflect circles. Barriers were gradually broken down and conscious changes were made so that non-Dalit and Dalit women would mingle, share food and sit together in class. This in itself was a major achievement given the stringent cultural taboos surrounding caste behaviour.

The Reflect circles also provided the basis for a new movement in the Saptari area, creating space for Dalit-run organisations, equal participation in Sanghams, greater advocacy for Dalits within the district and action on issues as varied as education, land reform and citizenship.

Dalits in the region challenged their traditional jobs as dictated by the caste system. To highlight their case, they refused to dispose of the dead carcasses of animals.

Dalit Sanghams chose education as a key issue. For many education was not possible because of high fees. But as a result of the protest two schools began to waive school fees for Dalit children.

Beneficiary feedback (reported/observed)

None available

Sources:

Archer, D., & Newman, K. (2003). Communication and Power. CIRAC: www.reflect-action.org

2. Stepping Stones

Country/region: The Gambia

Project Focus

Stepping Stones is a participatory HIV prevention programme based on a Freirian approach to empowerment. It combines Participatory Learning and Action techniques (PLA) such as role-play with 'non-formal' education on prevention.

Background

The Gambia is a predominantly Muslim country with relatively low rates of HIV infection. There was increased prevalence of HIV and syphilis in the project area. There was a lack of detailed knowledge about HIV, scepticism about its existence, and ambivalence towards family planning. Unwanted pregnancy and fertility were major social problems. The programme's emphasis on HIV was adapted to infertility prevention/reproductive health to suit local needs.

Stepping Stones supplemented school-based sexual health promotion, radio-based promotion and peer education. It was implemented in partnership with the Department of State for Health, Gambia Family Planning Association, World Wide Evangelisation for Christ Mission and the Medical Research Council. It is a UNAIDS-recommended resource for community mobilisation.

Level of cultural intervention:

Culture as context

Culture as method (drama) – process-based

Activities

Drama was used to present ways in which relationship problems cause sexual and reproductive health difficulties. Common themes were: money love (transactional relationships), support from husbands, poor parenting and teenage pregnancy.

The programme helps participants to increase control of their sexual and emotional relationships by working in single-sex peer-groups, usually 4 groups comprising older and younger men and women. Workshops cover relationship skills, assertiveness, information on sexually transmitted infections (STIs) and condom use. Peer-groups come together for joint meetings and present dramas to the village to mobilise the whole community to support behaviour change. Participants are also encouraged to involve themselves in peer education.

Outcomes

- Increased risk awareness of HIV and sexually transmitted infections.
- Value of condoms recognised before, within and outside marriage.
- Women insisted on condom use in and outside marriage
- Condom monitoring data suggested that condom uptake had increased.
- Dialogue within marriage - fewer disagreements; less domestic violence.
- Diffusion of messages took place with non-participants including children.

Beneficiary feedback (reported):

- The techniques are good and some are very funny, such as the role-plays which we really liked and found easier to understand.... for people like us who have never been to school (female)
- Some say it is transmitted through sex and some say it is transmitted by walking over dog or horse or donkey's urine or some-one's urine who is infected, but finally (we) came to know that it is through sex (male)
- You should use (a) condom. If someone is infected with the disease he will not transmit the disease to you because every thing will stop in the condom, but if you do not use the condom he will transmit the disease to you (female)
- We have learned - the women have learned, the men have also learned. It has made us able to get on with our husbands well in the matters of our marriage and with the people we live with in the compound (female)

- It only brought (good) things to us. Before we did not know how these diseases are acquired, but now we know because of the lessons of the *Stepping Stones* programme. Before we were sleeping but now we are awake. (female)

Stepping Stones consultant (interviewed in Rwanda):

“It is a very powerful programme, very inclusive because people own the programme. It is both, cultural and creative, cultural because it starts from where the people are and creative through its use of drama, discussion following videos and other participatory methodology. It gives people hope where they never had any – I’ve had feedback from previous participants about how it has helped them solve some of their problems, improved their lives because they have started small income generating activities which have given them better living conditions, including nutritional status, increased their motivation and will to live, thus extending the lives of people living with HIV/AIDS”.

Sources:

ActionAid evaluation report of Stepping Stones in The Gambia.

Stepping Stones consultant, Rwanda

Comic Relief Case Studies:

1. Adugna Community Dance Theatre and GemTV:

Country/region Ethiopia

Agency: Ethiopia Gemini Trust

Project Focus

The project was originally supported in 1997 by Comic Relief for Ethiopia Gemini Trust to provide intensive training in creative arts to a group of 30 street children (then aged 12 to 19). Eighteen of the children were trained in dance and twelve in film techniques, which has led to the establishment of the Adugna Community Theatre Dance group and the video production house GemTV in Addis Ababa.

Background

In 1995 UK film maker Andrew Coggins was planning to make a film about Ethiopian street children. He convinced community dance practitioner Royston Muldoom to visit Ethiopia and create a performance to raise consciousness about the plight of street children. More than 100 street children were involved in the performance. The British Ambassador asked the group to perform as part of the British Embassy's 1996 centenary celebrations. Muldoom returned to produce a piece about the lives of the children themselves, which was performed to 250,000 people in Addis Ababa. The seed was sown for a project to offer dance training to 18 street children and video production training to another 12 street children.

Level of cultural intervention:

Culture as content (contemporary western dance used to promote positive gender images, African dance, video stories depicting or dramatising implications of cultural practices or traditions)

Culture as method (dance/drama/video) – combination of process and tool-based depending on situation and definition of participants/beneficiaries

Activities

Work with original beneficiaries

The aim was for the film makers to be trained to "articulate their lives from the inside" and the dancers "to raise public awareness about the vulnerability of street children". The project was envisaged as an 18-month programme but ran for five years. Training for Adugna centred on training in contemporary Western and traditional Ethiopian dance, and arts management and production, and for GemTV in video development and production. There were classes in English, maths, computer and administrative skills, social and other community development skills.

Work with past beneficiaries

A partnership between Adugna and the Ethiopian Police enabled creative activities to be introduced as part of police training between 1998 and 2001 focussing on human rights and the characteristics of open and accountable policing. This work was conducted at the National Police Training College and was extended to the Tigray and Amhara regions, where over 1,000 police participated. A dance performance and interactive drama were devised reflecting a "Day in the Life of the Police Station". The drama featured various situations typically encountered by police (sexist attitudes to women police officers, violence against prostitutes, domestic violence, violence in a bar etc) portraying negative police responses. Feedback from discussion groups were subsequently shared and used to portray a policing style more conducive to democratic governance and social justice.

In 2001 Gem TV created Another Kind of Life, a film on abduction, rape and forced marriage of girl children. It was produced to encourage local community discussion in the region of Ethiopia in which the film is set (83% of all girls in the region are said to have been abducted.)

Work with current beneficiaries

Adugna is now also teaching other young people – they hold a class for the Gemini kindergarten group; have set up a Junior Adugna class; run a class/group (Alert) in collaboration with Adugna Potentials (an integrated dance group of Adugna and a group of young people with disabilities); undertake outreach work with children with physical and learning disabilities; they provide outreach training in dance and forum theatre to Anti-Aids clubs in Addis Ababa districts.

In 2002, GemTV worked in collaboration with the Afar Pastoralists Development Association to produce a film focusing on the effect of the unequal burden of work on women's health and mortality.

Austrian Development Corporation commissioned a film, Cutting Edge, addressing female genital mutilation (FGM), which involved affected communities in script development and acting.

Outcomes

- 28 of the original 30 young people are still participating (now as professionals rather than trainees) in the Adugna and Gem TV.
- Both groups graduated with City and Guilds diplomas
- Adugna has been commended by UN Secretary General Kofi Annan who saw them perform at the African Development Forum Concert of African Artistes, broadcast live on Ethiopian television.
- Adugna dancers have collaborated with other African and European artists and performed at international festivals
- Adugna members worked on a pilot project to create a set of activities addressing gender issues, early forced marriage, and HIV/AIDS.
- Another Kind of Life was shown as part of UNICEF's "Say Yes Campaign for Children" at the World Summit on Children at the UN General Assembly, and as part of Womankind Report at a UN conference in New York to illustrate the power of video in grassroots community change.
- Another Kind of Life shown at a workshop in the Ethiopian Parliament in 2003. After the film was shown, the Ethiopian Parliament agreed that it was time to legislate against the practice of child abduction and forced marriage.

Beneficiary feedback (observed)

Original beneficiaries:

"Dance has changed my life, before I had shame and nothing to do. But now I work with people with disabilities. Most people think people with disabilities can't do anything but they are very surprised when they see how well they can move, how much they have to offer."
(Addisu Demmissie, Adugna)

"I was 15 years old when I joined Adugna. Before that I spent time on the street. I had no work or education. Because of that I got upset and thought about smoking, drinking, stealing and other bad things. Before I joined Adugna I thought of myself as a useless person but now I... think of myself as a hopeful person. I have changed physically, socially and mentally. I learned a lot more than I expected in all aspects of my life. I would like to change the life of street children and work with the many poor children in my country. When we come to dance what's really nice is that we are teaching them through enjoyment so they learn and don't stop listening or learning because they enjoy themselves. You're not just teaching them about HIV or something else, you're showing them it's about life. Most young people want to talk, they want to move, so with our work they can do that and learn" (Mekbul Jemal, Adugna)

"Contemporary dance gives me freedom to be myself and equal with the male members of the company. Dance has changed my life. I used to sell things on the street but now I teach other people about important issues. Dance has changed the way I think. My family didn't like me doing contemporary dance and told me to leave home but I said: 'No, I will stay at

home and I will dance, because dance has changed my life and lets me help others to change the way they think'." (Meseret Yirga, Adugna).

Current beneficiaries:

"We had a group before we came here but we were not strong. After our work with Adugna our dancing is better and we are a stronger group. I have started teaching a group of younger people with disabilities. People in Ethiopia think that people with disabilities can't do anything so we are showing them that we can work too. They are very surprised to see us dancing with and lifting able bodied dancers and they are changing the way they think about disabilities" (Tilahon, Adugna Potentials).

"Before we started this training [with Adugna] it was mostly the girls that were trying to work with the community about HIV/AIDS... with maybe two of the boys coming along to help. But now we are all working together, we all have the same amount of information, we are as many boys as girls, we are a cohesive group now. The training has given us a lot more options to use in the future with our community. We really like all the things we have learned, it has given us more pride in ourselves and more confidence to do our work in the community. At first the contemporary dance was hard for us [because it takes us out of our traditional gender roles] but now we enjoy it very much, it lets us tell the community about [the issues related to the behaviours that put young people at risk of] HIV and AIDS" (Compilation of comments from 4 male and 4 female members of a 21 strong member Kebele Anti AIDS club, being trained by members of Adugna).

Individual impact: Terefwork Negussie

The researcher witnessed the impact of the Adugna programme on one individual and her family. Terefwork Negussie is severely disabled with cerebral palsy. She was accepted into the group, Adugna Potentials, consisting mostly of young people left with physical disabilities following polio. Her father Ato Negussie explained that before joining Adugna Potentials Teref had "sat in her chair all day in the house, shut away, very depressed and angry with us, her parents." Within three months of joining Adugna Potentials he reports that: "Now Teref herself, we her family and everyone are really excited and thrilled for her performances and the improvements she is showing in her behavioural attitudes... She has avoided all those unpleasant behaviours like worry ness [sic], frustrations, sadness, nervousness and unnecessary bothering. Instead she became calm, happy, sociable, morally she built confidence, peaceful and loving. Due to the dancing exercise and activities she gained active movements in her physical conditions. This is really a wonderful achievement". "Look at her, rolling herself along the floor, rolling over other dancers, pushing others to roll them over and enjoying every minute... it is wonderful to see her now, she is doing so much with her body we never dreamed she could do".

Sources:

Plastow, J. (2003). *Dance and transformation: The Adugna Community Dance Theatre*. Book chapter, forthcoming.

Ethiopia Gemini Trust evaluations and annual reports to Comic Relief.

Interviews with members of Ethiopia Gemini Trust staff, members of Adugna, Adugna Potentials and Anti AIDS club members.

Interview with and documentation provided by Ato Negussie, father of Terefwork.

2. Global Dialogues – Scenarios videos

Country/region Africa/Sahel region

Project Focus

Scenarios From The Sahel/Scenarios From Africa is film and video project designed to improve the lives of those infected and affected by HIV/AIDS, reduce the spread of the virus, and help local organisations develop their capacity for effective HIV/AIDS communication.

Background

"Scenarios from the Sahel" was originally designed as an HIV/AIDS prevention project carried out with and for adolescents and young adults in West African countries, which aimed to contribute to a sustainable reduction in risk behaviour for HIV/AIDS in Senegal, Mali and Burkina Faso and throughout sub-Saharan Africa, particularly in the under-25 age group. "Scenarios from Africa" is the demand-driven scaling-up of Scenarios from the Sahel.

The project's objectives were:

- to improve young peoples' access to appropriate information about sexual and reproductive health;
- to help develop an environment more open to discussion of these issues;
- and to promote responsible sexual behaviour.

Level of cultural intervention:

Culture as method (film) – both tool and process-based

Activities

Contests in 1997, 2000 and 2002 invited young people up to age 25 to submit ideas for short films on subjects related to HIV/AIDS. The contests have attracted 42,252 participants. The contests promoted dialogue, encouraged young people to seek out information about HIV/AIDS, and promoted reflection. Evaluations, both external and internal, suggested the number of people influenced by the contest and associated debate would be considerably higher than the number of participants.

13 short fiction films, based on ideas in the first two contests, were produced by African directors. The films are available in 19 languages have been widely distributed to broadcasters throughout Africa and around the world. They have been broadcast on at least one state-run or private television station in almost every country in sub-Saharan Africa, and on twenty stations in Nigeria. Broadcasts on over 75 television stations in or serving Africa have been confirmed.

Over 12,000 copies of a compilation cassette (and a video CD) of the films for use in schools and communities across the continent have been distributed in a range of languages. A companion Users' Guide, is available in electronic format in English and French.

The 2002 edition of the Scenarios contest used as central partners HIV/AIDS organisations and individuals most closely affected by the epidemic. In several countries, people living with HIV/AIDS served as outreach workers and discussed the scenarios with participants. 7,249 scenarios were submitted to the contest.

Outcomes

- 12,000 copies of the compilation video are currently in circulation in Africa and the audience so far is believed to run into hundreds of thousands.
- Near-universal approval by respondents.
- High levels of dialogue: 82-87% spoke with someone about the films.
- Mali/Senegal: 80%+ of those who spoke about it did so with a girlfriend, boyfriend or sexual partner.
- Made them reflect on HIV/AIDS within their lives (93-100%); made them inclined to find out about HIV/AIDS (92-97%); buy/use condoms (78-96%).
- Made them more inclined to support people living with AIDS.
- Made them more inclined to wait until married/older before they had sex.
- Contests have encouraged teachers, participants and parents to find out and learn about HIV/AIDS; have increased dialogue and reflection on HIV/AIDS
- Helped jurors identify areas within their country which needed greater awareness-raising on HIV/AIDS, and compare the relative strengths and weaknesses of HIV-related efforts in various countries.

Beneficiary Feedback (reported)

No feedback directly from beneficiaries is available.

External evaluators, assessing the use and impact of the films in Senegal, Burkina Faso and Togo in Spring 2003, concluded:

"Every partner met expressed tremendous appreciation of the films. The Scenarios films are perceived as valuable tools in HIV/AIDS awareness raising campaigns and programmes because they are high quality films that reflect everyday situations in West Africa in general and Senegal in particular. The films are also greatly valued for their humor and sensitivity, which serve to attract viewers and hold their attention. In addition, the Scenarios films stand apart from other HIV/AIDS awareness raising films because of their relatively short duration of two to nine minutes."

"The films are widely distributed and their success is real, as they have become the primary awareness-raising resource used by the actors in the field of prevention and care whom I met. Young people say they are moved by the stories recounted in the films and many of them say that their behaviour has changed or is going to change after seeing 'Scenarios from the Sahel'. They have contributed to raising the awareness of the general public and particularly young people – while entertaining them – about the modes of prevention linked to realistic and feasible behaviour change."

Sources:

Global Dialogues annual reports to Comic Relief

Health Unlimited Case Studies

1: Radio Soap Opera: Urunana

Country/region: Rwanda

Project Focus:

The focus of the Well Women Media Project (of which the Radio Soap Opera Urunana is a part), is the sustained improvement of the health of conflict-affected women in the Kinyarwanda and Kirundi-speaking areas of the Great Lakes region of Africa.

Background:

The Well Women Media Project started in 1997. Urunana was launched in 1999 on the BBC Great Lakes Lifeline Service and is retransmitted on Radio Rwanda. The programmes deliver health education messages as well as discussing social behaviour patterns that are linked to specific health issues such as malaria, TB, STDs and HIV/AIDS. Programmes aim to present information in order to promote discussion that will lead to behaviour change. Key target groups are rurally based unmarried youth, single women and widows, adults of child bearing age (both male and female), health clinic staff and users, community elders, soldiers and militia.

In a national survey conducted in 2000, women identified access to healthcare as a major constraint on their well-being and development. Barriers were: distance from a health facility, inability to meet costs, and obstacles to free and frank discussions with medical personnel. Key priorities for the Ministry of Health are: high levels of maternal and infant mortality, teenage pregnancy and STDs.

Level of cultural intervention:

Culture as context (local cultural issues taken into account in design)

Culture as content (local cultural issues feature in drama)

Culture as method (radio drama) – tool-based

Activities:

The programme format is a ten minute soap opera episode followed by a five minute "Agony Aunt" slot, which aims to address issues and questions arising from previous episodes. Drama is popular in Rwanda and links to storytelling traditions.

Urunana is set in a village to reflect the experiences of rural life. Programme content is based on health needs. Technical information is sought from stakeholder meetings and programme feedback is obtained through monthly pre and post audience surveys, which do not provide any depth of information regarding impact.

Audience groups have been run for two to three years. There are up to 40 people per group (20 youth, 20 women) and one group in each of the 11 provinces. Feedback from the audience groups is used to inform script writing. Although the content of the soap is needs driven, beneficiary feedback is not related to project objectives, only the content of the soap. An Audience Researcher gathers feedback from listeners' letters and phone calls.

Outcomes:

- 30% listenership was estimated during 2000, but current estimates are 80%
- Urunana has a dedicated team that is willing to learn/improve their skills and listen to suggestions from listeners e.g. live drama, printed comics/literature.
- Questions about topics in Urunana appeared on National Curriculum exams.
- Requests received from other groups to include other issues in Urunana stories (eg. agriculture, environment, peace and reconciliation).

Beneficiary feedback (observed):

Focus Group Discussions in Byumba Province during Routemapping research visit:

Comments on programmes:

- “These programmes reflect true youth life style, encourages openness of sexual issues and effects and preventive measures that could be taken. This programme gives useful message to families and encourages tolerance and living a harmonious life. These programme touches on all aspects of life we lead in relation with our community”
- “Radio is the only medium because it is entertaining and listened to by many people literate and illiterate. Other mediums like written materials (booklets, news letters) could get to us through district coordinator for reference of only those that could be able to read”
- “Radio carries a lot of information but other sources like live drama and news paper would also be good”

Learning outcomes

- “Avoiding HIV/AIDS by abstaining, faithfulness or use of condom; lessons were also learnt on family planning”
- “Lessons on how to prevent HIV/AIDS and on how children are sexually abused”
- “Avoiding sex being unfaithful as it may lead to STDS and HIV/AIDS, Teenage pregnancy... effects of extra marital affairs. Taking care of HIV/AIDS patients (avoid stigmatizing them).”
- “How to solve conflicts in a family”

Community-level change

- “Increased condom use; abstinence and ability to discuss issues on reproductive health”
- “No stigmatizing of people living with HIV/AIDS, people have started practicing family planning or its importance”
- “People know how HIV is transmitted”
- “Youth have started the use of condoms and others are abstaining, but others are still fearing to carry condom”
- “Your programme work my made me alert that AIDS kills and I made a turn from my former behaviour”
- “Attitude towards people living with HIV/AIDS is changing”
- “People learn and talk about problems that will slowly facilitate the effect of behavioural change”

Personal attitude change

- “Knowledge on the working of my body was increased and I have controlled my sexual behaviour”
- “Little changes as people are still sexually promiscuous”
- “[I] know the importance of using condoms and know now what true love is”
- “Danger of HIV/AIDS spread and the importance of abstinence and using a condom”

Behavioural change

- “No sexual promiscuity”
- “Can’t trust any body in matters related to HIV/AIDS”
- “Live positively and support AIDS patient as Mariana does”
- “Cautious as some men are not trustworthy; the example of Semana”
- “It is good to be open”

Sources:

Health Unlimited documents.

Interviews with staff of Urunana, beneficiary focus group discussion participants Byumba Province, Rwanda

2. Cambodian Health Education Media Service (CHEMS):

Country/region Cambodia

Project Focus

CHEMS is a radio programme which targets information about reproductive health at young people aged 12-25 in order to raise awareness.

Background

CHEMS was started in 1998 to provide information to young people in Cambodia about issues (such as relationships, sex, menstruation etc) that are not often discussed in Cambodian families and about which there is a high level of ignorance.

Level of cultural intervention:

Culture as context (local cultural issues taken into account in design)

Culture as content (local cultural issues feature)

Culture as method (radio drama) – tool-based

Activities

The one-hour programme called "*Especially for you, young people*" has three parts – a radio soap opera, a chat show and regular features or special campaigns. It is transmitted from studios of Radio Banyon 95FM.

The agenda is derived from focus groups and audience talk back sessions, which a writers' group uses to decide the issues that will be covered in the following quarter. Participatory action research/learning activities are used with focus groups which enables modification of the drama and radio magazine content.

The soap opera (*Lotus on a Muddy Lake*) is broadcast first, followed by a phone-in discussion session and by regular features or special campaigns. The programme has an agony aunt figure (Aunty Viriya) who gives advice, sometimes supported by a counsellor. If answers cannot be provided immediately they are provided after a specialist has been consulted.

Outcomes

- The radio soap opera is the unique in Cambodia. Phone-ins are popular but none other than CHEMS addresses issues faced by young people.
- Audience and project partner feedback indicates that the drama accurately reflects the dilemmas faced by young people as they grow up.
- The phone-in prompts around 50 calls and 250 letters per month.
- Aunty Viriya has a twice-monthly column in *Popular* magazine which, although beyond the reach of poor people, is still widely read.

Beneficiary feedback (reported)

- CHEMS is positively affecting health seeking behaviours of target audience (partner/associate)
- content and priority messages are sound medically and are an appropriate and good mix for target audience (partner/associate)
- additional content about Cambodian culture would be positive (partner)
- include monks as they are good for education a new generation and are most respected (stakeholder, focus group discussion participant)
- [include issues from] people living with HIV/AIDS and those who work in high risk groups – karaoke workers, beer girls and commercial sex workers (focus group participant)

Sources:

Health Unlimited documents

Interviews with staff of CHEMS

Save the Children (UK) Case Studies:

1: The *Partners in Rights* Project: 1999 – 2002

Country/region: Cuba, Brazil, Peru and UK

Project Focus:

The *Partners in Rights* Project addressed development education and child rights education. The project spanned three Latin American countries and schools in the UK. Workshops in primary schools used arts activities to introduce child rights to children. The aim was for children and young people in the UK to have a deeper understanding of issues facing their peers in Latin America/Cuba, and develop a greater sense of being part of an inter-dependent world.

Background:

The *Partners in Rights* project was one component of a major NLCB-funded (now Community Fund) project. The development education component was targeted at teachers, youth workers and young people between 5 and 18. A creative programme of activities and educational materials was designed to address the National Curriculum, which reflected SCUK's experience of working with children in Brazil, Peru and Cuba. Materials included a video on the experiences of peer-group children in Latin America, puppet theatre productions, a teacher's pack and in-service training workshops. The programme was run in partnership with development education centres, local education authorities and SCUK's network of school speakers.

Level of cultural intervention:

Culture as content (cultural content used in materials/workshops)

Culture as method (puppetry, drama, murals) – process-based with initial participants, leading to either tool or process-based (use of curriculum materials) depending on circumstances i.e. way in which teachers choose to utilise materials

Activities:

Visits were made by the Edinburgh Puppet Company to three schools in Scotland, and to schools in Peru, Brazil and Cuba. Child Rights Weeks (CRW) workshops were staged in venues around the UK

Workshops involved learning some Portuguese, dancing and considering rights issues. Children worked in groups on activities addressing rights using freeze frame tableaux, forum theatre and other techniques to relay their discussions to others. Shadow puppets told the story of a visit to Peru and illustrated different rights –children had to guess which right was being portrayed. The day ended with each child taking a leaf and illustrating a favourite right and hanging the leaf on the Tree of Rights together with their handprint. Each region hosting a workshop kept its tree.

Suspended from the wall or ceiling were the huge puppets made by the children in Peru, Cuba and Brazil, large painted maps of each country, and artefacts and clothing for each country.

Resources from the project included:

- A teachers' pack (also translated into Welsh, Spanish and Portuguese).
- A booklet in English, Spanish and Portuguese called *Our Stories, Our Lives*, derived from children in Scotland and the three Latin American countries.
- In Service Teacher Training (INSET) courses for teachers and a conference for teachers and development education workers.
- A portable exhibition.
- Other promotional materials, including a leaflet sent to all UK primary schools.
- Development of a multilingual website
- *Partners in Rights/Artpad* workshops in Lima, Peru in 2002
- Arts conference in London in 2002

Outcomes:

- Brought concepts of children's rights to children in an engaging and informative way and linked/introduced children in several countries to information about their peers in other countries.
- Workshops during Child Rights Weeks in the UK involved around 750 children and 30 teachers.
- Stimulated new ways of working within Save the Children, and brought different sections together in constructive team working.
- Teachers' pack will enable the impact to continue beyond the project period
- INSET courses reached 400 teachers and enabled the project to maintain its impact and extend its dissemination.

Beneficiary feedback (reported)

- We have seen the importance of taking a theme and exploring it through different art forms. We can implement this in our practice. It has been fun! We can use this work in schools (Cuban teachers).
- It's wonderful being able to stand back and watch your class in a different situation. You see things in children that you have not been aware of the classroom surroundings (UK teachers).
- A child that is so quiet in class has suddenly become 'alive', leading a drama 'freeze frame' activity (UK teachers).
- a wonderful tool for capturing children's attention (UK teachers).
- factual, informative, yet highly entertaining (UK teachers).
- children very engaged: interest sustained all day (UK teachers).
- I learned that everyone is equal no matter what (Children)
- I learned that all people should be treated the same (Children)
- We are all the same inside but different on the outside (Children)
- I learnt how people on the other side of the world are special like everyone (Children)
- It was a wonderful way to learn about rights AND have fun! (Children)

Sources:

SCUK final evaluation report

2. Eye to Eye project:

Agency: Save The Children UK

Country/region: Lebanon/Occupied Palestinian Territories and UK

Project Focus:

Eye to Eye is a multi-media project which enabled fourth-generation Palestinian refugee children living in refugee camps in Lebanon and Occupied Palestinian Territories to express themselves through photography and the web.

Background:

Palestinian children in refugee camps in both Lebanon and the West Bank and Gaza Strip are growing up with injustice, physical and mental violence, deprivation and discrimination, where their rights are being abused. The political history and failure to find a solution has led to increased anger, radicalisation and Islamisation. For some children joining radical groups is the equivalent of supporting Manchester United. After more than 50 years in exile expressions of anger, frustration, of wanting to fight back are commonplace and reflected in children's behaviour.

This is why expressive methods such as photography play a useful role. Palestinian children lack safe spaces in which they can talk about their experiences and express their ideas, hopes

and fears. SCUUK helped provide a non-violent, rights-based framework for methods which enable them to explore their lives and communicate their experiences to others. Eye to Eye aimed to give Palestinian children a voice which can be heard both within their own societies and more widely; with a view to creating a climate of awareness, positive change and action. The two main aims of the project were to raise public awareness and increase understanding among audiences in the UK of the needs and rights of Palestinian children and the negative impact of the stalled peace process; and to increase awareness among Palestinian communities of the value of children's work in presenting their situation to the outside world.

Level of cultural intervention:

Culture as method (photography, multimedia activities) – process-based with initial participants, leading to either tool or process-based use of curriculum materials and web based information

Activities:

Six photography-based workshops were held in refugee camps in Lebanon, the West Bank and Gaza Strip, including four seven-day workshops producing materials for local display (in Arabic) and international exhibitions (in English) and for a website developed and managed by the Education Unit in the UK. Two shorter 'emergency' intifada workshops focused on eliciting materials for the website.

The workshops used a powerful, highly participative, expressive methodology which enabled the children to learn new skills and gain self-confidence, think for themselves about their lives and communities, and represent themselves to external audiences. Images, quotes and texts by children were used in exhibitions and in education and advocacy work in the Middle East and in the UK.

Photographic workshops were developed following a one-off workshop created and facilitated by freelance photographer Pete Fryer with Palestinian children in a refugee camp in Lebanon in 1997. Children used cameras to get to know and take photos of one another and record life in the camp. They interviewed elders and/or produced written work for an exhibition of up to 700 images. In some workshops 'books' were produced by the children with the purpose of providing a referenced resource from which website, exhibition and other materials could be selected in London. Cameras were left with after-school clubs and partner organisations in the camps to allow children to continue to take photographs.

The website provided information for Global Education in the UK and offered a controlled message board system to facilitate interaction and exchange between Palestinian refugee children and other individuals and groups around the world. The website also incorporated curriculum materials linked to ICT, Citizenship and RE for use by teachers in the UK.

Outcomes:

- An estimated 100 children participated, including 10 who were involved in later workshops as volunteer assistants or peer educators.
- 1,000 people are estimated to have seen the children's' exhibitions in their refugee camps.
- Created exciting methods for engaging with children, facilitating participation and promoting their views within their own communities and to external audiences.
- Anecdotal evidence shows the exhibitions are changing perceptions about children in their communities. They appear to be increasing belief in children's abilities and respect for children among parents/other family members, community leaders and national leaders.
- After seeing the children's exhibition in one Gaza refugee camp the head of the local council said he had not seen the children in such a positive light before and that he would involve children from the camp in further activities.
- The website incorporates online curriculum materials for UK teachers
- Developed and brought together a range of new tools for Save the Children work with children including photography, text, internet and video

- A second Eye to Eye project is planned for India for which a pilot was run in 2003 using digital technology within a similar framework to address child rights.

Beneficiary feedback (reported)

Summaries of participatory review workshops with 30 children in two different camps in Lebanon reflect strong, positive consensus:

- we learnt new skills, especially how to take photos, do an interview, approach adults and other children
- we made new friends and met new people
- we visited and learnt about different parts of the camp
- we understood some of the problems in the camps
- we developed our own ideas
- we gained confidence
- we had fun and were happy

Children commented on the value of the project to them/their family:

- "I became free and from inside more self-confident"
- "It makes me happy" .
- "My mother was very happy when she saw me using the camera"
- "My father wants me to become a journalist now".

According to one local social worker, an extremely shy girl who had barely spoken with her peers in the two years since she arrived in the camp gradually began talking with the other children through the workshop. She later brought family members to see her work in the exhibition and to meet other children.

In Lebanon one Palestinian child with Downs Syndrome volunteered: "During the first intifada we saw on TV that the Israelis were pushing journalists to take pictureswe can do this instead of journalists and show people what our lives are like".

In Balata Refugee Camp one teacher commented: "This is the first time we have seen the children's ideas. There are no adults translating this work - it shows the children's perspective".

In Lebanon the local exhibitions have also had some impact outside the Palestinian community. For example, one Lebanese national commented: "I didn't know conditions in the camps were so bad".

Sources:

SCUK internal documents

3. Let's Talk MEN: The South Asia Masculinities Film Project:

Agency: Save The Children UK (and UNICEF)

Country/region: South Asia

Project Focus:

Let's talk MEN is a series of films on masculinities which deconstruct patriarchy within South Asia. The focus of this series of films is to explore how children and young people's perceptions and beliefs can be affected through watching and subsequent discussions and reflections on issues depicted in films. The project was intended to increase and extend the impact of SCUK's and UNICEF's country programmes in tackling the problems of increasing violence against girls.

Background:

Violence against women is entrenched in South Asia. It is prevalent in the girl's parental home, conjugal home and at the community level. The institution of dowry is one key

precipitating factor. Daughters-in-law who are perceived to have brought inadequate dowries are subject to oppression, violence and even murder. It is often the mother-in-law who is the instigator and perpetrator of this violence.

Treating gender in development solely as a women's issue seriously underestimates the scale of the 'battle' to achieve a more just society. The purpose of gender and development is the empowerment of women with the ultimate goal of gender equity. If women's empowerment is to be sustained, it must be complemented by a change in men. This means paying attention also to male gender interests and needs. The intent with the masculinities film project was to try and explore the broad patterns of masculinities without ignoring the particularities of each category of men (in terms of class, caste, sexual preference, etc.)

The idea of the project was from Indian documentary filmmaker, Rahul Roy. Now it is 'owned' by him and other South Asian filmmakers; Farjad Nabi and Mazhar Zaidi from Pakistan, Kesang Tseten Lama and Tsering Rhitar from Nepal and Manzare Hassin Murad from Bangladesh.

Level of cultural intervention:

Culture as context

Culture as content (local film-making/cultural traditions)

Culture as method (film) – tool-based

Activities

Project started in November 1997 and involved the production of films on masculinities by four well-known documentary male filmmakers from India, Nepal, Bangladesh and Pakistan, within their own countries. The films were completed and launched in February 2000, alongside a film discussion guide and an implementation and evaluation toolkit for schools, which enabled the films to be screened without a primary resource person. Controlled screenings were planned to explore how the films affected attitudinal and behaviour change among young people and the general public.

The film themes were as follows:

"When Four Friends Meet..." directed by Rahul Roy of India. Four boys share with the camera their secrets: sex and girls; youthful dreams and failures; frustrations and triumphs. The four friends, residents of Jehangirpuri, a working class colony in Delhi, are trying to make their living in an environment, which is changing rapidly. Girls seems to be very bold, stable jobs are not easy to come by, sex is a strange mix of guilt and pleasure.

"Yeh hui Na Mardon Wali Baat (Now That's More Like A Man)" directed by Farjad Nabi and Mazhar Zaidi of Pakistan. The video relies upon popular clichés and provides the space for constructing men, real and imagined. A series of women give form to men through words. A group of children play endlessly – the game of life, of gender.

"Listen To The Wind" by Tsering Rhitar and Kesang Tseten of Nepal is the only fiction film among the four. A Sherpa boy in the high mountains of Nepal is different. An old nomad with deteriorating eyesight, who wishes to see the rare Kalma Metok flower before he dies, is his best friend. In the face of mounting obstacles at his new school – bullying classmates, diminishing chances of securing a much-needed scholarship and the threat of expulsion from school, can he realise his friend's advice to Listen to the Wind to find his own answer?

"Amader Chheler (Our Boys)" directed by Manzare Hassin of Bangladesh. Winds of change are sweeping through the country. The West is irresistible, and the East refuses to disappear. In these confusing times boys from a pop group and a young artist, all from the newly emerging middle class families of Dhaka, open their lives to the director. Duties and obligations, women and desire, confusion and contradictions, the boys can feel the wind but do not really know which way it blows.

Outcomes

Evaluation of attitudinal impact with 121 children aged from 10 to 16:

- Children found the films and subsequent discussion clear and simple.
- Films generated the idea that being successful had to do with honesty and a sense of right and wrong.
- It made them think of valuing one's own behaviour and ideals - values and ideals should not be measured by money and material.
- Children felt that while there are physical differences between men and women, and though women are supposed to be dependent, they play different roles especially that of the caring role.
- Women need to be given more freedom and provided with more possibilities in life.
- Children recognized the stereotype of the strong, the good, the fair skinned, etc. Although physical attractiveness is important, there are natural inequalities between individuals. Therefore, the value given to it must change.
- Children spoke about how security and protection are outward acts, whereas honour is within oneself. They were able to connect this to physical attraction, relationships and behaviour but again emphasized how the films made them connect more to feeling and thinking.
- The children were able to recognize that gender differences are created; they do not exist in reality. Therefore, all roles and expectations must be equalized between the genders. The absence of this equalization was felt to be wrong. In addition they felt that safe spaces are needed for everybody.

Beneficiary Feedback (reported)

- "Gender inequality exists, but it should be changed"
- "Change can occur only when one recognizes one's behaviour and mistakes"
- "The films were very useful; it made me realize that we should think for ourselves – start analysing ourselves"
- "It is relevant what 'manly' means, not just powerful, superior and rude"
- "I understood the concept of equality between boys and girls"
- "I learnt it is important to do what one's feelings tell"
- "People are not bad, their ways of thinking and doing things may be bad"
- "There should be no such thing as 'manly'. Men should do what women can and vice versa"
- "There should be no difference in the way boys and girls are treated"
- "One should listen to one's own feelings, be influenced by own thoughts than by external environment"
- "Boys can also be caring and thoughtful"
- "It made me understand what it means to be kind and helpful"

Sources:

SCUK internal documents

Interviews and email discussions with SCUK South Central Asia regional staff

4: Diversity Project:

Country/region UK

Project Focus

The aim of the project was to enhance the prospects for integration that education affords to young refugees and asylum seekers by generating empathy and understanding among non-refugee children in host communities.

Background

The project aimed to build bridges between refugees and asylum-seekers and their host communities in regions of the UK where there have been tensions over refugees and asylum seekers, and where there is little history of culturally diverse community integration.

It aimed to improve young people's understanding of the situation of refugees in the UK, foster positive attitudes towards refugees and asylum seekers, promote positive images of refugees within schools and encourage young refugees to feel proud of their heritage and counter negative public perceptions

Level of cultural intervention:

Culture as method (drama) – process-based for initial participants, leading to tool-based for audiences

Activities

In the first phase, the David Glass Ensemble (DGE) led a two-week residency in four schools and one youth project in Sunderland and Durham, involving teachers, youth workers, a team of artists and young people, and leading up to a joint performance. There was a training workshop for the adult participants combining an introduction to asylum issues and participatory methodologies, and giving participants an opportunity to share and generate ideas for working with young people on issues related to forced migration, asylum and refugees' experiences of coming to the UK.

In phase two adult participants did follow-on projects over a term in their institutions, and were scheduled tie in with Refugee Week. Funds were made available and on-going support was offered, including two further half-day workshops to share progress, evaluate and reflect on outcomes.

Outcomes

- A growth in knowledge, skills, confidence and critical abilities.
- Change of attitudes has been noted - the majority of young people were critical of newspapers' accuracy on refugee issues, and considered that newspapers do not get to the real truth of issues.
- The rights to health and the right to express an opinion were considered of equal importance.
- Young people said that they were more confident about potentially meeting and talking with refugees.
- Work in one school is being used for development of teacher training in diversity and citizenship
- Project has led to increasing focus within curriculum learning on multicultural and refugee issues
- Project is feeding into work in other areas of the school curriculum e.g. arts

Beneficiary feedback (reported)

- '...young people involved in the project have certainly had awareness raised.'
- The '...right to express yourself means you can argue your case - if you don't have the freedom to express yourself you can't claim your rights'
- '...when they do meet with refugees or asylum seekers, or difference of any kind, they may well treat people differently than they would have.'
- Young people who did meet with refugees '...now empathise with young people...' and have become aware '...of the way they treat other people and how they are treated'.
- '...importantly (there) is the feeling that the students have actually opened their minds to the bigger world out there and the differences in culture.'
- 'Because young people's response was good, PSE set work for year 7 on multicultural and refugee issues - will be staying in the curriculum because it was effective.'
- 'The response from the pupils and the staff has been excellent and I am sure this will now become a regular occurrence on the school calendar.'

Sources:

SCUK phase 1 and phase 2 evaluation reports

5. Buddhist monks in the fight against AIDS

Country/region Cambodia

Project Focus

During 2002 SCUK started working with Buddhist monks on an advocacy programme to mobilise faith-based communities in the fight against HIV related stigma and discrimination. The project consisted of a series of three planning sessions, followed by four intensive training workshops for monks and people with HIV/AIDS. The project also produced a training kit in a traditional monk's bag for monks to use in their communities.

Background

The rationale for this approach is that monks are respected members of communities and in many communities pagodas are focal points of community activity. Monks can be very influential especially with community leaders and those in positions of local power. People tend to listen to what monks have to say on subjects and pay attention to what monks actually do and thus are more likely to change their views and actions as they model the monks' behaviour.

One of the major tenets of Buddhism is compassion, it is fundamental to the practice of the religion and the philosophy. Monks can be powerful advocates for compassion towards those with HIV and the children of families with HIV and orphans of AIDS; monks can advocate for community support for these people. Monks through their teaching can discuss the threats that HIV creates to individuals and communities. As monks come to understand HIV/AIDS and the transmission of HIV they can advocate for an end to stigma and discrimination which in part stems from fear and poor understanding of HIV and the social causes of transmission.

Through counselling and support of HIV positive people, monks can be an example of non-discrimination and assist in the prevention of stigma. Monks can assist those with HIV through the teaching of meditation practice. Many young men do not enter the Monkhood for life so understanding sexually responsible behaviour is something they can take with them when they return to the lay community.

Level of cultural intervention:

Culture as context

Culture as content (drawing on Buddhist tradition and cultural items)

Culture as method (IEC materials) – tool-based

Activities

The project is "embedded" in culture, it is a cultural approach in itself as Buddhism and monks are such a large part of the majority culture, although it cannot incorporate those members of Cambodian society who are of different religious or ethnic backgrounds. Training workshops for monks were participatory or through small group work but monks cannot act or be portrayed by others in drama or theatre so that one "method" was not available in the participatory workshop approach. The main creative component was the IEC materials produced – a cloth poster showing the place of monks in the fight against AIDS and the use of the traditional monk's bag (with the slogan that Monks also have a place/role in the fight against AIDS) as the carrying case for the IEC materials.

Outcomes

In a 2003 evaluation Monks participating in the workshops reported:

- clear knowledge of the facts about HIV/AIDS;
- increased confidence to undertake advocacy activities and to speak about HIV/AIDS in general;
- increased effectiveness in their use of the principle of compassion in their work, both when supporting people with HIV/AIDS and when discussing stigma and discrimination in their communities.

- using their training in a wide variety of formal and informal situations, including peer education sessions, preaching, Buddhist ceremonies, group discussions and national events such as World AIDS Day.

Beneficiary feedback (reported)

"A community member reported how one mobile funeral service operating in his district was refusing to cremate people who had died of AIDS. This was because of the widespread belief that HIV/AIDS could be passed on by touching the clothes of the dead person and through contact with their ashes at the cremation site. He spent some time with one of the monks who had attended the training in Phnom Penh and began to understand how these concerns were unfounded. Through support from the pagoda he was able to meet with the mobile funeral service and explain the facts about HIV transmission. As a result he managed to persuade them to start cremating people who had died of AIDS. Monks have subsequently attended such ceremonies and helped reduce the stigma attached to this function. As they are such public events he felt it likely that people were beginning to change their attitudes in response to seeing monks' and the funeral service operator's actions".

"One monk master related how before the training he felt a certain amount of reluctance to support people with HIV/AIDS and believed that people had brought it on themselves by "playing around". In addition one of his relatives, who was HIV positive, had been shunned by the community and forced to move away and live in isolation with his family. Until the workshop the monk had thought a great deal about this personal situation but could see no way to deal with it. Some time after the workshop he went to visit his relative with some of the handouts. He used these to explain the training he had been given and how he felt he had a role to support his relative and their family. He then went on to discuss these issues with the village leaders and community members and urged them to be more compassionate and support the family rather than cast them out and be afraid of them. Since his intervention the family have moved back into the community and as a result of the support they have received, their overall health has improved, as have their relations with the community at large".

Sources:

SCUK evaluation report

Interview with SCUK staff in Cambodia

Tearfund Case Studies:

1: Agriculture, Business and Community Development Programme (ABCD)

Country/region: Prey Veng, Cambodia

Agency: Christian Outreach Relief Development

Project focus:

Aimed to transform participants thinking (knowledge, skills and attitudes) and enable them to initiate change and make choices, through the growth of relationships, trust and initiative.

Background:

Project started in 1992 in rural district in the period following UN-brokered elections in 1993. Distinct feature is the genocide by the Khmer Rouge in the late 1970s and the centralised socialist bureaucracy, which hampered creative thinking and initiative. The subsequent low-level civil war which raged for ten years resulted in fragile food production, inadequate water supplies and poor health systems. The project was designed to stimulate creative thinking, crushed by the political situation in Cambodia, the lack of which was perceived to be a barrier to development, preventing people from analysing, finding solutions, innovating and initiating change.

Level of cultural intervention:

Culture as context

Culture as method (participatory activities) – process-based

Activities:

The project was founded on the principle of open dialogue with communities, stimulated by 'walkabout' animators working alongside communities. Seed capital was provided by the project, often in the form of credit in kind to poor and widows, and managed by the village committee.

Animation activities included trust exercises, mapping exercises, drawing, game-playing, 'hat' thinking (using different coloured hats to represent different ways of thinking) and learning games to challenge the village to think through their problems and find solutions.

Outcomes:

- Villagers became more engaged and concerned about their future development (showing concern about future water supply).
- Villagers gave up drinking rice wine
- Individual grandfather stopped beating his wife after interaction with the Women's Animation Team.
- Villagers started a rice bank to support the community through bad harvests.
- Villagers created a system of health insurance to support the sick or bereaved families.

Beneficiary feedback (reported):

"You cannot easily change the damage caused by the war, or caused by the systematic breaking of relationships, or the loss of dignity. You cannot easily reverse the situation "lack of food". You cannot easily change the damage done by the meetings held in fear, or the meetings at which people were harangued by propaganda. The mind is paralysed by such things so the way forward is slowly, carefully." Meas Nee, a Khmer.

Sources:

TearFund documentation

Interview with agency staff in Cambodia

2: Competition - Theatre, song, poetry re HIV/AIDS

Country/region: Rwanda

Agency: Alliance Evangelique au Rwanda (AER)

Project focus:

Preventing HIV/AIDS and encouraging the community to care for the sick/orphaned.

Background:

The TF network co-ordinator in Rwanda pointed out that illiteracy is high and growing because the extended family system of Rwandan culture cannot afford to feed and clothe yet alone educate all the orphans of the genocide. So a number of TF partners use "creative/cultural activities as a medium of bringing information and awareness to the illiterate and poor".

AER used competitions to write poems and songs because "people learn through seeing and doing, not just listening. People own their own songs, dances and dramas and they learn from what they create to present to others. Cultural/creative approach accepts them where they are and builds on their experiences, so that they understand the message better – also it is in their own language and it encourages them to participate".

Level of cultural intervention:

Culture as content (drumming/other local cultural traditions)

Culture as method (songs/poems) – process-based for competition participants, leading to tool-based for audiences

Activities:

Anti-AIDS Clubs were challenged to write songs and poems about the ongoing fight against AIDS and/or taking care of the sick or orphaned in the community

Outcomes:

- Over 120 participants from 5 Anti-AIDS clubs performed one or two songs and a poem for the Routemapping project researcher and the TF network co-ordinator.

Beneficiary feedback (observed):

Following the performances the participants provided the following feedback:

- Participants really enjoy making the songs, not just the singing
- The songs are one strategy to attract people in the communities so that they can open communication/discussion about HIV
- Since they started making their songs and dramas they have noticed that behaviours of people in their communities are changing, there is less prostitution and adultery and more open communication about sex and HIV
- They are ready to take the next step in the process of awareness-raising – they want to start going around their areas (beyond their own villages), walking if necessary, to take their songs and dramas to people in other villages to raise their awareness about the dangers of the HIV pandemic
- In the rural areas they use drums and dancing as well as the songs because people relate to the drums and dance as part of their traditions – it is also helping them to re-capture, revive and learn the traditions of their parents and grandparents that were lost in the genocide – although today they also include some modern technology like keyboards and tunes from modern pop culture from overseas because it is what today's youth also relate to as they are watching it on TV

Sources:

Interviews with TF Network Co-ordinator in Rwanda and AER staff

Post-performance discussions with Anti-AIDS club members in Rwanda