Mid Term Evaluation Report of the Project on

Culture for Empowerment of People (CEP)

Implemented by:
Bangladesh Institute of Theatre Arts (BITA)

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Author's Note

Poverty has become a global issue because the phenomena of denial and mal-distribution of resources often associated with poverty cut across several countries of the world. In the year 2000, United Nations declared that there are more than one billion people in the world living in poverty (United Nations Millennium Declaration 2000). Though poverty has become a household monster in many of the world's families, it is in the Third World like Bangladesh that its impact is more profound. This paper is a study of the state of poverty in greater Noakhali district, and how Theatre for Development (TFD) has been useful as an empowering approach to poverty reduction and community development in BITA's working area.

Poverty is a state of deprivation, which is defined by Townsend as 'a state of observable and demonstrable disadvantage relative to the local community or the wider society or nation to which an individual, family or group belongs' (1993:79). Townsend believes that poor people are relatively deprived if they cannot obtain, at all or sufficiently, the conditions of life – that is, the diets, amenities, standards and services – which allow them to play the roles, participate in the relationships and follow the customary behaviour which is expected of them by virtue of their membership of society. Generally speaking, people who are incapable of obtaining the basic necessities of life can be termed poor and it is also very closely concerned with individual's freedom of spontaneity and creativity, opportunity to enjoy rights, opportunity to get earning choices etc.

A human rights approach to development reflects a vision of a just and equitable world, in which all individuals can live in dignity and achieve their full potentials. It is a vision, but achievable. Its strength lies in the fact that it is based on international human rights principles and norms recognised by virtually all states. These transcend race, sex, religion, ideology and every other potentially divisive barrier and reflect the core values that act as a common bond between peoples of diverse cultures, irrespective of their faith and spirituality.

Culture is the most essential, powerful and an embodied parts of each an every human nation in the world. Culture is unified with our life so intimately, that we can not feel it as we don't feel our respiration. Bangladesh has a very rich cultural heritage and diversity which has a great influence in social reformation as well as developing human dignity, communal

harmony and self-reliance. It has that power to involve people very spontaneously; even people can't understand when they get involve. The Evaluator observed again this power of cultural activities when visited BITA's project area (greater Noakhali). Our pala, punthi, kirtan, jari, gambhira, nosimon etc. are the pure example of that cultural tradition. No matter that who are arranging and what; people were just participated without considering race, sex, religion, ideology etc.

The challenge for development agencies is to move from vision, using these norms and values to develop viable programmes and projects in order to make a practical difference to the lives of men, women, children and by empowering them to lift themselves and their families out of poverty and ensuring them the opportunities to make their unique contribution to society. I started to believe more strongly after observing these project activities that people can easily create conscientisation by themselves through using the traditional cultural events. Because the poor and disadvantaged people always use to blame to their fate for their underprivileged livelihood and never want to pay attention to reveal the cause and effect of this situation. They used to think that God created them as poor. Hence, through the traditional cultural activities, they can raise the very vital question for their lives that 'why they are poor or deprived, or oppressed?' and try to move towards a process of "praxis" as Brazilian educationist and philosopher stated in his 'Pedagogy of the oppressed' Freire explained praxis graphically-

Action ⎯⎯⎯⎯⎯⎯⎯⎯⎯⎯
                                    → work ⎯⎯→ word ⎯⎯→ **PRAXIS**
Reaction ⎯⎯⎯⎯⎯⎯⎯⎯
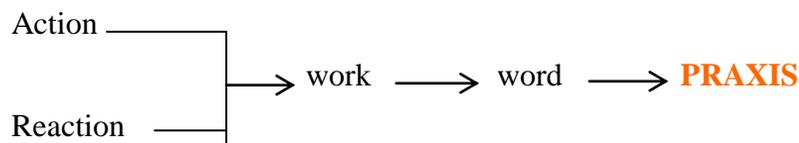
BITA is to be commended for taking this path. It is a challenging route but very creative, spontaneous and at the same time it is sustaining in nature. But BITA has an immense enthusiasm and determination to work through the process. The process I mean Theatre for Development (TfD) process happens through this praxis and *inevitably requires a proper trust on process firstly and then obviously an unambiguous knowledge on it*. It brings to the fore any sorts of profound issues of the community like human rights and rights violation, domestic violence, devastating effect of climate change, good governance etc. The process can also pose and explain the very nature of development, development partnerships and the difficulties of managing changes within the community and within an organisation with

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considerable previous experiences as well. It also raises frequently questions, sharing ideas and consensus about the complicated turnings and trends of incidents. But the most important thing is, I repeat the *obvious knowledge on process of TFD* and where we observed contradictions among TFD practitioners. I would like to take a privilege to raise few words as the prior mentioned diagram expresses-
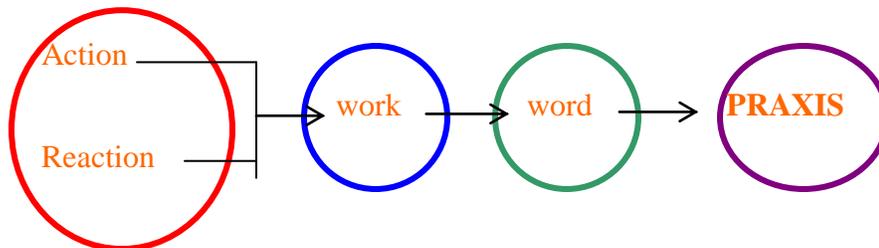
The red circled area is the base area where research, rapport, analysis, interactions happen to reveal things the most evidently. If this ground space is anyway misguided, the whole process will be mis-tracked. **Then the blue circle, where actually the theatre/cultural event forms through rehearsals as well as an extensive laboratory efforts. The green space is for performance, dialogue and direct interaction between actors and spectators, where actor-spectator meets in an alternative position. The violet circled space at the end but it doesn't bring to an end. This space for practice by creating consensus which creates very interestingly new issues and those shall be needed to sent to red zone to initiate another journey** and thus the journey/ process never ends.

The evaluation defines that how can the benefits of this process be validated? This evaluation was undertaken in the full recognition that there is no easy answer to this question. The implementation of this approach has a high level of subjectivity, dependent as it is on the knowledge and understanding of those involved in the design, implementation and monitoring of programs and projects. This evaluation has been designed to explore this subjective element through objective analysis.

This report is therefore evidence-based, incorporating field research and the findings of a document review and interviews with different stakeholders.

Acknowledgements

This mid term external review/evaluation was initiated and organized by the BITA (Bangladesh Institute of Theatre Arts) for their project Culture for Empowerment of People (CEP). The mid term evaluation was undertaken by an external and independent monitoring and evaluation consultant along with a small local team. The assignment was carried out the MTR at BITA's project area in greater Noakhali district September 30, 2010 to October 04, 2010 and lead by Nurur Rahman Bachchu, an Independent Development Consultant and Communication Research and M&E Specialist, SPEMP Communication Project, Mott MacDonald-Bangladesh.

The M&E consultant and team were supported by many people during its work and would like to take this opportunity to thank them all for their invaluable assistance. Special thanks are due to:

The support staffs, admin and financial officers for giving time and raising helpful points during interviews, and the 116 rights-holders and 67 duty-bearers, including children and youth, who took part in Participatory Consultations and also answered questions, which provide the majority of the evidence presented in this report.

Mr. Kazi Shahidul Islam, Project Coordinator, Mr. Shoeb Mojammel, Theatre Associate, Mr. Ashok Barua, Monitoring Officer, they all are the members of the CEP family for all of their support during the mission, which went way beyond the call of duty. These gentlemen were so generous with their time and beyond time in participating in an in-depth discussion on the findings of the field research.

The CEP team as a whole who supported and contributed very enthusiastically whenever I asked to lend a hand they provided their level best cooperation without considering 9am-5pm working schedule.

The representatives of the partner NGOs, their field staffs and top executives and officials for their sterling efforts in appearing meetings and accompanying all time during we visited their fields under great time constraints.

Ms. Mousumi Chowdhury, Project Director was always very supportive and inspiring to work and was really well equipped regarding BITA and its activities in response to all of my queries at whatever time I asked. She was so impulsive to resolve all interferences suddenly I faced very instinctively.

Finally the Executive Director, Mr. Sisir Datta who always wanted to see the differences, either negative or positive but perspective in question of impact of the project CEP. This openness from a top executive of an organization always produces a psychological freedom specially for such a team who is basically coming from out-sides of the organization and taking responsibility to evaluate the program and very honestly this attitude inspired us to reveal the root causes of limitations whenever we felt besides the lots of optimistic impacts.

LIST OF ACRONYMS
BITA Bangladesh Institute of Theatre Arts
TFD Theatre for Development
CEP Culture for Empowerment of People
MTR Mid-term Review
BCC Behavior Change Communication
CBO Community Based Organization
CCD Community Capacity Development

PART-I

INTRODUCTION AND BACKGROUND

01. INTRODUCTION AND BACKGROUND

1.1 Title

Mid Term Evaluation of the project on **"Culture for Empowerment of People (CEP)"** implemented by BITA for the period of 2007-2011 at greater Noakhali district (Laxmipur, Feni and Noakhali).

1.2 Date

September-November, 2010

1.3 Type

Mid-Term Evaluation

1.4 Aims and Objectives of the Evaluation

The aim of the evaluation is to review progress of the implementation of the Culture for Empowerment of People (CEP) project implemented by Bangladesh Institute of Theatre Arts (BITA) within the context of losing people's power of thinking, interacting and finally changing society through traditional cultural activities in the greater Noakhali districts. It forms part of the Mid-term Review of the CEP which is being undertaken in order to allow mid-course adjustments and the identification of measures to further improve and strengthen the Program. The objectives of the Evaluation are to:

(a) Identify lessons learned about both successes and constraints in the process of applying activities within program priority of addressing the activities of poverty reduction in the working area of CEP project.

(b) Facilitate participation of partner NGOs, rights-holders and duty-bearers in the assessment and evaluation of the CEP program.

The Evaluation Team was requested to focus primarily on *process*, rather than on outcome or impact, since at the mid point of the CEP, because it is still in the process of implementation.

2. An Overview of CEP Project:

2.1 Background of the Project

Culture in Bangladesh is a part of everyday life of the people. Culture as a force of change and facilitation, social issues can easily be promoted through culture, which is closely related to poverty reduction and capacity enhancement of poor and marginalized groups. People in Bangladesh have looked culture as a collective power of aesthetic expression and defense against alien force. The versatile heritage of traditional culture have contributed to diversity

which has functioned as means of articulation and income generation for the poor people, and for ethnic and other minority groups in particular.

BITA involves marginalized and deprived communities with its initiatives and considers the process as rights education through culture based approach which has strong local contents and formed by local version. BITA experienced that this approach has got an effective response in raising people's awareness and ensure equal participation of men, women and children in creating a better understanding in their own communities.

2.2 Adoption of CEP in BITA's Core Program

Against this background, BITA has conducted a baseline survey to observe the possibility to introduce its extensive experience in the greater Noakhali district and to address some of the priority needs based on the learning and experience of the baseline. BITA wished to expand its approach to this area with the aim of contribution to support poverty reduction in Bangladesh through improvement of livelihood, democratic development and promotion of cultural diversity. The project *"Culture for Empowerment of People"* has designed for 4 years to improve performance of organizations working with the community theatre through training, networking and interaction with professional theatre groups and artistes, enhancement of human rights knowledge, attitude and practice at the community level through interactive drama performances and other cultural tools for communication.

BITA believes that through this project, it will be possible to revive the traditional cultural heritage of greater Noakhali which is now about to extinct through organizing the traditional artistes, developing sustainable strategies by motivating them towards organization/ association, by transferring their skills to young generation. Alongside, Theatre for Development (TFD) process will be established as meaningful path of people's driven development plans. Another important thing, the structural appearance of government cultural institutions are seem to be inactive for various reasons and the cultural elites of these areas expressed their interest to make these activated. Through the CEP project, different joint initiatives could also be taken to stream the cultural education for the young generation. And if the success can be projected through proper documentation, it would certainly create a sensitization among other development agencies to support such intervention country wide to preserve our traditional cultural heritage.

2.3 Goal

To contribute to support poverty reduction in Bangladesh through improvement of livelihood, democratic development and promotion of cultural diversity

2.4 Objectives

- Improve performance of organizations working with community theatre through training, networking and interaction with professional theatre groups and artists

- Enhancement of human rights knowledge, attitude and practice at the community level through interactive drama performances and other cultural tools for communication

2.5 Expected Results

- The grassroots groups are knowledgeable and capable to identify and visualize the Human rights issues through interactive cultural tools for communication in an integrated approach.

- Different groups and organizations are capable to work with community theatre.

- Relevant NGOs and other Institutional partners are working together through developing network for pursuing rights for the poor and disadvantages.

- BCDC develop as a resource center through different exchange and development initiatives which will contribute BITA initiatives sustained for long time.

2.6 Implementation Strategies

Capacity development of grass root artists by knowledge and skills for involving with sustainable cultural development.

The local grass root artists will be identified and involved with different creative and interactive processes including cultural skill development initiatives, performance proficiency and thereby their cultural potentialities will be explored before people through different performance events. By doing so, an income generation opportunity will be produced in the working area in favor of grass root artists and their skill will be spread out. As result the young generation will be interested to develop their capacity on cultural approach which in turn sustains the cultural development process in greater Noakhali.

Develop a linkage and partnership with different organizations at government, non-government and community level.

As greater Noakhali is religiously conservative so while introducing cultural approach to such areas it is important to develop relationship with local institutions. The project will undertake a number of activities while launching the approach. The consultations will be done with different levels including local administration, local government actors, NGOs, religious leaders, cultural groups, CBOs so that they understand the importance of cultural approach in promoting the life of poor and marginalized people. This linkage would effectively contribute in developing community's access to the initiatives.

Partnership is also considered as one of the major elements in sustaining cultural approach. The project emphasizes local NGOs, local cultural institutions and groups as important partners of the project. Through this local level partnership BITA's experience and learning on cultural approach would meaningfully share and exchange in improving the situations of rights and livelihood of the marginalized people of the targeted communities.

National and international level partnership with different academic and cultural institutions is also important to institutionalize the culture & development approach by developing joint initiatives on theatre for development and popularizing it to the development partners. This partnership will also strengthen BITA Culture &

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Development Centre (BCDC) as a resource centre for TfD where thematic and practical concept and learning on TfD would examine and practiced.

Use local media, language and folk-culture based dissemination and extension tools.

The greater Noakhali is culturally diversified as large number of costal population lives in the area. The livelihood nature of the people of this area is also diversified. During the situation analysis of rural cultural artists it has been seen that their cultural life was not recognized by any institutions and they never get any patronization from government and public sector. If the project wishes to make a meaningful change the preservation of national cultural heritage these forms needs to be nourished. So, different traditional and local cultural forms and resources will be gathered to use as dissemination and extension tool in the project.

Ensure effective participation of community people with special focus on women and children.

In the activity level, women and children's participation at different levels of program innovation to implementation is seriously considered. The community level initiatives will be designed in such way where women can participate at different cultural initiatives. And for promoting the rights of children, their participation will be ensured at different institution based initiatives like theatre in education at school, child rights day observance etc. The women and children group will also be informed on rights issues especially women rights, legal rights issues, gender justice, child rights and also importantly basic human rights through different processes so that they can play their desired role as active force in the society.

Develop activities that build capacity of the community to participate in determining sustainable process of poverty reduction.

The community people including men, women and children are the direct participants of the project. They will be involved with a process where they actively participate in problem identification to its end result. Community based cultural groups will be formed and capacitated so that they can make their performance as in the form of advocacy and represent before the local authority with the issue. The transfer of knowledge and information to the communities through training, sharing and performance will open a new avenue to them about life and society. They would understand their position and role in improving their lives. The cultural activities will help them mobilize towards community development which in long run plays role in poverty reduction.

Introduce community level initiatives for recognizing cultural contribution in social and economic spheres within family & community.

Local level community initiatives will be undertaken such as community meeting, human rights training, orientation on culture & development, theatre for development, theatre in education, sharing culture based rights education which will enhance knowledge and skill of different stakeholders in changing their long perceived attitude and behavior towards family and society with especial attention to women and children. Through these initiatives the role of culture as unique force of human development will be understood

among the people who significantly contribute their understanding towards empowerment.

Determine long term intervention to uplift social status of rural artists.

During the project period, long term sustainable plan will be developed to promote the life and livelihood status of rural and grass root artists. The capacity of the artists will be enhanced and their performance skill will be spread out within the region which will help positively in popularizing this resource. This recognition will generate income earning opportunities for the grass root artists in greater Noakhali. Through TfD network these resources will get the opportunity to perform their skill at national and international level. A long term intervention will be developed along with different stakeholders in regards of sustaining these cultural resources socially and economically after the project.

Use cultural activities, forms and option as campaign, education, development and networking tools.

Cultural activities, forms are creative and innovative process which effectively will involve mass people with the human rights and good governance issues through theatre presentation, folksongs like kabigan, potgan etc. It is also an effective means of communication. The local level community/ social organization, club will be involved with cultural campaign that enables developing a broad based informal networking within the project area. And the impact of the initiatives will remain in the project area through exchange and share information, public discussion for strengthening community empowerment.

Develop capacity (skill, knowledge and attitude) of stakeholders for promoting human rights and good governance and building up process and methods.

Different stakeholders groups will be directly and indirectly involved in addressing human rights issues through cultural education and promotional materials help the stakeholders to be skilled, knowledgeable and thereafter a positive attitude will be developed for advocating strong community network and the impact of this innovative initiatives will be used as an alternative model in building up process and methods.

Formation of national and regional TfD network and resource centre.

Through the project national and regional Theatre for Development (TfD) network will be formed to effectively use the process as means of advocacy at national and regional level. The network would include national and regional level TfD experts like academics, professional artists, grass root resources, cultural analysts, development activists etc. Through the network a regional level understanding will be developed and common issues will be determined to develop a collective force to form the network as a platform of policy debate on culture and development issues. BITA Culture & Development centre (BCDC) would be used as regional resource centre for TfD where different innovative processes and techniques would be examined and practiced and regional and international collaboration would be developed to establish TfD as important element of development intervention.

Enhance capacity of BITA on sustainable development approaches in light of culture & development.

The capacity of BITA will be enhanced through a series of staff development initiatives on contemporary development and global issues by imparting training, orientations and study circle. The experience that BITA has gained through field level intervention will be enhanced by developing a group of staff's skill on conceptual and academic point of views. For this, through the project BITA intends to participate regional and international level capacity development initiatives including issue based training, short term courses and long term higher studies which will help to broaden the organization's understanding on culture, development and human rights issues.

Give importance on program monitoring and time to time feedback for proper implementation of the project.

During project implementation a monitoring system will be developed to assess the effectiveness of the initiatives in strengthening human rights and good governance issue through cultural approach. A mid term review will be done to review the conceptual framework of the project with the field experience. An evaluation will also be done to measure the impact of the cultural approach in the lives of poor and marginalized people of greater Noakhali and determine the best practices within the project.

2.7 Target Stakeholders
- 300 rural arists.
- 3 partner NGOs.
- 12,600 school students
- 630 school teachers
- 396 cultural activists, professionals
- 500,000 community people

The primary target groups are rural artists, local NGOs, school students, school teachers, cultural activists and professionals. Apart from this, the community people will be involved as secondary program participants. The target groups will be selected through baseline survey using PRA and also structured questionnaire, interview etc. In the baseline survey gender issues will be given importance so that equal participation of men and women can be ensured. Regarding selecting local cultural resource groups the profile of the artists will be considered in such a way that the artists are locally resourceful and using cultural forms in their daily life as part of life and livelihood. The local cultural groups/ activists that are active locally and who have an experience to work with DANIDA's different sector programs will also be included in the project. Local NGOs that are willing to use cultural forms and also previously experienced in working on cultural approach will also be given preference. The schools will be targeted where children from deprived community and religious minorities are studying. The majority of the target groups will be addressed through different cultural initiatives organized by partner NGOs.

2.8 Activities

1. *Programme Inception & Coordination*
   a. Staff recruitment
   b. Project orientation
   c. Monthly meeting, quarterly, half yearly and yearly program review

2. *Revitalizing Rural Cultural Resource group*
   a. Rural artists' convention
   b. Training/ workshop with Rural Cultural Resource Group
   c. Institutionalization of rural artists
   d. Organize cultural festival
   e. Issue based Publication

3. *Collaboration with local NGOs*
   a) Selection of local NGOs
   b) Partners staff recruitment and project orientation
   c) Capacity development of partners
   d) Community based intervention
      d.1. Community theatre
      d.2. Theatre in Education at schools
      d.3. Sharing culture based rights education
   e) Day Observance

4. *Training with different stakeholders*
   a) Certificate course on Theatre Practice & Presentation
   b) Training on Human Rights Education
   c) Training on Culture & Development

5. *Partnership with National Institutes*
   a) Partnership with Dramatic Department of Jahangirnagar University
   b) Partnership with Shilpakala Academy

6. *Formation of National & Regional TfD Alliance*
   a. Form TfD alliance & organize alliance meeting
   b. Organize regional workshop/ conference on TfD
   c. Develop TfD Resource Centre

7. *Cultural Education Programme*
   a. Develop community theatre
   b. Theatre in Education at schools
   c. Sharing culture based rights education

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    d. Day Observance

    e. Consultation on cultural approach

8. *Institutionalization of BITA Culture & Development Centre (BCDC)*
    a. Short term study/ training course
    b. Exposure visit
    c. Affiliation/linkage with international institutes
    d. Reviewing strategic direction

9. Midterm Monitoring & Project End Evaluation

2.9 Partnership

Partnership with local NGOs

A decade long experience that BITA has gained through cultural approach has got recognition as important tool of development intervention. Through the project, BITA would like to disseminate its experiences to other organizations. A total of 3 local level NGOs who have experience to work on social development issues and also have prior experience to work with DANIDA sector programs would be selected at greater Noakhali to work on cultural approach.

Partnership with Dramatic Department of Jahangirnagar University

Jahangirnagar University has been pioneer to include Theatre for Development Process (TFD) with Academic Curriculum. Alongside, BITA has been playing an effective role to practically exercise TFD process at grass root level. So, the partnership will strengthen both the organization's capacity to institutionalize TFD process. The Jahangirnagar University will use BITA as practical field. By doing so, the knowledge and skill on TFD will exchange among the participants both theoretically and practically.

Partnership with Shilpakala Academy

Shilpakala Academy is located at every district of the country. Initially the Academy was considered as pioneer institution of local cultural promotion. But unfortunately the Academy could not play their desired role and became inactive due to lack of capacity. Through partnership with the Academy at greater Noakhali district, the project would like to increase the capacity of Shilpakala Academy and initiate joint courses on performing arts and promote local cultural resources. Through the courses local youth group will get the opportunity to learn and practice different cultural forms which will help to broaden people's sensitization on the power of culture.

2.10 Time Frame
3 years and 6 months (March 2008- August 2011)

2.11 Project Location
Greater Noakhali (Feni, Noakhali, Lakshmipur)

Sl no	Organization/ Upazilla/ District	Union	Village	No of Village
01.	**BITA** **Upazilla:** Lakshmipur Sadar, Raipur, Ramgati **District:** Lakshmipur	2 no. North Charbanshi	Charbanshi Beri Bandh	01
		Dalal Bazar	West Lakshmipur	02
			Gangapur	
		Shakchar	Tumchar	02
			Shakchar	
		Bashikpur	Nandigram	01
		Alakgendar Paurashava	Ashulia	03
			Charshita	
			Charsekandar	
	Upazilla: Chagalnnaya **District:** Feni	Chagalnnaya Paurashava	Motua colony	03
			Jaspur colony	
			East Chagalnnaya	
02.	**Partner 1** **Upazilla:** Ramganj **District:** Lakshmipur	Pauro area Sadar	Banshghar	04
			Angarpara	
			Ratanpur	
			Narimpur	
		Ichapur	Ichapur	03
			Sri Rampur	
			Narayanpur	
		Darbeshpur	East Darbeshpur	03
			Alipur	
			Aiyenagar	
03	**Partner 2** **Upazilla:** Begumganj **Zilla:** Noakhali	8 no. Begumganj	Kazinagar	03
			Darbeshpur	
			Mojayetpur	
		9 no. Mirwarishpur	Mir Alipur	04
			Lalpur	
			Talua Chandpur	
			Mirwarishpur	
		3 no Jibtali	Ramnagar	03
			Maheshpur	
			Bijoynagar	

04	**Partner 3** **Upazilla:** Noakhali Sadar **Zilla:** Noakhali	Sondalpur	East Rajurgao	03
			Gangapur	
			North Lamchi	
		Binodpur	North Lakshmipur	03
			Jalial	
			Binodpur	
		Noakhali Paurashava	West Bodripur	04
			Gopai	
			East Mohudhuri	
			West Shahapur	
Total	**7 Upazillas, 3 Districts**	**15 Unions**	**42 Villages**	**42**

2.12 Outputs

By the end of the project period

- 3 local level NGOs are capacitated and practiced cultural approach to promote human right and good governance at the targeted areas.
- 300 rural cultural artists are organized and support communities to address social issues through their performance.
- 12,600 school students are equipped with knowledge and skills on basic human rights which develops their capacity to look for their realization in their own lives.
- 630 school teachers understood importance of rights education for young adults to develop them as active citizen.
- 395 cultural activists, professionals are equipped with knowledge and skills on human rights and cultural practice which enhanced their performance in professional and personal life.
- Partnership with national level academic institutions and government institutions strengthened BITA's culture and development approach as an effective communication tools.
- 500,000 community people including men, women and children observed and participated theatre shows, cultural festival and understood the power of cultural approach in establishing human rights and good governance.
- National level TfD alliance formed and regional level collaboration with TfD experts is strengthened.
- A TfD resource centre developed and equipped with resources including publications, processes and space is created for practicing and examining TfD process at grass root level.
- Posters, issue based publications, bulletin, program brochure are widely distributed to other organizations.
- BITA's capacity is increased and a group of staffs enhanced their knowledge by attending training, exposure visit and higher studies.

- BITA Culture & Development Centre (BCDC) is affiliated with international institute and is conducting specialized certificate course on culture and development to different stakeholders.

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PART-II

APPROACH AND METHODS OF THE EVALUATION

PROFILE

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01. APPROACH AND METHODS OF THE EVALUATION

1.1 Approach

• **Participatory:** 380 stake-holders, 15 Project Staffs and Representatives from PNGOs and 14 Representatives of Local Government, Cultural & Journalist Associations, other NGOs (working in the area) participated in meeting or interviewed.

• **Appreciative inquiry:** focus on strengths, setting weaknesses in context of achievements and potentials.

• **Multi- sectoral:** since human rights are indivisible and there is a need to view the situation of people in a holistic manner, the Poursava and Upazilla Admin and public representatives were interviewed.

1.2 Methods

As the ToR stated that the Consultant is assigned to take lead to accomplish the contract with following roles and responsibilities-

a. Consult with Executive Director/ Director about the design of the Mid Term Review (MTR).
b. Design, develop and implement the MTR at BITA designated area in greater Noakhali.
c. Conduct field visit with BITA team at designated area for MTR
d. Analyze field data and prepare report on culture & development process of BITA under the project.
e. Share the draft report with project management team and include necessary feedback in the report as required.
f. Submit final report to BITA with necessary annexure.

• **Document Review**
  Annual Reports, donor reports, project proposal and other relevant documents

• **Semi-structured Interviews** with Key Informants key stakeholders**,** representatives from local NGOs, Cultural Organizations, Journalists' Association, CBOs and Local Government etc.

• **Self-assessment Scoring** through different questions answered by the same group of rights-holders and duty-bearers. Their opinions were sought on the contribution of the CEP to capacity development and participation, e.g. rights-holders were asked if they were happy with the level of their participation. The data collection tools were designed by Rights and Humanity specifically for this Evaluation

• **Site Visit** to greater Noakhali districts (Laxmipur, Feni and Noakhali). The Evaluation team met with TED, theatre and traditional cultural group members, observed their presentations.

Innovation introduced by the Evaluation

Unpacked "empowerment" into**:**
• awareness • knowledge • understanding
• confidence to action • strategies for claim rights • opportunities to participate in decision-making

1.3 Limitations

• Limited timeframe prevented follow-up and additional interviews, meetings and field visits.

• Evaluation provides an overall "snapshot" of the implementation of the CEP across the working area, but it was not possible to go into depth on each issue raised, and it cannot be considered an evaluation of each of the activities, nor of the activities discussed during the site visit.

• Research data is based on perceptions of respondents and is not hard evidence of process or capacity development. However, findings of rights-holders' and duty-bearers' questions relating to their own participation and capacity development can be regarded as partial data on the outcome of the implementation of CEP within the area.

1.4 Major Questions asked:

1.4.1 Questions for TED, Cultural and Theatre Team members:

1. There are too many works to do but you are doing theatre, why? What changes have you achieved through theatre in your society?

2. What changes have your activities brought in your livelihood by involving this CEP project implemented by BITA/PNGO?

3. What sorts of difficulties/problems with you when you were not doing theatre? What is the ultimate dream with this group?

4. When you claim your rights through theatre, the established social power structure could take stand against you. Did they create force against you so far? If they do, what is your plan to take action in response to them?

5. What are the triumphs and successes you achieved through theatre/traditional performances in your society thus far?

6. BITA will not for you for a long/unlimited time. When BITA will go away, do you think that you could able to continue this practice? Or you will just be stopped or be waiting for another BITA?

1.4.2 *Questions for PNGO Representatives:*

1. Do you think that the modus operandi of partnership as well as the ToR you agreed would be able to achieve the purpose of the project?

2. In your experience, did you observe bottlenecks those hindering the progress of the project?

3. What recommendations you would like to suggest for the enhancement of the project?

1.4.3 *Questions for Local Elites/Public Representatives /Social Workers /Journalists etc:*

1. Do you observe optimisms into this CEP program implementing by BITA?

2. Do you consider that this type of program could bring a very positive change in your society?

3. Do you have interest to be involved with or to support the CEP program?

4. In your experience, did you observe bottlenecks those hindering the progress of the project?

5. What recommendations you would like to suggest for the enhancement of the project?

PART-III

EVALUATION FINDINGS

01. EVALUATION FINDINGS

1.1 Questions were asked to the TED, Cultural and Theatre Team members

The significant questions were asked in the meeting/interviews with Cultural/Theatre/TED Team members and the findings of the evaluation are considered under each below-

Question 1:
There are other works to do but you are doing theatre, why? Does it make meaningful in your life?

They were very determined to reply this question that only it is possible to bring a very convincing and positive change in the society through cultural activities. Especially people/spectators of a theatre can't only distinguish their own problems; they also can able to see how problems take place in human life. Hence, the audiences as well as the people of the community can easily see and identify their problems and at the same time they can realise its complications within their lives they said. It helps them to decide what would be the dos and don'ts in response to the realities around their lives and also there is an opportunity to make decisions without any visible and invisible pressures from outside. Because, when the realities are visualized, they assertively said that it makes things so unambiguous that helps out us to determine actions those need to be taken.

Question 2:
What changes have your activities brought in your livelihood by involving this CEP project implemented by BITA/PNGOs?

The evaluation observed the members of village based theatre team/traditional cultural team very confident in response to this question. They realized that before involving these CEP activities, society was treated them not like a human being, just treated as a non-creative, receiver and just as an object who has no talent and control to contribute social renovations because of their *poverty and unconsciousness*. But now they feel empowered because they are not just an idle, individual and scattered. They are now united and can create, do rather than receive and finally they are become subject (doer). They are trying to realize that peoples' ontological vocation is to be a 'subject' hence if they want; the society could be changed to provide a better place for them. Earlier they used to blame their destiny for their ill-fate, poverty, discrimination, oppressions etc. But now they started to believe that there are reasons of their miseries and those are absolutely created by the social power mechanism operated by very limited advantaged people of the society. They started to raise their voices now to claim their rights in very creative way. The public representatives now give us importance because we are in a team, we have a vote bank and at the same time we are now becoming popular due to our theatrical and cultural activities.

Significant immediate observations:
(a) A member of a *lathial dal* (team of stick players) said, before involving with this team, people didn't know and count us, but now we are in receipt of invitations to exhibit *lathi khela* (stick playing) in different occasions and not only from our Laxmipur area but also

from other districts even from Dhaka. Therefore people respect us for only this reason. Finally, this is our pleasure and proud to say that we are the part to save this cultural tradition that was massively practiced in past time and now is going to be destroyed.

(b) In the afternoon of 02/10/2010 at Uttar Laxmipur, Noakhali Sadar, after enjoying drama *'Chakranta'* (The Conspiracy) presented by 'Uttar Laxmipur Nattyasangha', we were discussing with the team. Two UP members (one male and another female) were also present with us. The issue of drama was against 'domestic violence against women' and the male UP member was talking and appreciating the theatre team for their timely presentation. Suddenly a poor woman said very loudly to mention that UP member (male) to stop talking, because he has two wives and he tortures them. There is a clear difference of social status between these two rivals but she did not practice the culture of silence at that time.

Question 3:
What sorts of difficulties/problems with you when you were not doing theatre? What is the ultimate dream with this group?

We were like a beast when we didn't participate into this program, they said very regretfully. As they said, people treated them non productive, neglected individuals, who have no power to do something. If the advantaged peoples set down them to do they only could do at that reason. They actually used and played by the others. When they are become united within a team, a power circle is created automatically within themselves they experienced. Therefore, they realized that they want to be united for their own interest and would like to keep continue the activities until death, but added at the end *'if BITA helps'*.

Question 4:
When you claim your rights through your activities, the established social power structure could take stand against you. Did they create force against you so far? If they do, what is your plan to take action in response to them?

'If we claim our true and lawful rights, none of the society should stand against us' a very positive significant answer the evaluation team observed. But in reality, the social power structure or influential groups do sometime but they said, they are not alone now, collectively they face the situations. Besides that, the local administration and public representatives know well about them and their activities. They help when necessary and there is another reality that none can avoid a generated power whatever the size of that power. So, the power structure knows that they are not powerless at the moment.

Question 5:
What are the triumphs and successes you achieved through theatre/traditional performances in your society thus far?

The core feelings of the community in connection of the question, the evaluation observed that they wanted to compare their present situation with the past. Before the CEP involvement, they felt very helpless that derived them not to do something. But now they have got the self-believe to think that there are scopes to act something to build their own

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fate by themselves. The outsiders can make them beggar, receiver as well as an 'object' who only can receive but not delivers. They believe that if they want to bring changes in their lives and society, they have to play the key roles.

An Example
One of the best example is "**Theatre Education Resource Forum**" a young student's forum created by their own interest and enthusiasm with the motto of "PPP" (Participation, Practice and Performance) where BITA playing just as a catalyst's role. This young and dynamic group working in schools and colleges at the locality to educating students on rights, gender, rights of the child and other important issues that the formal institutions do not cover. The forum provides education on the mentioned issues through practicing Theatre in Education (TIE) process among students and students learn these important issues with games, fun and enjoyments. The group collected members from their fellow students who are really enthusiastic to this work and obviously not involve in any anti-social and anti-state activities.

Question 6:
BITA will not for you for a long/unlimited time. When BITA will go away, do you think that you could able to continue this practice? Or you will just be stopped or be waiting for another BITA?

In response to this question, the team observed vivid confusion amongst the stakeholders and community people. This is also not the proper time to show much guts. They were trying to express their confidence in saying that 'we will carry out this practice for our own interests even after disappearing BITA'. But their eyes were not talking much and not flickering by holding an inner command and confidence as they were in previous questions.

1.2 Meeting with PNGOs:
The partner NGOs who are implementing CEP on behalf of BITA at the community level, have long time experiences in executing development activities in their respective areas. As the PNGOs are local, at the same time their resources and personnel from top to bottom are also local. Hence, the partner organizations are fine tuned with the particular community and its people and also with their culture, local accent of language, well acquainted and allied in social flow of life. This is a vital matter in considering sustainable programming. In this situation, there is very minimum scope to exist thinking of *'we and other'* mindset.

Major Questions asked:
Q1. Do you think that the modus operandi of partnership as well as the ToR you agreed would be able to achieve the purpose of the project?

Q2. In your experience, did you observe bottlenecks those hindering the progress of the project?

Q3. What recommendations you would like to suggest for the enhancement of the project?

The partner NGOs were unanimously agreed that the modus operandi is all-about okay from their perspective. In addition, they never feel a typical donor-partner relationship in dealing and executing CEP activities in their own community. But they indicated some constraints they are facing from the very initial time of the project, like a. very poor amount of field staff salary, b. limited working area, c. no transportation support and d. very minimum amount of subscription for cultural, theatre and TED teams. There was also a different opinion in raising the discussion of the issue on 'd', some of partners opined that if we increase the subscription, it might create a dependency that will create hindrances in generating sustainability of the program. They also stated that we should find out a very logical and technical way-out to reduce and finally to stop subscription rather than increasing it. The PNGO representatives raised some recommendations to enhance CEP activities. The recommendations are-

a. It is in fact obligatory to increase the duration of the project in question of its sustainability. If BITA quits CEP at this stage, when we just achieved people's trust in working together, we shall be fallen in a very critical and questionable situation that people never trust us in future. And also it will be a question of our organizational trustworthiness in particular. BITA will be remained away and untouched from people's mistrustful behaviors but we have no way to run-out. *How could we break their hope?*

b. We need to establish a very strong networking mechanism between community people as well as the CBOs and the local government bodies.

c. An amendment on budget is essential at this time due to unrest situation of market price and simultaneously international as well as national economic disaster.

d. There are demands from peoples of the adjacent localities of our small working area to be included with CEP program. Therefore, we recommend to incorporating those localities that have strong enthusiasm by increasing working area.

1.3 Meeting with Local Elites, Public Representatives, Social Workers and Journalists' group:

This group of people principally very influential in the society. That influence can be utilized in favor of disadvantaged poor people. As the group is neither from advantaged side nor from disadvantaged and the history of leadership says that the true leadership comes from this group whose stand always in the middle of these two extreme sides of the society.

Major questions asked:
Q1. Do you observe optimisms into this CEP program implementing by BITA?

Q2. Do you consider that this type of program could bring a very positive change in your society?

Q3. Do you have interest to be involved with or to support the CEP program?

Q4. In your experience, did you observe bottlenecks those hindering the progress of the project?

Q5. What recommendations you would like to suggest for the enhancement of the project?

In a certain time during an informal discussion, Prof. Mainuddin Pathan (he is a college teacher) said, 'whenever BITA invites, we always try to response positively and it indicates that we observed something hopeful and constructive into their work'. According to their words, 'ideally BITA's program is really an innovative and exceptional initiative specially the 'CEP' in our area and always we have a sincere attention and enthusiasm to be a part of this program. Where and whenever we the people observe goodness, virtually we support it. We believe that the initiative will bring truly a very positive change in our society'.

The evaluation observed them very self-motivated and passionate towards the program and BITA at the same time. This group of people is directly involved optimistically without paying a single penny. They come, support, give time and suggestions, participating in meetings, taking part even into relevant and necessary trainings to sharpen their understanding whenever the project necessitates.

The group has only one recommendation and request that, please don't quit the program and more specifically don't leave those deprived people in a crucial moment when they actually start to take preparation for taking over the responsibility to continue process for change. Because, as they said, 'we have prior bitter experiences with some so called NGOs who started work very devotedly and showed to the people very colorful dreams and left them in a moment when they just started to trust them and also when the true support was required'. Therefore they recommended, please stay with us and keep supporting until creating the self-reliance to run the program by the community people.

1.4 Some Other Finding

The Evaluation identified some strengths in the design of the CEP which could be attributed to HRBAP, including the focus on CCD and participatory methods, empowerment of communities to use the Triple A process (Awareness, Acceptance & Action) of analysis, the emphasis on equipping children and youth with life skills and information and knowledge to make informed and healthy choices; the implementation of innovative communication strategies and the CEP's emphasis on developing an enabling legislative and policy environment.

The Evaluation found that the CEP was largely being implemented with the four unique results of CEP. In terms of the difference that the project has made to the implementation, the

emphasis on ensuring a voice for children and youth in line with the right of children to express their views on matters that affect them were considered to be some strengths of the approach. Community participation forms a key component of several activities, such as TED programs in school. In some projects, it could be seen that participation is leading to a sense of ownership of the project by rights-holders and thereby to sustainability.

1.5 Periodic reviews and causality analyses:

Situation analysis and regular monitoring is undertaken regularly by the project team and by BITA's core M&E resource to assess the impact of threats of violation of human rights, domestic violation, gender discrimination, natural disaster, domestic violence, food insecurity etc. BITA is also encouraging the desegregation of data in order to reveal disparities. The Evaluation Team was informed that a causality analysis was being undertaken by BITA as part of the MTR, however the results were not available at the date of the Evaluation.

There was inspiration of the integration of Triple A process into the planning of projects and activities, and, in some cases, of involvement of right-holders in this regard. Particular success in applying Triple A process at community level was noted in CEP activities. The Evaluation Team was informed that the development of community based cultural and theatre teams have their own plans for promoting human rights and other related issues in the project area is having a positive effect on building awareness in the community and appears sustainable.

The good sign is the groups have trust in theatre as well as in the other cultural actions and have understanding on its power of creating influence in applying it as a process/tool for social change. This trust is very much important and it needs to be capitalized. One particular weakness that was identified was the lack of knowledge and understanding of TFD process, fundamental human rights principles and their relevance to programming. It is difficult for anyone to appreciate the process and purpose without a prior grounding in the principles and norms of TFD and at same time of human rights.

The project documents revealed that there are successful stories and those are indicating sustainability. Yes, no doubt it is a reflection of good ground work of the project which brings sudden success. But in reality, sustainability is not possible without applying and establishing a process which might be continuous. As the Brazilian philosopher and educationist defined sustainability as 'praxis' and at the same time he mentioned that praxis can't exist in a sudden moment. He stated that only conscientization produces praxis and that conscientization indicates an apparent meaning and it is *analytical awareness.* Suddenly created emotion has an immediate value, but without a constant support of process, it will be disappeared within a soonest time. Therefore, sustainability comes through a long journey of activities and obviously that is *process* which is unending. In CEP, the evaluation observed that there is a lack in establishing process as its continuous characteristics.

One of the prominent international TFD scholar Prof Syed Jamil Ahmed said in one of his research paper in discussion on TFD process –

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'Where theatre has been aimed at development, and evaluates the success and failure of each in terms of Freirian liberation of the people. To sum up, our examination so far has revealed Freire's philosophy of conscientization leading to action, later developed by Augusto Boal into a form of theatre which allows the spectator to rehearse his revolution, developed further by Michael Ethrton and Martin Crow as a continuous process of social analysis, ending with an adjoinder from Ross Kidd that the process has to be linked to popular organization and struggle.'

There is a clear picture of process and sustainable programming. It is about a process that leads people towards action through constant strokes followed by an organizational network for struggling and claiming rights.

1.6 Capacity Development:
Capacity development forms the backbone of all interventions reviewed. Taken as a whole, the CEP involves capacity development activities at all levels, project staffs, partners, rural artists, teachers and students of schools, community and individuals. CEP provides generally three important training courses- a. Certificate course on Theatre Practice & Presentation, b. Training on Human Rights Education and c. Training on Culture & Development.

However, more importantly extensive training courses on TFD (and TIE): Conception and Process are missing here. There are also some constraints in the development of capacity were also noted, particularly at project staff level, and it was recognized that taking TFD and TED/TIE to scale was impeded by lack of capacity of NGOs and CBOs and the lack of levels.

1.6.1 Theatre for development as theatre for education and its necessity in HRBAP (Human Rights Based Approach to Programming)

Since the late 1980s, theatre for development practice (TFD) has gained grounds in Africa, the Caribbean Islands, Latin America and Asia. In Though its practice is not totally alien to countries such as Canada and America, it is in the development of the Third World countries that its relevance is more significant as the objectives of the practitioners revolve around the issue of encouraging human and community development. TFD is theatre for adult education. Most often, drama's role in education is misconstrued, or at best seen as a tool for the development of the emotions only. It must be noted that theatre's emphasis on education is not on basic formal education, which may be concerned with only the processes of reading and writing, but with a more practical and utilitarian approach to literacy. Experts in the field of adult education, notably Paulo Freire label this, 'functional literacy.' This deals with awakening of the people's *critical awareness*. Thus, the mission of this kind of education is to 'lead forth' and 'cause to develop' the good that is latent in everyone; the goal of this education identifies and ensures desirable adaptability and changes in human behaviour for the betterment and prosperity of mankind.

Latin American adult educator, Augusto Boal, and the Brazilian Paulo Freire championed the theatre for development idea. These adult educators emphasised active approaches to learning, and of peasants becoming the subjects of their transformation rather than remaining the objects of a propaganda exercise. Invariably, TFD practice is anchored on the grassroots approach to education and development, and it is meant to be an instrument of empowerment for the socially deprived individuals. It serves as the people's media, it is participatory and interactive in character, democratic in outlook; it utilises the idiom of orality, and conscientises the people in a society to change or modify their thinking and discover ways of combating challenges.

Then the question can be raised that what type of development is TFD concerned with? Its major concern is with the role of culture as an agency for the development of people's minds. Studies have revealed that cultural awakening is arguably a crucial stage in the development of a people. If disadvantaged poor people are to benefit from development, to defend human rights or stop domestic violence a more appropriate communication system must evolve. In terms of effective communication paradigm, the community people must be removed from the periphery of the communication process and placed them into the centre. TFD insists that the existing top-down communication system, which is authoritarian in nature, is non-conducive to and dysfunctional for development. It sees the need for the decentralization and democratization of the existing order to give the rural population access to messages produced by others and the means to produce and distribute their own messages too.

PART-IV

CONCLUSIONS AND RECOMMENDATIONS

01. Conclusions and Recommendations

1.1 Conclusions

The Royal Danish Embassy is to be congratulated on the introduction of the CEP into its Bangladesh Country Program and for allowing the implementing agency BITA commissioning an external evaluation at the mid-term of the CEP program. This exceptional endeavor illustrates an example of a Cultural Empowerment of People (CEP) program and the experience of its implementation provides useful examples for other places of the country and other countries as well. This Evaluation recognizes that the process of implementation of the CEP is only half-way through and that the modalities of implementation are still being articulated and developed.

This Evaluation focuses on measurement of the human rights based approach and attempts to introduce a more methodical way of evaluating this approach. As the experience of utilizing the HRBAP expands, good practices will be learnt and actions that have been less successful, identified. As we have seen above, the answers revealed by the interviews were largely positive in terms of both process and outcome. However, whilst the Evaluation provides an overall "snapshot" of the implementation of the program, it cannot be equated with an in-depth analysis of the main strategies used to implement the CEP.

An element of confusion seemed also to remain in some project staffs' minds about the process of TFD and TIE (TED as CEP says), human rights principles and norms and their relevance to effective and sustainable programming. This appeared to stem from a lack of clarity about the core content of the project and its value. Despite considerable training efforts when the terminologies were first introduced, may be there were some lack of proper introduction of the process and other terms.

CEP designed its strategy to pursue TFD/TIE process in its implementation but the project staffs received different types of theatre training and in our consideration, that is one of the main reasons may be in creating confusion. No doubt they have a high level of theatre resources but in reality, TFD process is somehow beyond that. TFD process is a journey where theatre is a very small but significant part in creating dialogue between actors and audience. Those staff that have received training on other related issues or have had access to the training manuals relating to a HRBAP seemed to have a better grasp of the subject and the implications of using a human rights approach. But some staffs also seemed less aware of the implications of the approach and/or a participatory approach. Whilst these are essential features of the approach, it is also necessary to bear in mind other key human rights principles, such as non-discrimination, equality, respect for dignity and privacy, responsibility, accountability, equitable access to resources and the principles of the community and indivisibility of human rights.

Similar issues have arisen in the context of participation. It has been questioned whether it is appropriate for children to participate in all circumstances. This may be more a question of the manner in which participation is facilitated and the purpose to be achieved, than whether participation is desirable *per se*. Is the purpose of the participation simply to acquire information from the child? Or is it rather to assist the child to know and understand their

rights and the steps they can take to claim and realise those rights? In the former circumstance, consideration must always be given to the psychological effects on the individual child of participating in any given activity, particularly if it is likely to raise fearful or painful memories (for example, in assessments of abuse or loss of a parent), but efforts can still be made to find appropriate ways of involving children and young persons in programs designed for their benefit.

The confusion surrounding the conflation of HRBAP and CCD, on the one hand, and HRBAP and participation on the other, is evident in the discussions about the application of the HRBAP in circumstances of immediate need and/or vulnerability. In applying its principles, the primary consideration should always be 'the best interests of the child', as required by Article 3 of the CRC.

The HRBAP is, as its name suggest, an 'approach'. It is not a prescription of precise instructions for every situation. Indeed, when Rights and Humanity first coined the term "A Human Rights-Based Approach to Development" back in 1994, it used the term 'approach' advisedly. For the essence of this approach is how we view the 'other'. Do we regard the poorest and most vulnerable members of our human family as objects of our pity and charity, or do we regard them as individuals with potential waiting to be released?

The human rights approach is about nurturing supportive families and communities, developing public services and establishing enabling legal and policy environments in which everyone has the freedom and opportunity to enjoy their rights and make their own contribution to development. It is about recognising, and acting upon, our common humanity and, as Tennesse Williams reminds us, "humanity is just a work in progress".

1.2 Recommendations

Recommendations are made on specific issues throughout this report. The MTR provides an opportunity to review program and project objectives and to determine measurable goal(s) targets for the implementation of the HRBAP. The underlying challenge is to set some standards for HRBAP procedures such as participation and capacity development, and to develop effective indicators to monitor those standards. Process indicators need to be developed that are specific, measurable, achievable, relevant and time-bound. Each program and project should identify such targets and process indicators. Similarly, the desired outcomes of the implementation of HRBAP need to be identified. These could be regarded as including participation, ownership, empowerment, sustainability, disparity reduction and strengthened accountability. For each, it is necessary to identify the various levels of attainment and indicators to measure change. Without this, it will be difficult to determine whether the CEP has succeeded in achieving the paradigm shift from good programming to human rights based programming.

Part of the difficulty with evaluating the impact is that to set goal and objectives there is lack of logical arrangement and set-up. It is therefore recommended that further work is undertaken on this issue. The tools used in the current Evaluation were designed in an attempt to unpack some of the characteristics of a human rights approach. As such, they provide a starting point in this regard.

The above summary is based on the results of the interviews and Participatory Consultations. The findings are based on the perceptions of rights-holders, duty-bearers and project staffs. Their views should be taken into account in making adjustments to the CEP at Mid-Term. Of particular importance is the need to increase the level of participation of rights-holders and strengthen the quality of youth participation. This is required in order to heighten the sense of local ownership, which is a necessary component of sustainability.

Regular training on the rationale for TFD, TIE and other traditional cultural forms, and the implementation of, the HRBAP should be undertaken at every level, both even within BITA's office and for project and other partners' office as well. This should be carried out in a participatory manner and should inspire staffs to appreciate the essence of human worth and dignity and the vital contribution of human rights to the betterment of the lives of every human being, which is their shared objective. One way of achieving this is to have group discussions which build on the participants' own core values and facilitate them to appreciate the nexus between these and the rights of the community people, child and women.

An alternative approach for future evaluations could be to focus on questions along the lines of: 'What was done before the introduction of HRBAP?', 'What is now being done as a result of its introduction of HRBAP that was not done before?', 'What is being done differently?' and 'How is the impact of these changes being measured?' These questions could be asked with respect to the various levels of advocacy and capacity building required by HRBAP: development of an enabling legal and policy environment; improved service delivery at the regional levels; supportive communities; nurturing families and the overall issue of the relationship between various rights-holders and duty-bearers and the link between individuals, civil society and government.

Recommendations for Mid-Term Adjustment

Recommendation for further conceptual clarification and simplification of the CEP
The TFD and TIE could benefit from some further conceptual clarification, for instance by differentiating between the philosophical underpinnings of the approach, the fundamental principles which shape human rights law, the implications for programming and the desired outcomes. Additional thought needs to be given to the terminology of rights-holders and duty-bearers and the identification of these categories in the context of the cross-cutting priorities of Human Rights, Good Governance, Climate Change, Family Integration, Domestic Violence etc. In explaining TFD process, the message could be simplified so that the essence of the approach - viewing people as individuals with rights and entitlements and the potential to help themselves and their families, rather than as objects of charity– is highlighted. BITA and partner NGO staffs could work together to develop greater appreciation of the implications and added value of the TFD and TIE.

Recommendation for launching and animating a strong network among CBOs
The CEP already established a terrific ground and it is possible to create any construction as BITA wants on that ground. The MTR considers firstly establishing a strong regional networking of CBOs from grass roots unit (group) level to regional level (from unit-union-

upazilla-district-regional level). This network actually will play the vital role to sustaining the program even after strategic phase-out of the project with achieving proper empowerment.

Recommendation for establishing trust on process and concentrate on traditional theatre forms in practicing TFD process
Another crucial recommendation is to achieve a clear possession and trust on TFD/TIE process in all level from BITA and PNGO staffs to CBO team members and at the same time to exterminate misconceptions on TFD and TIE process. This requires a series of practical and practice based training on TFD and TIE and introducing its process with handover–takeover techniques especially at the community level. The evaluation observed the theatre presentations at the community level gives importance more on such type of theatre that the community has no acquaintance with when they have some types of their own. As the baseline survey shows that, the area is very rich of traditional cultural forms.

Recommendation for expansion of the current interpretation of vulnerable groups
The focus of TFD on identifying the rights, discrimination, gender, that lead to disparities in the enjoyment of the rights of disadvantaged people, children and women could be broadened in order to reveal additional groups suffering vulnerability, such as children with disabilities. A greater emphasis could be paid to addressing these underlying causes of disadvantage by promoting equitable access to public resources and combating stigma and discrimination, as a compliment to the two existing strategies of participation and CCD.

Recommendation for training and orientation to strengthen the understanding of human rights, good governance and implementation of the TFD by CEP staffs and partners

Strengthened training and orientation by proper introducing TFD/TIE process and updating knowledge level on human rights and good governance are required at all levels, particularly for educational institutions (school). This should include the fundamental principles of particular things as well as the implementation of TIE process. Focus should also be given to strengthening horizontal and vertical cooperation across all aspects of the CEP, to ensure a holistic approach to realising the rights of children. In particular, links should be enhanced between the various aspects of capacity development implemented to support families to nurture of children, to develop supportive communities, to establish an enabling legal and policy environment and to strengthen the civil society.

Recommendation for the development of clear goals, objectives and indicators for the implementation of the CEP

The desired goals of the CEP, such as disparity reduction, ownership, empowerment, sustainability and strengthened accountability, need to be identified and objectives and targets set for the level of achievement within a given timeframe. These aspects should be "unpacked" to identify their components as a basis for the development of key indicators to measure the impact of the CEP on the progressive realisation of children and women's rights.

Similarly, further process indicators need to be identified and refined to capture the fact that the process of implementation of CEP is desirable in and of itself.

Recommendation for ongoing human rights, good governance and HRBAP training and orientation: Consideration should be given to establishing regular orientation on the rationale for, and the implementation of, the HRBAP. This should be undertaken at every level, both within BITA's project office and for PNGOs. This should be carried out in a participatory manner and should inspire staffs to appreciate the essence of human worth and dignity and the vital contribution of human rights and good governance to the betterment of the lives of community people, children and women, which is their shared objective. One way of achieving this is to have group discussions which build on the participants' own core values and facilitate them to appreciate the nexus between these and the rights of the child and women.

Recommendation for a cross-program HRBAP group: In order to develop a more coherent implementation of this approach across the CEP, project should consider establishing a cross-program open-ended focus group/working group. This would facilitate the sharing of experience, lessons learnt and good practice emerging in the implementation of HRBAP.
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Recommendation: Peer educators need to be given the opportunity to design their own projects and plan the activities. This requires capacity building at the district level through the training of district staff on how to plan projects in conjunction with people in the community.

BOX 11
Checklist of Human Rights Considerations to be taken into account in undertaking M&E activities

Comparison between Rights and Realities: From a human rights perspective the purpose of monitoring and evaluation should be to ascertain the extent to which the programme or project is contributing to the enjoyment of children's and/or women's rights and the capacity of duty bearers to fulfil their obligations and responsibilities. Express linkage should therefore be made with human rights norms and standards.

Manner of Conduct: The manner in which the research and M&E activity is conducted should in all circumstances be conducted in accordance with respect for human rights and dignity and ethical principles.

Participation: In accordance with the right of everyone, including children, to participate in decisions that affect her/his life, M&E activities should include participation.

Children's Participation: Children have a right to express their views on all matters affecting them and children of an appropriate age should be free to participate in the M&E of projects for their benefit. Their participation should be in line with UNICEF's guidelines Evaluation Technical Note 1 on Children Participating in Research, Monitoring And Evaluation (M&E) — Ethics and Your Responsibilities as a Manager, produced in April 2002.

Ensuring the best interests of the child shall be paramount both in the process and dissemination of results.

Equity and Distributive Justice: This requires those responsible for research and M&E projects to ensure that such activities are of demonstrable benefit to the community in which they are conducted and especially to those individuals taking part in the research.

Non-discrimination: No one should be arbitrarily excluded from participating. Particular attention should be paid to ensuring inclusion of the most vulnerable, marginalised and socially excluded stakeholders. Similarly, images of people should be positive and any language and pictures should avoid stigmatizing or discriminatory representations.

Gender Equity: Particular attention should be paid to ensuring that gender equity is taken into account in selection criteria for participation and that data is disaggregated by gender wherever possible.

Social and Cultural Sensitivity: Attention should be paid to ensuring that socio-cultural constraints do not impede the collection of accurate data. For instance, in those societies in which women are passive in the presence of men, efforts should be made to interview them separately.

Informed Consent: Those providing data for the M&E should be fully informed of its purpose and their verbal or written consent should be obtained.

Confidentiality: Respect for the right to privacy requires that unless consent has been specifically obtained, the identity of individuals expressing their views should be kept confidential. Questionnaires and other data collection tools should not therefore disclose the respondents' name. Completed questionnaires should be destroyed on completion of the research.

Ownership: Attempts should be made to ask questions in a manner that can be easily understood by those participating and set within the context of their own values and realities. The results of the M&E should be disseminated to those participating in the assessment.

Respect of the Respondents and their Views: The dignity of the respondents should be respected at all times and in all circumstances. They should not be used merely as subjects of investigation. Their views should be taken seriously in accordance with the right of everyone to participate in decisions that affect them.

Respect for the Work of Stakeholders: Evaluation is designed to identify strengths and weakness of a project in order to make any necessary adjustments. In identifying weaknesses, respect for the work and activities already undertaken should be shown. An appreciative inquiry method should be considered.

Accountability: M&E activities should be conducted in a transparent manner with the involvement of all stakeholders in their conduct and review.

Source: Häusermann, J and Wills, O, Rights and Humanity, 2004.