ACTION THROUGH ART: HOW ARTS-BASED INITIATIVES PROMOTE GENDER EQUALITY

REPORT ANNEXES

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Annex 1. Type of actors engaged in arts-based initiatives for gender equality

The arts-based initiatives described in the report involve a wide range of stakeholders:

- **Bilateral organisations:** such as the United States Agency for International Development (USAID), the German Agency for International Cooperation (GIZ), Korea's International Cooperation Agency, the Foreign, Commonwealth and Development Office (FCDO, previously DFID), and the Swiss Agency for Development and Cooperation (SDC). These actors are exclusively involved as funders.
- **Intergovernmental organisations:** mostly agencies of the United Nations, such as UN Women, the United Nations Population Fund (UNFPA), and the United Nations International Children's Emergency Fund (UNICEF), but also the World Bank. These organisations also work as funders, but in some cases as the implementors of initiatives – especially when these involve creating a call for artistic outputs, collaborating with artists to produce a standalone artwork, organising art installations or working with governments.
- **International NGOs:** such as CARE International, Plan International, Girls Not Brides, Girl Effect, Theatre for a Change, Volunteer Service Overseas (VSO), the Population Council, Colors of Connection and Search for Common Ground. These organisations are mostly project implementers or co-implementers along with national NGOs.
- **National NGOs:** such as Fundación Ixcanul (Guatemala), GENDES (Mexico), Ombetja Yehinga Organisation (Namibia), Project Khel (India), Women in Dignity Alliance (Ghana), Fundación Natalia Ponce de Leon (Colombia), Lady in Action (South Sudan) and the National Democratic Institute (US). These are often those designing and implementing initiatives – working at times in partnership with international NGOs.
- **Governments:** this may be specific ministries at the national or regional level, such as Egypt's Ministry of Health and Population or the Ministry of Labour and Social Welfare (SETRABES) of Roraima (Brazil); city/municipal governments, as seen in initiatives found in Australia, where a municipality was involved in every project; and embassies/ delegations, such as that of the European Union in Kazakhstan and Australia's in Vietnam.

Universities (such as Columbia University, Newcastle University and the University of Witswaterand), **foundations** (such as the Rockefeller Foundation, Ford Foundation and Unilever Foundation – mainly acting as funders), **arts organisations** (such as TSE Art Destination in Kazakhstan) and **women's collectives/unions** (such as Laos Women's Union) are also involved but to a lesser extent.

Annex 2. Geographical distribution of arts-based initiatives

The initiatives included in the database are spread over more than 55 countries. Table A1 details the number of initiatives found per country, as well as the total number found per region. As some initiatives took place in more than one country, the totals in the 'Number of initiatives per country/region' column surpasses the total number of initiatives (115). In addition to the initiatives listed in Table A1, the database includes four global initiatives.

Table A1: Number of initiatives found per country and region

Region	Country	Number of initiatives per country/region
North and Central America	US	12
	Mexico	5
	Guatemala	3
	Honduras	3
	TOTAL	**23**
South America and the Caribbean	Colombia	4
	Brazil	3
	Bolivia	1
	Dominican Republic	1
	Ecuador	1
	TOTAL	**10**
Africa	Malawi	10
	DRC	6
	Egypt	4
	South Africa	4
	Eswatini	3
	Ghana	3
	Namibia	3
	Nigeria	3
	Rwanda	3
	South Sudan	3
	Tanzania	3
	Ethiopia	2
	Senegal	2
	Angola	1
	Botswana	1
	Cote d'Ivoire	1
	Lesotho	1
	Mozambique	1
	Uganda	1
	North Africa: countries unspecified	1
	TOTAL	**56**

Region	Country	Number of initiatives per country/region
South and Southeast Asia	Nepal	7
	India	4
	Bangladesh	3
	Indonesia	1
	Laos	1
	Pakistan	1
	Sri Lanka	1
	Vietnam	1
	TOTAL	**19**
Rest of Asia	China	1
	Kazakhstan	1
	Central Asia: countries unspecified	1
	TOTAL	**3**
Middle East	Egypt	4
	Turkey	2
	Lebanon	1
	Palestine	1
	Middle East: countries unspecified	1
	TOTAL	**9**
Oceania	Australia	5
	Solomon Islands	1
	TOTAL	**6**
Europe	UK	5
	Kosovo	2
	Albania	1
	Armenia	1
	Bosnia	1
	Cyprus	1
	France	1
	Georgia	1
	Greece	1
	Italy	1
	Lithuania	1
	North Macedonia	1
	Serbia	1
	Spain	1
	Europe: countries unspecified	1
	TOTAL	**20**

Annex 3. Research methodology

The database on which this brief is based was compiled between June and September 2023 and supplemented in July–August 2024. It was built based on Google and Google Scholar searches, searches on specific organisational websites, and snowballing. The search included academic and grey literature, news articles, and project descriptions on organisational websites. As Table A2 shows, the searches were mainly conducted in English, supplemented only with a rapid search in Spanish to balance the database geographically. Table A3 shows the organisational websites which were manually searched.

Table A2: Search terms

Theme	Search terms
Arts-based initiatives for gender equality	English: • (Arts-based or art) AND (intervention OR project OR initiative OR program*) AND (gender OR gender equality) • (Arts-based or art) AND (intervention OR project OR initiative OR program*) AND (women* OR girl*) AND (rights OR empowerment) • (Arts-based or art) AND (intervention OR project OR initiative OR program*) AND masculinit* • (theatre OR storytelling OR visual arts OR film OR drama OR street art) AND (intervention OR project OR initiative OR program*) AND (gender OR gender equality) • (theatre OR storytelling OR visual arts OR film OR drama OR street art) AND (intervention OR project OR initiative OR program*) AND (women* OR girl*) AND (rights OR empowerment) • (theatre OR storytelling OR visual arts OR film OR drama OR street art) AND (intervention OR project OR initiative OR program*) AND masculinit* Spanish: • (intervención OR proyecto OR programa) AND arte AND género
Arts-based initiatives for gender equality with evaluations	English: • (Arts-based or art) AND (intervention OR project OR initiative OR program*) AND (gender OR gender equality) AND (evaluation OR impact OR effectiv*) • (Arts-based or art) AND (intervention OR project OR initiative OR program*) AND (women* OR girl*) AND (rights OR empowerment) AND (evaluation OR impact OR effectiv*) • (Arts-based or art) AND (intervention OR project OR initiative OR program*) AND masculinit* AND (evaluation OR impact OR effectiv*) • (theatre OR storytelling OR visual arts OR film OR drama OR street art) AND (intervention OR project OR initiative OR program*) AND (gender OR gender equality) AND (evaluation OR impact OR effectiv*) • (theatre OR storytelling OR visual arts OR film OR drama OR street art) AND (intervention OR project OR initiative OR program*) AND (women* OR girl*) AND (rights OR empowerment) AND (evaluation OR impact OR effectiv*) • (theatre OR storytelling OR visual arts OR film OR drama OR street art) AND (intervention OR project OR initiative OR program*) AND masculinit* AND (evaluation OR impact OR effectiv*) Spanish: • (intervención OR proyecto OR programa) AND arte AND género AND (evaluación OR efectividad OR impacto)

Table A3: Organisations searched

Organisations	Website
United States Agency for International Development (USAID)	www.usaid.gov/
Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)	www.giz.de/en/html/index.html
Girls Not Brides	www.girlsnotbrides.org/
UN Women	www.unwomen.org/en
Plan International	https://plan-international.org/
Search for Common Ground	www.sfcg.org/
Theatre for a Change	www.tfacafrica.com/
GENDES	https://gendes.org.mx/
Colors of Connection	www.colorsofconnection.org/
Artolution	www.artolution.org/

While there may be some overlap between arts-based and edutainment initiatives (see Introduction), searches were not conducted for the latter.[1] The database also does not include initiatives that counter gender inequality in the arts sector (such as those that support women's participation in the creative industries via scholarships, training programmes, etc.), arts-based research initiatives (including those that assume an action-research lens), economic empowerment initiatives that incentivise art and crafts as a source of income, or initiatives that despite not focusing on gender equality have the potential to have a gendered impact. This is often the case of initiatives that: aim to reduce violence (for example, those that work with youth at risk or men in prisons), initiatives that aim to contest stigma and discrimination in general, those that adopt a participatory approach to decide which social issue to work on, and those that train people in arts-based methodologies for social justice in general.

> ## Box A1:   Initiatives with gender outcomes but not specifically focused on gender equality
>
> The following arts-based initiatives, although not having an explicit focus on gender-related issues, were engaged in some related topics:
>
> - **Voices of Nuevo Leon:** a project aimed at children and adolescents (ages 6–15) in the state of Nuevo Leon (Mexico) which aimed to prevent youth violence in vulnerable communities by creating local choruses. The choral practice sought to improve life quality, promote a culture of legality, and prevent school and community violence (including GBV).
>
> Source: Supera (n.d.) 'Social programs'. Webpage. Supera (supera.org.mx/en/social-programs/).
>
> - **Participatory theatre for reconciliation:** in the DRC, Search for Common Ground and UNICEF have implemented participatory theatre since 2006. One iteration of this project focused on soldier rehabilitation and GBV perpetrated by (ex)military men, in response to community needs. Dates unknown.
>
> Source: SfC – Search for Common Ground (2016) 'Search for Common Ground: various countries, participatory theatre'. Search for Common Ground (https://artreconciliation.org/wp-content/uploads/sites/181/2017/12/Search-for-Common-Ground.pdf).
>
> - **True stories book:** run in 2016 in Nepal by Siddharta Gallery and Foundation, and Arts Works for Change, this initiative consisted of a series of arts-based workshops delivered over a six-month period, to support young victims of sex trafficking, both boys and girls.
>
> Source: AWfC – Art Works for Change (n.d.) 'The True Stories project'. Webpage. Art Works for Change (www.artworksforchange.org/portfolio/true-stories-empowerment/).

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1   As an example of this overlap, Sergeant Esther was a radio drama project implemented by Search for Common Ground in South Sudan (dates unknown). By telling the story of a widowed police officer who resolves domestic disputes, harassment and corruption through nonviolent means, the project sought to promote women's rights, encourage women's participation in conflict resolution, foster positive relationships between the police and the community and strengthen the rule of law (SfC, 2021a).

Box A1: Continued

- **Family Man and Fathers Inside:** Safe Ground works in the UK with men in prisons with the aim of reducing reoffending rates through the development of relationship and parenting skills. The project consists of a five-week full-time programme that uses theatre and fiction, along with group discussions and games, to discuss and educate about parental responsibilities and children's education, development and well-being.

Sources: SIG – Social Interest Group (n.d.) 'Family Man and Fathers Inside'. Webpage. SIG (https://socialinterestgroup.org.uk/safe-ground/family-man-and-fathers-inside/) ; Ministry of Justice (2014) Justice Data Lab re-Offending analysis: Family Man Programme run by Safe Ground (Fourth Request). Ministry of Justice Report (https://assets.publishing.service.gov.uk/media/5a75813de5274a1622e2250c/family-man-programme-safeground.pdf).

- **Drama for Life Mvuso School and Community Education Project:** Drama for Life in South Africa ran this project, for eight years (dates unknown), with secondary school teachers and community artists. The aim was to train them in applied drama and theatre methodologies so that they could facilitate activities in their schools/communities around contemporary social justice issues.

Source: DfL – Drama for Life (n.d.) 'Mvuso School and Community Education Project'. Webpage. DfL (www.dramaforlife.co.za/projects/mvuso-school-and-community-education-project-1).

- **Creative Change Laboratory:** In 2019, the University of Cape Town launched a project to empower young people, including young women of colour, migrants, refugees and LGBTQI+ individuals. By providing training in diverse art forms and fostering artivism, the project aimed to equip participants with the tools to address pressing community issues, such as physical and mental health, GBV, and discrimination against LGBTQI+ people (Khan and Marnell, 2022).

Source: Khan, G.H. and Marnell, J. (2022) 'Reimagining wellbeing: using arts-based methods to address sexual, gender and health inequalities' Global Public Health 17(10): 2574–2589 (https://doi.org/10.1080/17441692.2021.1993954).

Annex 4. Arts-based initiatives and programmes with available impact evaluations

Tables A4–A6 detail the profile of initiatives with available evaluations, in terms of geographical location, art form and theme. Note that some initiatives spanned multiple countries, art forms, and themes.

Table A7 includes a summary of the available impact evidence. It includes a small description of each project and the key points of the evaluations. For most evaluations, only a selected number of indicators and results are included in the table. These were chosen in terms of their relevance to this evidence brief and the project's stated objective. In the case of initiatives with multiple components, the findings incorporated in the table are those that solely relate to the arts-based component(s). Please refer to the relevant document for more details on each evaluation.

Table A4: Geographical location of evaluated initiatives and programmes

Country	Number of initiatives
Malawi	7
Australia	6
Eswatini	3
Nepal	3
UK	2
US	2
Bangladesh	1
Bosnia	1
Cote D'Ivoire	1
DRC	1
Ecuador	1
Egypt	1
Ethiopia	1
Ghana	1
Indonesia	1
Lebanon	1
Lesotho	1
Mozambique	1
Namibia	1
Palestine	1
Rwanda	1
Senegal	1
South Sudan	1
Tanzania	1
Uganda	1

Table A5: Art forms of evaluated initiatives

Type of art	Number of initiatives
Theatre	20
Film	7
Crafts	3
Music	3
Creative writing	2
Dance	2
Photography	2
Street art	2
Other visual arts	2
Art installations	1
Comic books	1
Storytelling	1
Unspecified	1

Table A6: Themes of evaluated initiatives and programmes

Issue	Number of initiatives
GBV	18
SRHR	6
Other harmful practices	5
Empowerment	4
Gender equality	2
Other (beauty norms)	1
LGBTQI+	1
Masculinity	1

Table A7: Evaluated initiatives: summary of evidence

Project	Organisation (location)	Project details	Evaluation
The Empathy Project	VicHealth and the Municipality of Yarra (Australia)	Project in partnership with the theatre company Musical Sprouts. Consisted of developing a musical theatre show and follow-up workshops for children (2–8 years old) that explored emotions from a non-gendered standpoint to challenge gendered stereotypes. It aimed to build skills in emotional literacy, self-regulation and empathy as a foundation for respectful relationships and gender equality. The project has been documented (through film) and it has also produced a variety of resources for educators.	Evaluated by Shearson et al. (2022) using pre- and post-surveys and participant feedback. In the audience feedback survey (17 respondents), 48.8% reported feeling the project challenged beliefs on gender roles; 100% reported being more aware of how empathy contributes to gender equality, and 100% reported feeling inspired to discuss empathy with their children. Pre- and post-surveys also found a two-point increase in gender equality beliefs, from 20.57% to 22.71% on average (no more details are available). Feedback from educators, parents and the artists themselves also stressed the play's ability to encourage both children and adults to challenge gender norms.
	Source: Shearson, K., Sonn, C., Ivey, G., et al. (2022) *Gender equality through the arts: program evaluation*. VicHealth Report. Sydney: VicHealth (https://apo.org.au/node/319361).		
Girls Own Space	VicHealth and South Gippsland Shire Council (Australia)	Workshops aimed to encourage women and girls to feel more secure in public space and to increase GBV awareness, by reclaiming public space through art (mural and film) and urban architecture.	Evaluated by Shearson et al. (2022) using post-surveys with the 11 participants, interviews with artists and participants and informal conversations with both. 91% of respondents reported the project challenged their beliefs on gender roles and 100% reported both increased awareness of gender inequality and increased knowledge of gender equality. The project also contributed to increased council support for arts-based initiatives, committing around 10% of their COVID-19 recovery fund.
	Source: Shearson, K., Sonn, C., Ivey, G., et al. (2022) *Gender equality through the arts: program evaluation*. VicHealth Report. Sydney: VicHealth (https://apo.org.au/node/319361).		
Framed by Gender	VicHealth and the Municipality of Knox (Australia)	Aimed to explore and positively reframe notions of gender equality, and challenge gender stereotypes and roles, strengthening positive norms. It was composed of a large-scale art installation, community workshops (using street art, among other tools) and screen-printing workshops focusing more specifically on GBV and aimed at men and children.	Shearson et al. (2022) conducted a post-survey with the 44 participants of the project's three events. 58% of respondents reported the project challenged gender roles they hold, and 82% that it increased the visibility of women. 63% respondents reported increased awareness of gender inequality and 70.6% reported increased knowledge on the topic. The evaluation includes anecdotal evidence of prompting schools to think about their role in addressing gender inequalities.
	Source: Shearson, K., Sonn, C., Ivey, G., et al. (2022) *Gender equality through the arts: program evaluation*. VicHealth Report. Sydney: VicHealth (https://apo.org.au/node/319361).		

Project	Organisation (location)	Project details	Evaluation
Balit Bagurrk: Strong Aboriginal Women of the Yarra Ranges	VicHealth and Yarra Ranges Council (Australia)	Aimed to question dominant harmful gendered narratives and celebrate and share the stories of Aboriginal and Torres Strait Islander women leaders. The project included crafts workshops to provide an opportunity for women of different generations to connect. It resulted in a book that gathered testimonies, poems, artwork and photographs.	Shearson et al. (2022) conducted a post-survey (six questions) after the project with 31 participants. 100% of respondents agreed that the project raised the visibility of Aboriginal and Torres Strait Islander women, 76.7% reported their knowledge of these groups of women increased and 93% responded feeling more connected to a sense of shared heritage. While 51% reported the project challenged their views on gender roles, 48.3% reported a neutral impact.
	Source: Shearson, K., Sonn, C., Ivey, G., et al. (2022) *Gender equality through the arts: program evaluation*. VicHealth Report. Sydney: VicHealth (https://apo.org.au/node/319361).		
Art for a Better Democracy	VicHealth and the Municipality of Bayside (Australia)	Photo exhibition and workshop to raise awareness of the historically low representation of women in local government and encourage gender norm change and women's political participation.	Shearson et al. (2022) conducted a post-survey, with 158 out of the 171 participants, and a pre- and post-evaluation with fewer participants (38/39 participants). Around 61% of the post-survey respondents reported the project challenged the way they think about gender roles and also made them more aware of gender inequality. 91% reported thinking the experience raised women's visibility. The pre- and post-evaluation with the smaller group showed a small increase in gender equality beliefs, from 16.34% to 17.5% on average. The project also sparked interest from other councils in initiatives of this type.
	Source: Shearson, K., Sonn, C., Ivey, G., et al. (2022) *Gender equality through the arts: program evaluation*. VicHealth Report. Sydney: VicHealth (https://apo.org.au/node/319361).		
Tisinthe! (Let's Change!)	Theatre for a Change (Malawi)	Participatory radio drama project that aimed to raise awareness and prompt changes in attitudes and behaviours in relation to GBV and child protection, among other issues. The project included listening groups, where girls and boys listened together to the programme and a facilitator prompted/guided the conversation.	The evaluation by Shutt (2019) found the project is well placed to prompt change since it: created a regular weekly space and sustained it over a long period of time (undefined); created relatable storylines; used an interactive art form (allowing participants to put in practise new ideas and/or reach conclusions on their own) and created space to hear from peers and discuss issues within the community. The evaluation also found the project prompted self-awareness through recognition in participants and promoted new knowledge and skills in people functioning as facilitators in listening clubs and performers alike. The strongest evidence of gender norm change was specific to performers, who reported thinking differently about GBV, SRHR and feminism more broadly.
	Source: Shutt, H. (2019) 'Tisinthe! A case-study into the impact of Theatre for a Change's interactive radio drama'. London: Theatre for a Change. Note: methodological details could not be retrieved as during the process of writing this evidence brief the document became unavailable.		

Project	Organisation (location)	Project details	Evaluation
Interactive Theatre for Justice for Gender Equality	Theatre for a Change and VSO (Eswatini)	Youth leaders were trained to use interactive theatre to promote gender equality and reduce GBV among teens and young adults in the Manzini region.	The evaluation with the 20 participants found that, besides developing the skills to replicate the methodology, the training prompted changes in trainees' gender behaviours and they became more aware of their own risky behaviours around SRHR and more willing to explore and practise safe sex behaviours.
	Source: Theatre for a Change (2018) Interactive Theatre for Justice for Gender Equality: summary report. Note: methodological details could not be retrieved as during the process of writing this evidence brief the document became unavailable.		
Warna-Warni Waktu ('The Colors of Time')	Girl Effect and Unilever Foundation (Indonesia)	Aims to prompt girls to reflect on beauty and race norms, self-esteem, body confidence and online bullying. The video series (six episodes) was created through participatory methods with young people, as well as with the Centre of Appearance Research. Each episode has an interactive element to reinforce the core message.	Evaluated by Garbett et al. (2023) using a randomised control trial involving 1,847 girls (aged 15–19). The evaluation found positive (but small) impact on reduced internalisation of appearance ideals, reduced skin shade dissatisfaction and increased body satisfaction. The intervention group (n=924) reduced their internalisation of appearance ideals at both T2 ($F_{1,1758}$=40.56, P<.001, partial η^2=0.022) and T3 ($F_{1,1782}$=54.03, P<.001, partial η^2=0.03) and reduced skin shade dissatisfaction at T2 ($F^{1,1744}$=8.05, P=.005, partial η^2=0.005). Trait body satisfaction improvements occurred only at T3 ($F_{1, 1781}$=9.02, P=.005, partial η^2=0.005). Dependent sample t tests (2-tailed) corroborated each video improved body satisfaction and mood. The evaluation also found that, on average, participants watched 5.2 videos, showing a good adherence to the project. Acceptability scores were also taken. These were high for understandability, enjoyment, age appropriateness, usefulness and likelihood to recommend. The evaluation did not compare the impact of the video versus the combined impact of videos and activities.
	Source: Garbett, K.M., Haywood, S., Craddock, N., et al. (2023) 'Evaluating the efficacy of a social media-based intervention (Warna-Warni Waktu) to improve body image among young Indonesian women: parallel randomized controlled trial' *Journal of Medical Internet Research*, 25: e42499 (https://doi.org/10.2196/42499).		
Interactive Theatre for Justice to Prevent GBV Facilitator Training	Theatre for a Change and VSO (Nepal)	Aimed to train staff to create and facilitate interactive theatre performances and workshops that encourage breaking the silence around GBV and challenging the stigma victims-survivors face.	The assessment found that the training, besides developing participants' skills in interactive theatre, also increased their own knowledge of GBV and willingness to report it. The evaluation found, however, that a major barrier to increasing GBV reporting are people's perceptions of the police and thus stresses that a project aiming to increase reporting would need to engage with local police for gender norm change.
	Source: Theatre for a Change (2019) *Interactive Theatre for Justice to Prevent GBV Facilitator Training: endline report*. Note: methodological details could not be retrieved as during the process of writing this evidence brief the document became unavailable.		

Project	Organisation (location)	Project details	Evaluation
You the Man	Faculties of Health and Arts and Education at Deakin University (US/Australia)	Aims to prevent and raise awareness of GBV by promoting bystander interventions among men. It also aims to end victim-blaming, strengthen communities and galvanise stakeholders. The play (30–35 min) is followed by a panel discussion including staff from local NGOs.	There are two evaluations of this project: one in the US and one in Australia. Plourde et al. (2016) examined both the short- and long-term impact (over three years) on US student's social norms, attitudes, perceptions of GBV and behaviours and intentions in cases where there are concerns about GBV. They administered pre and post-surveys with ninth-grade students over three years. Cohorts repeated the post-survey annually and focus groups were held in the second and third years. This evaluation found that the project led to: 1. a better understanding of GBV, assessed by perceived instances of GBV. These results were statistically significant when talking about dating violence but fell short of statistical significance for sexual coercion. The impact increased post-project, collapsed in year two, but increased in year three. The finding was triangulated with focus group discussions. 2. increased recognition of GBV as a serious topic, assessed by the perceived severity of various forms of GBV. The result was statistically significant and the impact remained in the two years post-performance. While the evaluation did not assess behavioural change, it found behavioural impact as a possible change. Moreover, while at least 50% of respondents in all post-surveys reported increases in their ability to take bystander action and having the tools and resources to do so, this was not statistically significant. The evaluation by Crisp and Taket (2023) examined the short-term impacts on Australian adults through 49 online surveys prior and four weeks after the play. It found the project had increased people's recognition of the severity of GBV (measured by perceived severity) and their knowledge about how to support victims-survivors of GBV (measured by how they would advise a friend). It also found the project increased people's capacity to intervene as bystanders (measured by people's confidence to take action). 39% of participants agreed that the play had definitely resourced them to take action against GBV and 24.4% agreed that it had definitely increased the likelihood of them taking bystander actions. Participants' perceived confidence to take action on behalf of someone else increased from 24.4% at baseline to 36.6%.
	Source: Crisp, B.R. and Taket, A. (2023) 'Using a theatre-based programme to prevent gender-based violence: evidence from Australia' *Health Promotion International* 38(3) (https://doi.org/10.1093/heapro/daac025); Plourde, C., Shore, N., Herrick, P., et al. (2016) 'You the man: theater as bystander education in dating violence' *Arts & Health* 8(3): 229–247 (https://doi.org/10.1080/17533015.2015.1091017).		

Project	Organisation (location)	Project details	Evaluation
C'est la Vie ('That's Life')	Circuit Pointe, University of Montpellier and others (Senegal)[i]	Aimed to increase knowledge on GBV and change gender norms surrounding FGM and child marriage by showing a series of short films biweekly. Screenings were followed by thematic discussions and workshops to reinforce the series' messages.	The qualitative evaluation by Le Port et al. (2022) of this iteration of the project used semi-structured interviews, focus groups and participant observation at post-screening discussions. It found that participants were responsive to the series and enjoyed it. It found participants spoke of its awareness-raising capacity; however, many spoke of how the series covered sensitive topics for their community and how this could undermine attendance and active participation – especially in groups where men, religious authorities and older women were present. The evaluation also documents less interest and participation from men, as they perceived these topics as less interesting.
	Source: Le Port, A., Seye, M., Heckert, J., et al. (2022) 'A community edutainment intervention for gender-based violence, sexual and reproductive health, and maternal and child health in rural Senegal: a process evaluation' *BMC Public Health*, 22(1): 1165 (https://doi.org/10.1186/s12889-022-13570-6).		
Strengthening Young Women's Participation in Local and National Peace Processes	Search for Common Ground and the UN Peacebuilding Fund (South Sudan)	Aims to counter gender stereotypes and encourage women's leadership in peace-building. Through participatory theatre (and community-led dialogue, radio programming, and conflict-sensitive journalism), the project aims to develop women's communication, organisational, and leadership skills to resolve local conflicts and mobilise their communities.	The evaluation consisted in a mixed-method evaluation comprising a pre- and post-survey (288 people), key informant interviews and focus groups. The evaluation found that the project: 1. strengthened women's ability to collaboratively lead local and national-level peace efforts and peace-building initiatives. 78% of women could cite one concrete example of how the project improved their ability to lead peace-building; 94% reported participating in at least one women-led peace-building initiative as a result of the project; and 94% mentioned their role as peace-builders was strengthened by the project. The baseline for all three indicators was 0%. The evaluation also found the number of women who reported increased access to local and national-level peace-building platforms increased from 51% at baseline to 78%. 2. had an unclear impact on attitudinal and behaviour change about women and youth in peace-building. There was no positive change in the number of respondents who believe women and youth are valued contributors to the sector nor on civil society organisations' views on the role of young women in peace-building, nor their inclusion in their agenda. Moreover, indicators that show a positive change between base and endline are not comparable given methodological concerns. The study also found that increased collaboration between younger and older women did not improve as a result of the project.
	Source: Search for Common Ground (2021) *Final evaluation report: 'Strengthening Young Women's Participation in Local and National Peace Processes in South Sudan'*. Search for Common Ground Report (www.sfcg.org/strengthening-young-womens-participation-in-local-and-national-peace-processes-in-south-sudan/).		

i   *C'est la Vie is a project of Circuite Pointe, but the iteration for this evaluation involved the University of Montpellier and other universities.*

Project	Organisation (location)	Project details	Evaluation
La Voix de la Go ('The Voice of the Girl')	Search for Common Ground (Cote d'Ivoire)	Aimed to increase girls' and young women's self-expression and help them re-evaluate their beliefs and attitudes about gender roles and stereotypes and develop solutions to tackle the gender issues that affect them. The project consisted of supporting young women and girls to create short films focusing on an issue that affects them. The films were posted online and screened in schools.	The mixed-methods evaluation by Angbeni and Kanyatsi (2014), using surveys and focus groups discussions, found 87% of girls felt better able to express their concerns in public as a result of the project. This is related to gaining new knowledge, developing their confidence, improving public speaking skills and gaining film making skills.
	Source: Angbeni, C. and Kanyatsi, Q. (2014). *Project La Voix de la Go: evaluation finale*. Brussels: Search for Common Ground (www.sfcg.org/wp-content/uploads/2015/03/LVG_RAPPORT_EVALUATION_FINALE-vf.pdf).		
Towards a Gender Equitable Society	Search for Common Ground and Abaad – Resource Centre for Gender Equality (Lebanon)	Aimed at improving delivery of quality GBV prevention and response services and changing GBV and child marriage-related gender norms. In relation to the first aim, mobile units – one component of the project – provided, along other services, mental health and psychosocial support through arts-based therapy (drama, dance, drawing/painting and sculpture), among other techniques. To shift gender norms related to GBV and child marriage, the project sought to enhance the capacity of 21 film professionals to produce gender-sensitive media (dramatic film) products. The project produced five of the participants' films and organised local screenings.	The mixed-methods evaluation (interviews, focus groups, desk review of related documents and online survey) by Saungweme and Tayyar (2022) focuses on the gender norm change project component. Thus, there is no evidence on the impact of incorporating an arts-based approach to the mobile unit services.

The post-project survey found that 10 out of the 14 survey respondents felt the project enhanced their skills to produce gender-sensitive films. It also found that 79% of respondents said their perceptions around gender norms had changed in the last 12 months. Of these, 55% said this was mainly because of the project and 45% that it was in part due to the project. The evaluation corroborated this finding qualitatively, as participants mentioned gaining knowledge and awareness on gender and gender-related issues and developing more inclusive attitudes towards queer gender identities (e.g. becoming aware of the importance of not assuming gender identities and using correct pronouns).

The impact of the films with audiences was only assessed qualitatively. The evaluation found they encouraged reflection on people's views on gender and gender roles, and their responses to abuse. Some participants spoke of how the films allowed them to empathise with people different to them and encouraged them to not accept abusive situations. |
| | Source: Saungweme, M. and Tayyar, C. (2022) *Towards a Gender Equitable Society: final evaluation*. London: EXIGO Global (https://documents.sfcg.org/wp-content/uploads/2022/08/Final-Evaluation-of-Toward-a-Gender-Equitable-Society.pdf). | | |

Project	Organisation (location)	Project details	Evaluation
Nzotheka Project	Theatre for a Change, Ministry of Health and others (Malawi)	Aimed to improve the lives and well-being of women in sex work and girls at risk of sexual exploitation. The participatory theatre component had the objective of prompting change at the community level, so that communities would offer greater protection from violence and exploitation, and reaching power-holders to promote the inclusion of sex workers and girls at risk. This was carried out alongside other activities, such as radio listening clubs.	Omarshah and Navarrete (n.d.) carried out a mixed-methods endline assessment of the project. However, the impact of the participatory theatre component relies only on qualitative data. It found community actors spoke of being more receptive towards instances of abuse experienced by sex workers, demanded more information about rights and reporting mechanisms, and were more aware of the risks of sexual exploitation children face. The project's impact on power-holders is unclear as the evaluation cites only evidence of women's perceptions of empowerment, not of the receptiveness of power-holders. Moreover, it cites evidence on women's feelings of empowerment from Theatre for a Change's 2016 and 2017 annual reports; thus, it is unclear if this evidence comes from this project specifically or is an aggregated figure.
	Source: Omarshah and Navarrete (n.d.) *Endline Study of the Nzotheka Project implemented by Theatre for a Change Improved sexual and reproductive health for women in sex work and girls at risk of sexual exploitation in Malawi*. Wilmington: One South .		
Virgin Territory/Shut Down at University	Vincent Dance Theatre and University of Warwick (UK)	Aimed to raise awareness about and question sexual harassment in a university context. The project consisted in 6 two-hour sessions over four days where participants were shown selected clips from Virgin Territory and Shut Down, two performances by Vincent Dance Theatre on sexual abuse and consent (with a focus on digital abuse). The screenings were followed by activities and discussions.	Lambert et al. (2023) found that using film was a powerful resource for prompting reflections and dialogue, as it evoked emotional responses. They found that the film clips encouraged students and staff to reflect on binary conceptions of masculinity and femininity, think through some of their negative consequences, and identify how these relate to structural issues and how they manifest in the university context. The paper also found that the project allowed university staff to reflect on their roles and the ways in which they may be complicit. The paper is based on a qualitative methodology (interviews and participant observation) with the 23 project participants.
	Source: Lambert, C., Williams, S. and Douglas, R. (2023) 'Sexual cultures in university: an arts-based intervention' *Gender and Education* 35(4): 348–364 (https://doi.org/10.1080/09540253.2023.2186375).		

Project	Organisation (location)	Project details	Evaluation
Man Up	Safe Ground (UK)	Aims to unpack the pressures and expectations of masculinity, and nurture new perspectives, through arts-based workshops. The project has been run in prisons, schools, children's homes and youth clubs.	There have been two evaluations of this project. Blagden and Perrin (2023a) conducted a mixed-methods evaluation (interviews with 12 participants and a pre- and post-survey with 21 participants) to evaluate the project across three prisons in the UK. Quantitative results were inconclusive; they show very small differences and in different directions (adherence to some norms decreased slightly, while for others it slightly increased). The evaluation mentions that this may be due to confounding factors and the small sample size. Qualitatively, the evaluation found that participants thought the workshops challenged their ideas about masculinity, prompted them to open up about their experiences and beliefs, and offered alternatives of what masculinity can entail. It also found that participants who held very strong beliefs of traditional male and female roles thought these were altered by the project. Participants also mentioned that the project's cohesive environment was crucial to its success and that this also changed their perceptions about community. Blagden and Perrin (2023b) also conducted a mixed-methods evaluation (pre- and post-surveys with 10 participants and interviews with 7). The quantitative results found that there was a pre/post course reduction in 'toughness' (from a 4.80 mean score to 3.92) and increases in self-esteem (from a 15.90 mean score to 19.30) and risk-taking perceptions (from 23.00 to 41.33) – all statistically significant. The Male Role Norms Inventory and the Adolescent Risk-Taking Questionnaire was used to score participants beliefs and attitudes. However, the sample number may be too small to draw conclusive evidence. The qualitative results found that the course assisted participants in helping to reflect on masculinity and explore alternatives meanings of being a man. The project unintendedly, however, legitimised some gendered stereotypes, such as men as family breadwinners.
	Source: Blagden, D.N. and Perrin, C. (2023a) *Evaluating the Man-Up Programme across three london prisons: an interim report*. Nottingham: Nottingham Trent University and Social Interest Group. Blagden, D.N. and Perrin, C. (2023b) *Evaluating the Man-Up Programme in youth offending teams*. Nottingham: Nottingham Trent University and Social Interest Group.		

Project	Organisation (location)	Project details	Evaluation
Prevention and Response to Sexual and Gender-based Violence	UNHCR Egypt and CARE International (Egypt)	Sought to strengthen GBV prevention and response by assisting Syrian refugee survivors to process violent situations, and break the taboos surrounding discussing GBV. The art component – art therapy – aimed to help survivors heal, change their perspectives and behaviours related to GBV, and improve their self-esteem. The project also included case management systems and awareness-raising activities.	The project assessment – conducted through participant feedback, workshops evaluations and participation observation – found that art therapy workshops enhanced participants' well-being, increased their resilience and changed attitudes about GBV. Based on self-reporting, it found that participants found the approach empowering, and that it led to noticeable changes in their attitudes related to gender, to being able to discuss gender equality and GBV topics more openly with others. The assessment stressed the importance of having a female facilitator, as women participants found it challenging to open up to a male facilitator for cultural reasons. It also reports some initials challenges in using art with male participants and in securing female attendance, as women from conservative families required the husband's approval.
	Source: UN High Commissioner for Refugees (2017) 'Art therapy to prevent and respond to SGBV – Egypt'. Geneva: UNHCR (www.refworld.org/docid/5a38dd264.html).		
Participatory Theatre to Reduce Stigma and Promote Health Equity for LGBTQI+ people	University of Toronto (Eswatini, Lesotho)	Aimed to reduce LGBTQI+ stigma in healthcare, family and community settings, through a two-hour participatory theatre intervention. The theatre intervention was designed by local LGBTQI+ and theatre groups based on preliminary research.	Logie et al. (2019) carried out a qualitative evaluation with 106 project participants, consisting of 12 post-project focus groups. They found the project increased understanding of LGBTQI+ people and issues (such as the negative impact of harmful norms), prompted reflection on individual and collective biases and attitudes, and increased empathy.
	Source: Logie, C.H., Dias, L.V., Jenkinson, J., et al. (2019) 'Exploring the potential of participatory theatre to reduce stigma and promote health equity for lesbian, gay, bisexual, and transgender (LGBT) people in Swaziland and Lesotho' *Health Education & Behavior* 46(1): 146–156 (https://doi.org/10.1177/1090198118760682).		
Common Threads Project	Common Threads Project, Oak Foundation (Bosnia, DRC, Ecuador, Nepal)	Used craft-making as a form of therapy for GBV victims-survivors in conflict zones. The story cloths women made during the project have been displayed in a virtual exhibition in order to raise awareness about GBV and promote the recognition of victims-survivors.	The quantitative evaluation of the projects in Nepal and Bosnia shows the project's positive impact on participants' mental health. In Nepal, the pilot study with 36 refugee women demonstrates a significant decrease in depression (from a 36.1 mean score to 24.9), anxiety (from a 21.4 mean score to 17.4), and trauma-related stress (from a 51.9 mean score to 36.3) from baseline to post-intervention. It also found the same effect in the study in Bosnia (30 women): depression reduced from 23.5 to 15.9; anxiety from 14.3 to 10; and PTSD from 34.1 to 17.2.

The qualitative evaluations of the projects in Ecuador and the DRC found, through interviews with participants and facilitators, that the project decreased stress and feelings of shame, stigma and self-blame; increased self-esteem and self-care; and nurtured a sense of community and enjoyment. Participants in all projects spoke of the therapeutic character of sewing, as a self-soothing activity, as well as the therapeutic nature of non-verbal expression. |
| | Source: Common Threads Project (2019) *Review of pilot studies: 2014–2018*. New York: Common Threads Project (https://static1.squarespace.com/static/5b7eeaf2c258b4a04473be79/t/6099c6cafa12a81aef912f2a/1620690642127/Pilot+Review_New_v7+%281%29.pdf). | | |

Project	Organisation (location)	Project details	Evaluation
interACT Sexual Assault Prevention Program	California State University (US)	Aims to teach university students, in particular men, how to engage effectively as bystanders to prevent rape, and how to recognise early signs of abuse and to better understand the experiences of victim-survivors. The project uses participatory theatre.	Ahrens et al. (2011) carried out a quantitative evaluation consisting of three surveys – one prior to the programme (457 respondents), one immediately after (480) and the last one three months later (355). In order to measure the project's impact on the likelihood of engagement in bystander interventions, the evaluation used the Decisional Balance Scale and the Bystander Attitudes Scale. The evaluation found the project led to substantial increases over time in participants' self-reported likelihood of engaging in bystander interventions. However, it found that the rate of change differed across participants. It found that women and participants who already believed in the effectiveness of bystander interventions reported a high likelihood of engaging in bystander interventions at all three time points, with less change over time. Male participants and participants initially sceptical of bystander interventions reported lower likelihood of engagement initially, but their reported likelihood increased the most over time.
	Source: Ahrens, C.E., Rich M.D. and Ullman, J.B. (2011) 'Rehearsing for real life: the impact of the InterACT Sexual Assault Prevention Program on self-reported likelihood of engaging in bystander interventions' *Journal of Interpersonal Violence* 17(6): 760-776 (https://doi.org/10.1177/1077801211410212).		
OYO Dance Troupe: Girls in Schools	Ombetja Yehinga Organisation (Namibia)	Aimed to eliminate child marriage and reduce teenage pregnancy – through dance, community film screenings, arts-based inter-generational girl-led dialogues (among other non-arts-based components) – to encourage girls to complete their school years.	The assessment of the project, based on feedback from participating schools, found a decrease in child marriage and/or teenage pregnancy (only in some schools); an increase in girls' openness and willingness to talk about the topic and ask for advice; and more support from parents for girls' education. The report highlights how working at a school-wide level and with smaller groups is crucial to the programme's success.
	Source: Ombetja Yehinga Organisation (2021) *Annual report 2021*. Windhoek: OYO (www.ombetja.org/images/2022/02_February/2021_OYO_Annual_Report_LoRes.pdf).		
Ending School Related Gender Based Violence (SRGBV) Project	Theatre for a Change and Concern Worldwide (Malawi)	Aimed to prevent and respond to GBV in primary schools through prevention, improved service delivery and strengthened institutional responses. One of the components of interactive theatre methodology was used to promote awareness of GBV and equip children with the skills to sensitise peers on the topics.	The qualitative evaluation relied on key informant interviews with staff and focus groups with participants (details unavailable). It found that the project was able to increase knowledge on sexual and gender-based violence and change attitudes (though less in relation to physical and psychological violence), preventing forced marriages and helping to re-enrol girls in schools. However, the evaluation does not disaggregate impact by component. It only refers to the interactive theatre component briefly, as something that focus group participants mentioned as providing them with the opportunity to learn about GBV.
	Source: Imani Consultants (2016) *Final project evaluation for Ending SRGBV in Malawi*. Imani Consultants Report (https://admin.concern.org.uk/sites/default/files/media/migrated/final_evaluation_of_the_ending_school_related_gender_based_violence_project_in_malawi.pdf).		

Project	Organisation (location)	Project details	Evaluation
Tiphunzitsane ('Let's Teach Each Other!')	Theatre for a Change and Malawi's Ministry of Education (Malawi)	Aimed to improve SRHR knowledge and SRHR-related attitudes and practices of teachers in teacher training colleges, increasing their capacity to protect their own rights and transfer their knowledge to school children.	The qualitative endline evaluation by Bolza-Schünemann and Omarshah (2016), using pre- and post-surveys, found the project improved most indicators of sexual and reproductive health knowledge, attitudes and practices of participating teachers (and peers), as well as primary schoolchildren, when compared to the project's baseline. It emphasises that, beyond empowering teachers and learners with improved SRHR knowledge, Theatre for a Change enabled them to make informed decisions, overcome peer pressure, better manage conflicts and raise their self-esteem.
	Source: Bolza-Schünemann, E. and Omarshah, T. (2016) *Endline evaluation of the Tiphunzitsane Project by Theatre for a Change Malawi*. Wilmington: One South (https://girlseducationchallenge.org/media/55oet2yr/team-girl-malawi-lngb-midline-evaluation.pdf) Note: methodological details could not be retrieved as during the process of writing this evidence brief the document became unavailable.		
Transformational Empowerment for Adolescent Marginalised Girls	Theatre for a Change, Link Community Development and others (Malawi)	Aimed to improve learning and life opportunities for out-of-school girls (aged 10–19) who do not have functional literacy and numeracy skills. It also sought to improve the SRHR, self-esteem and confidence of out-of-school and marginalised girls and boys (ages 10–18). One of the project's components was Girls' Clubs, which, through interactive theatre, sought to empower girls with improved awareness of SRHR. Other components included community-based complementary basic education centres, and vocational and business training, among others.	The quantitative midline evaluation conducted by School-to-School International (2022) found improvements in literacy and numeracy in girls as a result of the project. However, the intermediate outcomes assessed by the evaluation do not relate to improvements in SRHR knowledge or SRHR-related attitudes.
	Source: da Silva, C., Laesecke, A., Murray, M., et al. (2022) *Transformational empowerment for adolescent marginalised girls in Malawi – midline evaluation report*. London: School-to-School International (https://girlseducationchallenge.org/media/55oet2yr/team-girl-malawi-lngb-midline-evaluation.pdf).		
Ngutulu Kagwero ('Agents of Change')	Search for Common Ground (Uganda)	To increase bystander practices, reduce sexual violence stigma and increasing knowledge of post-exposure prophylaxis. The project consisted in a peer-facilitated workshop where participants were asked to complete a participatory comic book based on the testimonies of refugee youth who are survivors of GBV.	This preliminary evaluation found that using comic books motivated youth and healthcare staff to participate in the project, and that it motivated healthcare staff to create youth-friendly spaces and services. It also found that it was a more effective way to deliver information and raise awareness of GBV, and to engage youth and healthcare providers in generating solutions. Quantitative evaluation forthcoming.
	Source: Logie, C.H., Okumu, M., Lukone, S.O., et al. (2021) 'Ngutulu Kagwero (Agents of Change): study design of a participatory comic pilot study on sexual violence prevention and post-rape clinical care with refugee youth in a humanitarian setting in Uganda' *Global Health Action* 14(1): 1940763 (https://doi.org/10.1080/16549716.2021.1940763).		

Project	Organisation (location)	Project details	Evaluation
Sex Workers' Network Project	Women in Dignity Alliance and Theatre for a Change (Ghana)	Aimed to transform the lives of women in sex work (in terms of safety and SRHR) and enable them to advocate for their rights, by training them on the use of interactive theatre to engage with police, and health and community leader stakeholders.	While the evaluation of this project is not publicly available, the meta-evaluation of Theatre for a Change's initiatives cites it. Kabelka et al. (2023) mention that the project's strongest impact was increasing the number of participants who understood that some sexually transmitted infections cause infertility, rising from 25% at baseline to 95% at endline. It also mentions that some of the myths around HIV – with regards to witchcraft, its impact on physical appearance and its prognosis – were debunked, with 95% of participants at endline sharing correct information on these topics.
	Source: Kabelka, H., Chatterjee, O. and Abdella, D. (2023) *Participatory approaches to improving sexual and reproductive health and rights: a qualitative meta-analysis of the Theatre for a Change methodology in 12 countries worldwide*. Amsterdam: KIT Royal Tropical Institute (www.tfacafrica.com/_files/ugd/1dd872_0151eb498f274d19864ae167d8746c71.pdf).		
Improving the Ability of Teachers to Protect Primary School Children from Sexual and Gender-Based Violence in Flood-Affected Areas	Theatre for a Change and Malawi's Ministry of Education (Malawi)	To improve teachers' ability to protect children from GBV in disaster-prone areas through interactive theatre and radio programming, among other components.	The mixed-methods assessment of the project found that the project improved teachers' GBV knowledge, attitudes and skills. The percentage of teachers with comprehensive knowledge of GBV and safeguarding increased for all teacher groups. For example, for one group it increased from 26% at the baseline to 93% at the endline. Most groups reported a similar increase, except for one group which had a higher baseline (64%). Similarly, the percentage of teachers with positive attitudes to preventing and responding to GBV increased across all groups (difference between base and endline ranging from 19% to 80%). The evaluation also documented the impact of teacher training on children. All three cohorts of children increased their knowledge of GBV. At baseline, the percentage of children with comprehensive knowledge of GBV in Groups 1–3 was 1%, 6% and 20%. This increased to 63%, 67% and 79% at endline. The evaluation also found increased reporting and use of safeguarding processes.
	Source: TfaC (2022) *Improving the ability of teachers to protect primary school children from sexual and gender-based violence in flood affected areas*. Final Report for GIZ.		
Tiphunzire! (Let's Learn!)	Theatre for a Change and Malawi's Ministry of Education (Malawi)	Aimed to improve the SRHR, self-esteem, numeracy and literacy skills of out-of-school or at-risk girls (ages 14–18). The project comprised Girls' Clubs using interactive theatre and community outreach activities.	The mixed-methods evaluation by Navarrete et al. (2016) noted that 90.2% of surveyed girls (total number unavailable) had correct knowledge of their gender and SRH-related rights at endline compared to only 65% at baseline. It found, however, that their basic sexual and reproductive health knowledge reduced. This may be given the project's focus on rights over general knowledge. Their quasi-experimental comparison between non-treatment and treatment schools also found that Girl's Clubs had a statistically positive impact on the academic self-efficacy of girls.
	Source: Navarrete, A. Omarshah, T. and van Egmond, M. (2016) *Endline evaluation of the Girls Education Challenge Tiphunzire Project by Theatre for a Change Malawi: final report*. Wilmington: One South.		

Project	Organisation (location)	Project details	Evaluation
New Partnership Programmes	Theatre for a Change and VSO (Bangladesh, Eswatini, Nepal, Rwanda, Tanzania, Mozambique)	Aimed to equip youth volunteers to improve SRHR knowledge in their communities, advocating through interactive theatre and, in the case of Mozambique, through interactive radio drama.	The qualitative evaluation carried out by Clark (2019) assessed the project in Nepal, Bangladesh and Rwanda only, using interviews and focus group discussions. It found, overall, that the trainings led to significant learning and increased skills and confidence. However, not all trainees achieved the level of confidence necessary to lead and implement interactive theatre with others. It found the age and maturity of volunteers played a significant part in this outcome. It also found the methodology can be physically demanding and thus presented challenges for disabled volunteers.
	Source: Clark, J. (2019). *Evaluation of the VSO and Theatre for a Change SRHR pilot evaluation*. Theatre for a Change and Voluntary Service Overseas Report.		
Reducing GBV and Promoting SRHR Among Women and Youth in Palestine	Theatre for a Change, PFPPA and International Planned Parenthood Federation (Palestine)	Aimed to amplify the voices of women and girls who have experienced GBV, and to create linkages between GBV survivors and the National Referral System in Palestine, by training volunteers in interactive radio drama.	The available evaluation uses pre- and post-surveys to assess the project's impacts (PFPPA, 2022). However, it is unclear who has taken part in the study and thus it is difficult to understand the reported results. However, Kabelka et al. (2023) mention, in Theatre for a Change's meta-evaluation, that the project found improvements in GBV-related attitudes (especially in relation to stigma) among trained performers, as well as among listening club members.
	Source: Palestinian Family Planning and Protection Association (2022) *Reducing gender based violence and promoting sexual and reproductive health rights among women and youth in Palestine: drama assessment report*. PFPPA Report; Kabelka, H., Chatterjee, O. and Abdella, D. (2023) *Participatory approaches to improving sexual and reproductive health and rights: a qualitative meta-analysis of the Theatre for a Change methodology in 12 countries worldwide*. Amsterdam: KIT Royal Tropical Institute (www.tfacafrica.com/_files/ugd/1dd872_0151eb498f274d19864ae167d8746c71.pdf).		
La Peor Novela ('The worst telenovela')	UNICEF (Dominican Republic)	Aimed to de-normalise child and early marriage. The mini-series comprises five 1 min episodes and tells the story of two girls who face child marriage. It included a second phase that also used storytelling (details unclear).	While the evaluation is unavailable, UNICEF's (2018) project page mentions key results. In the first period after the series was launched (2016–early 2017), 59% of the related comments in social media (total of 670) were negative, 30% positive and 11% neutral. During the second half of 2017, comments were 63% positive, 29% neutral and 7% negative (total of 1,718 comments). A qualitative analysis of the comments corroborated that there was a change in the recognition of child marriage as a problem and in the tendency to blame girls. In the project's second phase, positive comments increased to 94% (total of 7,811). UNICEF also attributes legal changes on child marriage, partly, to this project.
	Source: UNICEF (2018) '"La Peor Novela" es la que viven las niñas casadas'. UNICEF, 13 July (www.unicef.org/lac/historias/la-peor-novela-es-la-que-viven-las-ni%C3%B1as-casadas).		

About ALIGN

ALIGN is a digital platform and programme of work that supports a global community of researchers, practitioners and activists, all committed to gender justice and equality. It provides new research, insights from practice, and grants for initiatives that increase our understanding of – and work to change – patriarchal gender norms.

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