

## GOOD PRACTICES AND LESSONS LEARNED

### OXFAM IT - HAITI

Project: Economic and social inclusion of marginalized, vulnerable and persons dependent on the informal economy, particularly women from cross-border trade zones in Haiti

Good Practice - Theatre and community radio; powerful tools of social change  
The promotion and use of popular theatre and community radios as a means of raising awareness, building self-esteem and advocacy

#### 1. Brief summary

Awareness of the community through 25 theatre sessions per zone and broadcast by community radios on the rights and duties of citizens and the main basic social services.

The representatives of the reinforced groups in the consultation space created in activity 3.4 will be trained on methodologies for disseminating themes related to citizens' rights and duties and basic social services.

Practical training sessions on the implementation of community theatre shows were organized to sensitize the population in a fun and incisive way at the same time. For this purpose, there are 5 meetings per zone (15 training sessions) in the 4th and 5th semester, for 5 participants in each intervention area. Based on the content of the training courses, theatrical shows are realized with a strong community involvement, prepared through 20 meetings per zone of intervention.

#### 2. Key Areas of Good Practice:

- Advocacy Methods (1.2)
- Leadership training, empowerment training (3.4)
- Knowledge of rights, laws and regulations (3.1)
- Support to improve Occupational Safety and Health among informal economy workers (2.3)
- Community-based social protection (4.4)
- Enabling especially vulnerable groups on economic empowerment (women, people with disabilities, affected by HIV, youth, refugees, migrants, minority groups, etc.) (4.6 – 4.7 – 4.8 – 4.9 – 4.11)

#### 3. Context - Brief description of

##### Where the good practice was implemented:

Haiti and Dominican Republic.

Peri-urban and rural areas around three border markets between Haiti and the Dominican Republic.

##### Why it was implemented:

Community theatre and community radio stations have traditionally become strategic tools and important elements of communication, awareness and entertainment. Community theatre has a tangible relationship with the people and is a social refinery; working with radios proves to build people's morality brings great social change.

It was considered important to use them to promote youth organizational strengthening at the same

time, in order to increase their self-esteem, given their high popularity in the project area. Therefore, it was decided to use them to convey and promote some important messages related to the rights of migrants, the environment (e.g. awareness of waste), women's rights (necessary for training, "cleansing" community theatre of certain misogynistic and sexist content, contrary to the principles of gender equality, and which are often part of local practice). It is important to highlight how powerful theatre and community radio are, serving as powerful advocacy vehicles and tools to empower generally and empower young people to use their abilities for the benefit of their progress and that of the community.

#### **Who was involved:**

As part of the outreach and communication activities, local human resources were prioritized and valued. To produce theatre performances, young people in communities interested in music, art, dance or theatre have been selected to receive training on theatre techniques to make the collective creation of plays and to make representations in theatre. different communities. It is the same for community radio whose journalists have been technically supervised to produce awareness programs on different themes. Promoting local youth in theatre and community radios is an important aspect for the sustainability of the action

The leaders of the associations and / or local organizations put us in touch with the young people, for the planning and realization of the performances sometimes the project staff, the local leaders and the members of the community bring their collaboration.

- Women's groups
- Migrant rights associations
- Groups of informal economic operators
- Boys and girls from communities trained in radio and popular theatre

The primary beneficiaries are young boys and girls from communities trained in radio and community theatre. But it should be noted that many non-target groups in different surrounding areas and other communities have benefited by attending the show and listening.

#### **When the activity was implemented:**

After one week of training, for the actors, theatrical groups were formed under the direction of a Team Leader in each base and with the accompaniment of the coordination team to work by cycle. Each cycle is structured in 3 months of workshop and 3 months of presentation. The content of theatrical works is developed under a main theme related to everything that is done in the project. The awareness was made on different themes and for each theme; we take a period of 6 months to complete. Activities began in September 2016 and continue until the end of the project.

#### **4. Level and type of innovation of the good practice**

Theatre and community radio are communication and awareness tools used to enable people from different communities to become aware of some of the recurring issues that have plagued communities for a long time and deserve solutions that will come about through a change in mentality. Correcting bad practices and customs in communities through theatre and radio is our main function.

This practice is innovative because it helps to promote local young people by allowing them to exhibit their talent, know how to do through this project, it facilitates some ownership of project activities in the sense that it is not the leaders who occupies everything and is considered in terms of theatrical activities as a revenue-generating activity because the formed and formed theatrical groups will be transformed into theatrical companies capable of selling their services to all.

#### **5. Description: processes and steps involved**

It is a long process consisting of different constructive and coherent steps to better integrate and empower local community animators and collectively produce theatrical pieces based on the reality of each area. This process can be described in several stages with clear details.

### **Identification of actors and radios according to their community involvement.**

The coordination team for this activity identifies actors from cultural or theatrical groups present locally to form a theatrical troupe in each zone. The selection criteria are community involvement and interest in theatre. In this same case, to do the activities with the radios, one had to identify and diagnose all the community radios in the targeted zones and to select two radios which have a community spirit for the development of the activities of sensitization and the promotional activities

### **Training of actors or journalists.**

Theatrical groups, once formed, received training sessions on the broadcast technique for one week. But it should be noted that the training of the actors is done throughout the activities. In addition to the coordination which is in charge of training the actors, there is a Team Leader which is put in place to assist the actors during the workshops of creation.

Journalists also received a basic training for a week to understand the construction of the message - approach, methodology and technique of information processing during broadcasts, how to structure an awareness campaign. In addition, coordination is responsible for providing ongoing support throughout the process.

### **Choosing a Team Leader**

To supervise the work of theatrical groups, a TL qualified and competent in this field was recruited in each base. The Team Leader continues to work with the group in the field to develop the actors' theatrical capacity and to produce the shows. He plays the role of intermediary between the group and the coordination team.

#### **Creation of the theatrical piece in a workshop (Journalist and actor)**

For a period of 3 to 4 months, the actors under the direction of the Team Leader supported by the coordination proceeded to the editing of the theatrical piece after researches, analyzes and discussions and reflections on the theme. All needs in terms of decor, costumes etc., are also identified and prepared for the realization of the shows.

During the reflections in the workshop to give birth to the play, the journalists often participate in the meetings by bringing information related to the reality of the environment.

### **Planning of programs and promotional or awareness spots**

At the time of the workshops, the radios prepare the sensitization programs and promotional and awareness spots, according to the indications given. Radios in support of theatrical activities broadcast spots to promote and encourage people to come and see the shows. Furthermore, prior to the production of the awareness programs, the radio stations must broadcast their spot to encourage people to listen to the programs live or at the time of the revisions.

### **Theatrical tours across communities.**

After the finalization of the theatrical play, a theatrical tour is realized through some places gathering a lot of people in the communities during significant events such as: International Women's Day, patronal feast of the area etc., to sensitize the population to through theatrical performance. Five to six performances are performed for a period of three months in each border area. It should be emphasized that corrections and adaptations are made after each performance during a rehearsal to reinforce the performance of the actors.

### **Realization of emissions**

As far as radios are concerned, alongside the work in synergy with the actors, they carry out

awareness-raising programs on the subject in question. The programs are produced according to a format through which the journalist who has prepared his programs invites someone from the community working on the theme to develop it with specific content related to the reality of the area. During 60- to 80-minute programs, the audience is given a fair amount of time to speak by asking questions or interacting with the speaker.

### **Monitoring and evaluation**

At the end of the performances the actors go to the participants to fill in the sheets that contain questions about the piece to see if the messages have been well transmitted, if they have been heard and understood. It helps to better present the next ones in the event that some audience members public were a confused. For some performances like the Patron Saint's Day, the journalists do an interview with the participants about the play, occasionally using these interviews in the shows. At the end of all performances there is an MEAL manager who analyzes the data. Before starting each next cycle, there is an evaluation meeting with each theatre group and with the radios for the good functioning of the group, the activity and to give even more good results.

### **6. Resources and skills needed to carry out the good practice**

- Specialized staff in community theatre
- Specialized partners on the promotion of community radio like Controradio, an Italian radio very involved in social issues

To achieve the expected results, the following human resources were capitalized:

- 1- An experienced community theatre co-ordination team composed of two people who have already worked in an AL / NSA project or have been doing community theatre for three years
- 2- Internal and external partners who gave their support. Former Team leaders who have already experienced community theatre for three years in the project: Inter-communality and pooling LA / NSA for a shared management of the territory "have had consultations to accompany the New x Team Leaders so that they master the community theatre even though they are competent people in the theatrical field.
- 3- A specialized partner on the promotion of community radio like Controradio, an Italian radio very involved in social issues

### **7. Sustainability of the Good Practice**

One of the measures taken for the continuation of good practice is the structuring of the group and the integration of other motivated young people into the community. Certainly, throughout the process, the capacities of the actors are strengthened, but with a reinforcement of the structure of the group, the continuity of the actions would be perennial thanks to the:

- Legalization of the group
- Continuous training of young people in the field
- Realization of income generating activities
- The motivation of the actors
- Continuity of theatrical performances in the communities especially during the world days and the celebrations
- Support for communities that appreciate the movement

### **8. What the originators of the Good Practice do differently if they were to do it again**

Instead of working with members of several cultural groups by forming another representative group of the commune, it would be interesting to have the time and the means to work with each theatre group separately by strengthening the capacity of the groups to do the same work in communities.

- Have the means to integrate more young people in the same localities

## Lessons Learned

### **1. Challenge that was faced**

Working with young people volunteers is not easy. When young people came from various remote places whose means of travel, the situation is much more delicate. Moreover, finding a compatible time for all actors who are university students and some of the temporary workers was an impossible dish to sample.

Another challenge that faced was the question of assurance that the actors demanded.

When it comes to radios, our main challenge is the distance issue to bring together the 5 community radios that are in different departments.

### **2. How it was addressed**

To face the challenges encountered, the fundamental action undertaken was to meet with the actors to raise awareness. After an awareness, we agreed with the actors to make a little sacrifice on three levels. First, we choose a day of meeting with the consent of the actors, secondly, cover their transport costs with a fixed cost taking into account the prices and finally, in a clear way to allow them to understand the costs that these displacements would be very high compared to the distance and the number of actors, which the budget for the activity can not cover. But they performed in other surrounding communes target communities of the project.

To gather the 5 radios, plans are made with the journalists to facilitate their displacement by taking the responsibility of all the logistics to facilitate everything.

With the dialogue, the challenges have been overcome. The question of insurance for actors who travel often, who make long journeys to reach the meeting place has not been solved because it was difficult or impossible to ensure the actors who do community work and who have not had any contracts with us. While the TL had accident insurance coverage, there was much discussion with stakeholders to make them understand the logic of community development work before they agreed to continue, and the budget constraint for some travel.

### **3. Details if unable to overcome the challenge**

The question of insurance for the actors was impossible to overcome because the actors do not have contracts with us. They do animation work in community development and our budget is limited.

### **4. Positive lessons learned that were not covered in the good practice(s)**

Other positive lessons learned from the activities

- -Solidarity between local actors and journalists. The actors are in solidarity, developing close relationships with each other
- The solidarity between the journalists was manifested by the creation of a group called Association of the Journalists of the Community Radios Border (AJRaCF) The journalists network on a Whatsapp group and each one made the commitment to share with the others on the group everything that passes on its border