

## **PROVISION FOR POST PROJECT**



# Table of Contents

- (i) Project Data..... 1
- (ii) Evaluation Findings ..... 1
- (iii) Conclusions ..... 3
- (iv) Recommendations ..... 4
  
- (i) The project and evaluation objectives ..... 6
- (ii) Evaluation methodology ..... 7
- (iii) Development context..... 7
  
- (i) Project approach and strategy ..... 10
- (ii) Logical framework..... 12
  
- (i) Relevance ..... 14
- (ii) Effectiveness ..... 16
- (iii) Efficiency..... 19
- (iv) Impact ..... 21
- (iv) Sustainability ..... 23
- (v) UNDEF added

## I. Executive Summary

### **(i) Project Data**

This report is the evaluation of the project entitled: *Strengthening Arts as an Action to Stand up for Women's Rights in Nicaragua* which

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The UNDEF **added value** lay in promoting the use of art as an innovative approach to promote human rights and build processes of organization among citizens. The initiatives that were developed by the project (learning, forming alliances and collaborating) in the ten intervention municipalities contributed to providing relevant and appropriate information on essential issues to increase respect for , [ { ^} 9 rights and to







## II. Introduction and development context

### **(i) The project and evaluation objectives**

The project: *Strengthening Arts as an Action to Stand up for Women's Rights in Nicaragua* was implemented by *Centro de Teatro Popular Sin Fronteras (MOVITEP-UCD)* from 01 May 2013 to 30 April 2015. UNDEF provided a grant of U\$250,000, including U\$25,000 which were retained for monitoring and evaluation purposes. The aim of the project was *to protect and promote women's rights using arts as an effective tool to communicate messages and to raise awareness of challenges women are facing (violence against women and the implementation of the Law on Violence Against Women (Law 779) in protecting and promoting their*

In Nicaragua there is a high level of violence against women, however, the current government has not adopted effective policies for the protection and promotion of the rights of women. Although their political

The evaluation of this project is part of the larger evaluation of Round 2, 3 and 4 UNDEF-funded projects. Its purpose is to contribute to a better understanding of what constitutes a successful project which will in turn help UNDEF to



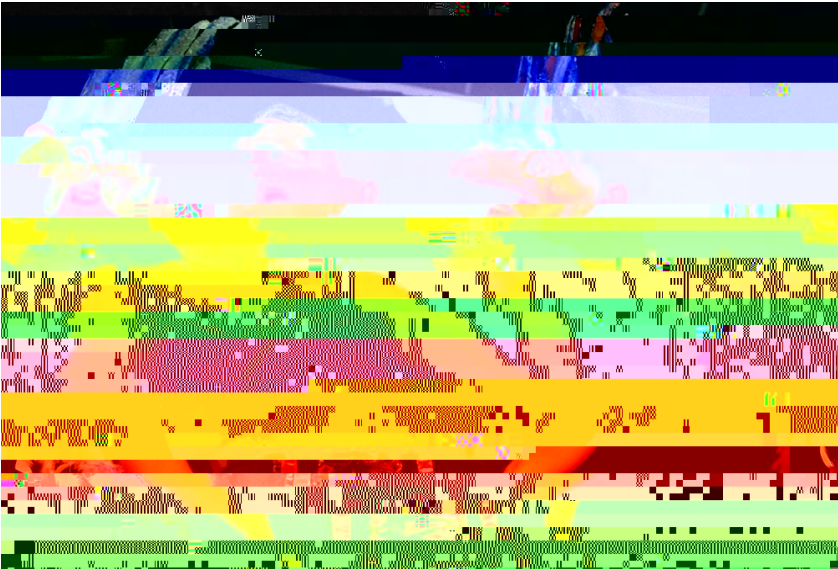
community, municipal authorities) and the , [ { ^} 9 organizations working at the grass-roots level and which generally present a privileged space for women who have become victims of violence to tell their life stories and receive support in the different areas that are

### III. Project strategy

#### **(i) Project approach and strategy**

The project strategy selected Public Theatre and artistic activities as key components to increase and strengthen the knowledge of , [ { ^} q rights and at the same time to generate spaces and practices of protection in the face of violence against women. The project took place around the same time as the passing of Law 779, the %œ on violence against , [ { ^} + and sought to provide information and

fostering contacts between social actors and local authorities. It was planned that Local Advocacy Groups (LAGs) would be created in order



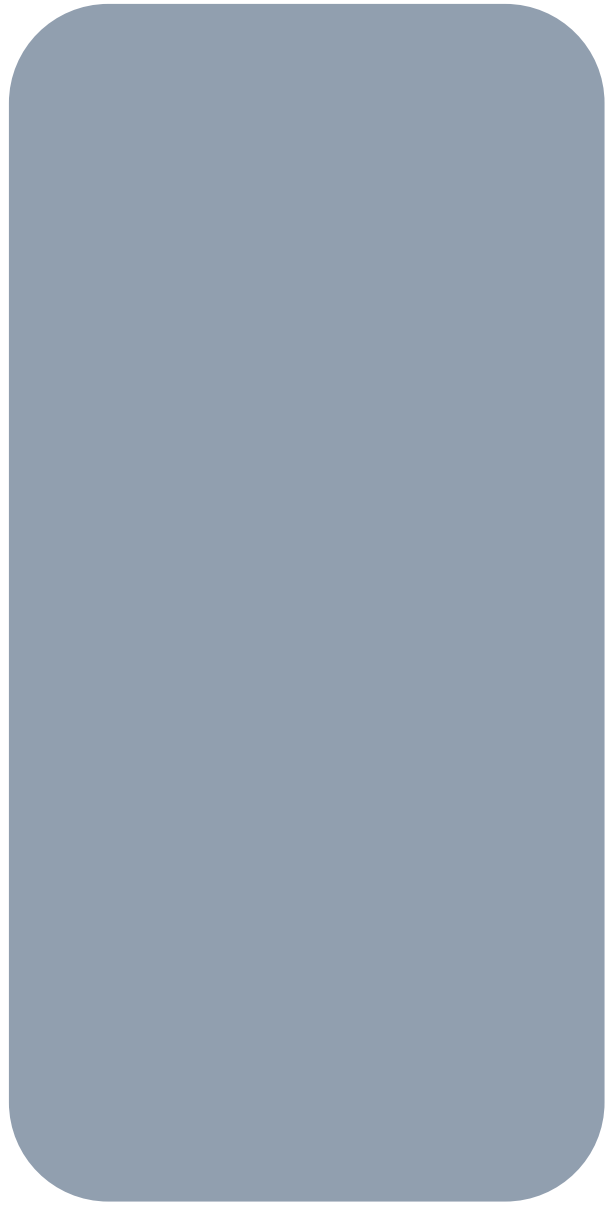


documentary by them.

*an audience of 6820 for the performances by the young people; and awareness-raising and information during the festivals on topics related to violence and rights.*

Forming of the LAGs and their liaison with the WGs;  
Organizing meetings by the LAGs in 10 municipalities (a total of 51 meetings);  
Follow-up, evaluation and drafting of reports;  
Organizing quarterly meetings in the communities;  
Preparing materials





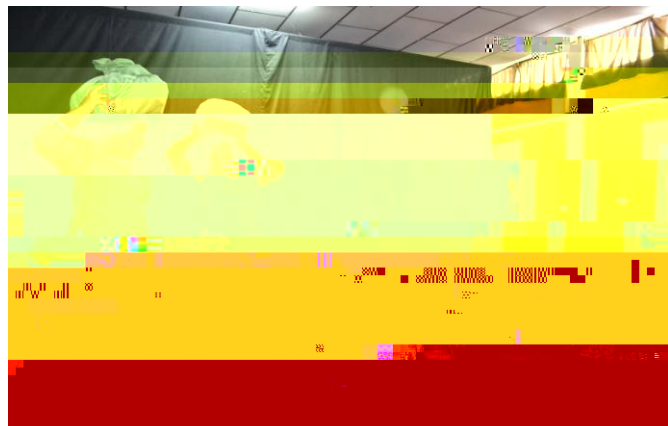
these topics. However, many LAGs found themselves subject to political censorship. On the other hand, by preparing the theatre plays, specific information could be provided to the project beneficiaries on the benefits of the Law and the protection of women's rights as well as information on the risks and implications of the changes that had been made to the legislation. This contribution was highly appreciated by the women's organizations and the beneficiaries.

The project's objectives responded to pending needs and challenges in the field of women's rights in Nicaragua. Taking a broader and more inclusive view and using popular theatre as an instrument for mobilization and change, led to awareness being raised on situations of violence and vulnerability that affect women in order to improve knowledge, respect and enforcement of their rights.

The criteria that were applied to the choice of intervention zones were based on the contacts and the previous knowledge that MOVITEP-SF had in the municipalities of intervention, placing a priority on rural and suburban areas where access to this type of information and such initiatives is often scarce. The intervention was planned and implemented in six Departments and ten municipalities, seeking to mobilize a high number of beneficiaries. By including youth groups and promoting the equal participation of men and women, a preventive approach could be taken which was a suitable and relevant choice. However, taking into account the qualitative processes and changes that the project sought to realize, it may have been wise to strengthen the intervention by selecting a smaller territorial space and working with a less ambitious number of beneficiaries in order to allow for a more in-depth experience and to capitalize on results.

The project strengthened the participation of civil society and fostered collaboration between actors involved in similar initiatives. The choice of promoting alliances that included other local actors as well, in particular through the LAGs was also highly relevant and contributed to the impact and sustainability of the experience.

member





#### **Actions taken in target areas**

In León Sureste: 10 women decided to create their own theatre play based on their experiences. The head of the police department for women met with them and invited the group to perform their play in front of a delegation of the police force of León Sureste.

In Achuapa: An office for the police station for women was opened and the Municipality of Achuapa restored the *Centro Cultural* cultural center in the community of Lagartillo.

In Esquipulas: A prosecution office was opened in Esquipulas.

In Managua, 10 women who were health activists from the NGO IXCHEN launched their own theatre group *Máscaras del Hogar* (Masks of the Home).

In Rosita: 22 local women created their own theatre performance around the topic of violence against women in the home, on the streets, in educational **center**

This violence thing is seen as something very normal. It is passed on from generation to generation.

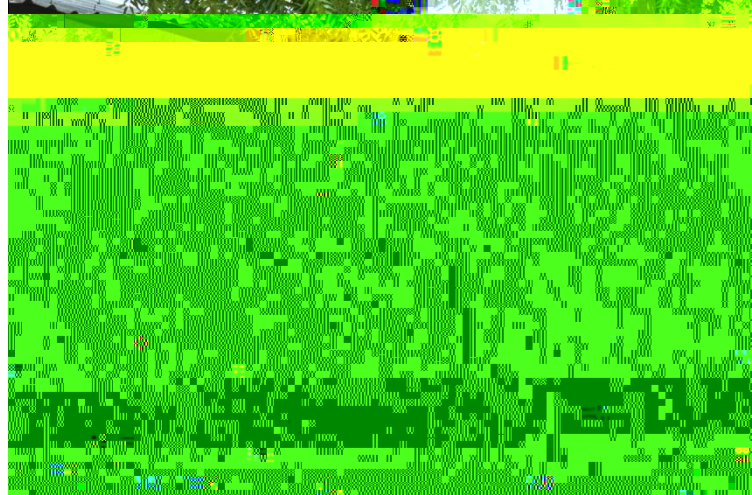
The project offered a lot of advice on specific topics. When a theatre performance was shown between 300 and 400 people came and people stayed until the end.

**Adriana L., Lawyer, Association  
Proyecto Miriam**

**(iii) Efficiency**

When analyzing efficiency, it was possible to appreciate the coherence between the budget requested in the PD and its level of execution, which reveals a very satisfactory cost/benefit relationship. In spite of the large geographical scope and the high number of actors who were mobilized, MOVITEP-FS employed adequate technical and financial follow-up processes in order to ensure professional, transparent and efficient management.

The [ ] National Coordination Team was made up of an Executive Team (two artistic directors, a methodological expert and one administrator, who were all









Impact on the Youth theatre groups. The project opened up a space of awareness-raising and organization for youth and adolescent (both males and females) theatre groups, achieving interesting effects, especially in terms of awareness on the consek (Tm[ ])TJETBT1 084.2)9ETBT1 0 0902 Tm[ ]TJETBT1 0 9 1 131.3 684.2[ Tm[ ])TJ(of

To my mind, women have come very far, because people are now really coordinating. From now on, the work has to be done as a team, working collectively. There have been great advances in communication and in getting to know

**Daniela M., Coordinator at the Office for Community Development in the Municipal Town Hall of León**

From the beginning, this project helped me to develop skills of my own with enabled me to express myself without fear and to believe deep inside me that we are fighting for . It encouraged me to keep sharing this feeling with other .

I believe that I have changed in terms of patience. I did not used to be as tolerant, but

sustainable commitment towards their communities as members of the theatre groups. Likewise, the Methodology of Collective Creation enabled each group to carry out their own research and to collect stories and testimonies from women as well as to analyze and include information on the issues of , [ { ^ } ¶ rights, domestic violence and Law 779. Through the process that was carried out, the project was able to empower actors and to encourage them to continue using popular theatre and art as tools to examine and transform social realities. All of this leads to the conclusion that the experience that was gathered will be sustained and transferred.

In addition, the interviews made it clear that many of the organizations that participated in the project as beneficiaries, partners or collaborators are still in contact with MOVITEP-SF and are motivated to continue the process that has been started. So for instance, several youth and , [ { ^ } ¶ theatre groups are still running and are continuing their work, among them the group of

## V. Conclusions

**(i) The project offers a relevant response to important conjunctural problems and challenges.** On the one hand, in a context that is marked by confrontation between the government, the authorities and feminist movements following the adoption of Law no. 779, and in some cases even the closing of spaces for coordination and dialogue with CSOs working to combat violence against women, the project was able to render visible the vulnerable situation of , [ { ^ } q Ê & @ a i ^ } q and æ [ ^ • & ^ } • q

the intervention of specialized professionals (lawyers, therapists, social workers) especially in the areas of domestic violence and sexual abuse of children. In some of the municipalities there was support from the police stations for women. This conclusion stems from findings on relevance, effectiveness and impact.

(v)



and the added value generated by them. This exercise should show how (a) the use of theatre as a tool

**VII. ANNEXES**

**Annex 1: Evaluation questions:**

DAC criterion	Evaluation Question	Related sub-questions
Relevance	To what extent w	





### Annex 3: Persons Interviewed

7 <sup>th</sup> September 2015	
Daniel Pulido	General project coordinator, MOVITEP-SF
Magdalena Rivera	Person in charge of the project administration, Accountant of MOVITEP-SF
Ernesto Soto	General artistic director,

10<sup>th</sup> September 10 2015

*The evaluation team moved from León to Achuapa*

Nestor Osorio	Coordinator of the Capullo theatre group
Byron Cerros García	Member of the Capullo theatre group
William Osorio Pérez	Member of the Capullo theatre group
Ery Osorio Pérez	Member of the Capullo theatre group
Juan Ramón Rivera Pérez	Member of the Capullo theatre group

## Annex 4: Acronyms

AI	Amnesty International
APC	Asociación de Promotores de la Cultura
CSO	Civil Society Organization
EIDHR	European Instrument of Democracy and Human Rights
EU	European Union
GRO	Grass-roots Organizations
LAG	Local Advocacy Group
MED	Ministry of Education
MIFAMILIA	Ministry of Family
MINSA	Ministry of Health
MOVITEP-SF	Movimiento la