



**Report
compiled on
behalf of Iroko
by Compost
London CIC**

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SPEAKING WITHOUT VOICE

Evaluation Report

October 2020



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SPEAKING WITHOUT VOICE

EVALUATION REPORT

Introduction

Brief overview of IROKO & SWV

IROKO Theatre Company, established in 1996, use African theatre arts and heritage as a vehicle to advance education, skills, health and wellbeing. They deliver research, exhibitions, workshops, performances, and provide resources and accredited training programmes. They aim to raise awareness, preserve and enhance knowledge of African arts, culture and heritage by taking their work to the wider community.

The Speaking without Voice (SWV) project, funded by the Heritage Lottery Fund, focuses on four Nigerian precolonial nonverbal communication systems (Aroko, Nsibidi, Uli and the Talking Drums) that were banned by the British colonial administration in Nigeria. It explores their historical, political and socio-cultural functions including their significant and unidentified presence in Nigerian arts and heritage in the UK. It also investigates their similarities to contemporary/other nonverbal communication means such as Morse Code and emojis.

The 18-month project began in November 2018 and was due to complete on July 30th 2020. Activity in 2020 was significantly impacted by the coronavirus pandemic and the project end date was delayed until October 31st.

Where SWV fits with IROKO's history/plans

'Speaking Without Voice' project fits into IROKO's History/Mission to use African arts, culture and heritage as a vehicle to enhance learning, skills, health and overall wellbeing of people of all backgrounds, age groups and abilities. From inception, IROKO's aims have been to use the creative arts as a means for promoting cross-cultural and intercultural understanding. It also aims to use the arts and heritage to educate, empower, motivate and at the same time, provide opportunities that are stimulating and fun for the benefit of the personal development of the individual and community as a whole.

The 'Speaking Without Voice' project fell neatly into IROKO's plans to become a flagship Community Theatre Company: a One-Stop Knowledge Bank of African heritage, arts and culture. Their research into how the heritage has been adapted in London, as well as conversations with project participants, also highlighted the need for further research and accessible presentation of the challenges and contributions of the city's Nigerian diaspora. This has inspired ideas and proto-plans for an oral

history heritage project celebrating these stories, which IROKO hope to develop in future.



An attentive audience at the Project Launch event, including Selina Papa, Senior Engagement Manager for London and South, The National Lottery Heritage Fund (first row, third from right).

Compost's role in this evaluation

Compost London CIC supports not-for-profit organisations to grow, develop and thrive, offering a range of services including evaluation and research. In 2018 three of Compost's directors delivered a pilot Evaluation Exchange in partnership with UCL, which IROKO participated in. Six VCS organisations worked with a team of PhD students on a specific evaluation project, which enhanced their skills and understanding around evaluation. Compost is currently involved in developing this pilot with programmes in Newham and Camden, and a regional Evaluation Exchange network.

At the end of 2019 Compost was commissioned by IROKO to bring together the data they had gathered for the SWV project into an end of project evaluation report. The report is based on a range of qualitative and quantitative data described below. Evaluation measures were designed by IROKO, put in place at the start of the project and collected and collated by the IROKO team.

Our role has been to analyse this evaluative evidence and match it against the project plans and intended outcomes.

Planning for the evaluation report began in December 2019; the work was due to take place in February-March 2020, but this was delayed until September – October due to the pandemic.

What SWV hoped to achieve

The HLF application sets out the following outcomes for this project:

Heritage:

- will be better interpreted and explained.
- will be identified/recorded.

People:

- will have developed skills.
- will have learnt about heritage.
- will have changed their attitudes and/or behaviour.
- will have had an enjoyable experience.
- will have volunteered time.

Communities:

- More people and a wider range of people will have engaged with heritage.
- Our local area/community will be a better place to live, work or visit.
- Our organisation will be more resilient.

The IROKO team prepared a logic model based on the HLF Evaluation Guidance that identifies how project outputs and activities were expected to meet these outcomes in the short, medium and long term. (see Appendix 1).

The main intended SWV outputs were:

- three one-day training sessions in collaboration with Nigeria Art Society UK for the community, education and heritage sectors to gain skills in understanding, interpreting and adapting the symbols. (45 people).
- training in heritage and skills of the Talking Drums leading to IROKO National Open College Network recognised certificate in enhanced heritage skills (20 people).
- educational tour to Igbo Compound, International Slavery Museum, Liverpool (25 people).
- sound recording and editing skills training for 5 young people.
- research shared digitally through workshops, exhibitions and performances at The British Museum, The Commonwealth Fair 2019, nine libraries, five schools, a supplementary school, and Dementia Support Centre.

Approximately 11,500 people in total were anticipated to experience heritage from this project in some way.

Evaluation framework and measures

Overview

SWV was an ambitious project with a range of different activities. Some were one-off events designed to engage people new to IROKO and the focus of heritage; others were aimed at people with an existing interest in heritage and some involved engagement over several days. The IROKO team organised a broad and creative range of evaluation methods across their activities, tailoring these to suit the audience and situation. A high proportion of participants engaged with some form of evaluation. See Appendix 2 for an overview of project activity with evaluation and monitoring methods used for each event and the number and proportion of participants engaging in evaluation activity.

The downside to successfully engaging participants in a range of evaluation activities across an ambitious, multi-layered project, is that there was a lot of data to incorporate into this report. The IROKO team recognises that it would have been better to involve the external evaluator earlier in the process (see Internal Learnings, Appendix 3).

Time spent working out which data related to each outcome could have been dedicated to more detailed analysis of the data itself. Involvement from the start of the project would have enabled support for the planning of a framework of measures designed to evaluate each outcome, making data analysis easier and potentially more useful. Earlier involvement may also have enabled measures that explored the project's impact in more depth; for example, talking to participants who were new to heritage about why they decided to engage and what helped or hindered their engagement or learning.

Despite these limitations, the evaluation data gathered by the team was extensive and rich, and represented feedback from a significant proportion of the project participants.

Qualitative measures

Feedback forms were used alongside other measures such as video interviews, testimonies and an online survey. The forms (see Appendix 4) were tailored to the specific activity and focused on outcomes such as the development of skills, learning about heritage and enjoyment of the experience. They also gathered demographic information.

With all these measures there is an element of self-selection in terms of who engages with them. People are more likely to engage if they have strong positive or negative experiences or views. There was no evidence of negative feedback in the data made available for this report.

The completion rate for feedback forms varied. Not all participants were given forms so it was an opt-in process. With some activities such as training, where the number

of participants was low and their commitment to the project high, everyone received a form and completion rates were very high. Unsurprisingly, with larger one-off public events and digital events fewer people received and completed the forms.

A significant number of forms counted by IROKO as 'completed' for their quantitative analysis (appendices 2 and 5) were not included in their qualitative analysis (appendix 6) because they were incomplete or spoilt, often by children at family events. It would have been better to exclude these completely.

Quantitative measures

Levels of participation were measured through registers at in person events, attendances at Zoom sessions, views of online videos and performances and other digital analytics. Exhibitions that were open to the public in libraries had to rely on data provided by library staff and were based on an estimate of the total number of visitors to the library during the exhibition.

A breakdown of digital analytics (appendix 7) shows that the team used a range of methods to reach different audiences, and were both cautious and transparent in their calculations. For example, they only include the number of 'opens' for their Mailchimp newsletter rather than the number of recipients.

There are limitations to the accuracy of Google Analytics data when assessing the size of a web audience; visitors are calculated through IP addresses so if a computer has multiple users accessing a site this will only register as one user. However, it is also likely that some individuals engaged digitally in multiple ways so maybe these balance out.

As well as the number of visitors to their website it would have been helpful to know the number of downloads for e-resource packs.

Results

The IROKO team collected an impressive array of quantitative and qualitative monitoring and evaluation evidence across a broad range of activity in this project. Appendix 8 demonstrates that they exceeded their targets for almost all outputs despite the challenges of the pandemic, and found creative and effective ways to embrace technology and deliver some activities virtually.



Members of IROKO's delivery team posing in their project t-shirts.

The enforced move online towards the end of the project significantly increased its reach. Online performances and interviews engaged large audiences and the digital reach of the project, with a target of 6000, was multiplied almost 10 times.

Where outputs were unable to be met due to the pandemic, the project team found creative ways to meet – and even exceed – their targets. For example, when school-based workshops had to be cancelled, additional assemblies and online performances took place instead. Appendix 8 details the outputs and reach of the project.

What follows is a summary of monitoring and evaluation evidence against each of the project outcomes.

Heritage will be better interpreted and explained

Evidence for this outcome in the short term can be found in feedback forms and oral confirmation from participants and volunteers. Digital analytics of people accessing materials online or through social media channels also demonstrate that heritage is being made more accessible. If monitored over time these analytics may demonstrate the longer-term impact described in both funding application and logic model.

Strategic partnerships and training programmes established with the Nigeria Art Society UK and Richard Olatunde Baker enabled the heritage to be better

presented, interpreted and explained through the provision of expert training and workshop activities.

IROKO's heritage performers are experienced in making heritage more accessible to mixed audiences through the medium of participatory musical theatre and visual storytelling, using symbols, motifs, objects, artefacts, costumes and music. 5475 people attended one of their performances in person or virtually through this project (see Appendix 9).



A Present of the Women of Uli' performed at the Redbridge Sharing Day

159 members of the public from different professions and backgrounds received training designed to deepen their understanding of the SWV heritage and enable them to succinctly present it to others.

Partnership working with the Slavery Museum in Liverpool further enhanced interpretation and understanding of the heritage. 29 people took part in an expert guided tour and educational activities. IROKO worked with three experts at the museum: the Education Officer, the Curator of African Collections and the Igbo Community Leader in Liverpool.

Evidence cited below for people learning about heritage and for increased reach and engagement, also suggest that heritage was better interpreted and explained through the SWV project.

Heritage will be identified/recorded

IROKO's team of 13 researchers identified and recorded the heritage of the SWV project, including their historical and socio-political functions. Initial research guidance was provided by experts including the Education Officer and Curator of

African Collections at the Slavery Museum, and existing contacts at the British Museum and Museum of London.



Research volunteers preparing for an interview.

Research findings were recorded and shared through a range of exhibitions and performances.

Research findings and associated heritage performances have also been documented in digital formats (e.g. e-learning resource pack, factsheets, YouTube tutorial channel, etc.) for continued learning as a legacy of the project.

Training provided to 159 members of the public was designed to equip them with skills to identify and record the heritage that was the focus of SWV.

One of the collaborators responding to an online survey made this comment about the legacy of the project in terms of preserving heritage:

“Speaking Without Voice project definitely has contributed to the preservation of the heritage by showing that, though the nonverbal Nigerian symbols are a dying art, projects like this have shown that they can be appropriated in a number of contemporary ways, therefore ensuring its survival and preservation”

The President of the African Caribbean Society at a college hosting a training course commented in a video interview:

“I think it is quite intriguing. I am a Nigerian. To learn about the different cultures in my country, is eye opening and enlightening for me as a person. It just goes to show the kind of things that are in the country from time immemorial that are not being celebrated, and because they are not being celebrated, they are not being preserved. Many of them are eroding and our cultures are eroding. Learning about this is a very good thing for me and everyone involved.”

There is considerable evidence indicating a longer-term legacy from this project in terms of recording heritage. Documents and performances are now accessible online and the SWV e-resource pack is held by 9 organisations that will reach new audiences through their networks (see Appendix 10).

People will have developed skills

Training provided to 159 members of the public was designed to equip them with skills to identify and record the heritage that was the focus of SWV.

Training activities reached a broad range of different participants, for example:

- Up Your Street: 15 seniors.
- Goodenough College: 19 postgraduate students of different disciplines.
- EKO Trust: 51 teachers from across London.

20 people completed an accredited training course. The pass mark demonstrates competency and enhanced skills for participants with the programme assessed against specific criteria. The training helped IROKO to establish contact with Music8London and SoundAbout, both highly rated London-wide music-education organisations.

85 members of public – including teachers, librarians, heritage officers, storytellers, visual artists, theatre practitioners, fashion designers and architects - gained practical skills in identifying, decoding, encoding and adapting the heritage symbols and sound.

There were occasional challenges in terms of recruitment for training. For example, the first Talking Drum workshop with Newham Music only attracted 15 participants. To reach the desired demographic IROKO partnered with The Village School, Music8London and Soundabout to programme a second event which reached a further 20 people (music teachers, librarians and a music therapist).

975 school pupils acquired heritage skills during outreach activities in schools. They learned how to use the heritage and contemporary symbols as stimuli for creating and designing their own nonverbal/visual storytelling piece.

8 young people acquired skills in sound recording and mixing through training with an experienced sound engineer. The training led to the production of the project signature tune “*Omode ju beef si le*”, roughly translated, it means ‘*Boy/Girl, drop the beef (knife, argument)*’. It was used in the musical theatre performance and subsequent online events.



A young woman, participating in sound engineering and recording training.

Through 2 days of training, four recruited workshop leaders/performers learned skills on how to deliver heritage workshops in public places and schools, presentation and public speaking skills.

23 volunteers (a mix of researchers and project volunteers) gained skills in project monitoring and management, evaluation, safeguarding of children and vulnerable people, techniques on engaging with mixed audiences on the heritage subject, including information gathering techniques, research and presentation of heritage information, video recording, interviewing and documentation, plus some back-office activities.

29 people drawn from various communities and professions gained expert knowledge about the heritage, their meanings and significance to the Igbo people of Nigeria through a visit to the Igbo compound in the International Slavery Museum, Liverpool.

One volunteer completing the online survey reported that they would use what they had learned through SWV in their academic work and that they had gained or improved skills around information gathering techniques and presentation of heritage information.

People will have learnt about heritage

A total of 69,637 people were recorded as being reached by the project through public, digital events and training programmes.

Through various activities people had opportunities to learn about the following aspects of heritage:

- different types of Nigerian nonverbal communication systems, their history, backgrounds and contemporaries.
- social, economic and political functions.

- brief history of the Nigerian-British geopolitical relationships that influenced the British colonial administration to ban the heritage.
- basic drum patterns, rhythms and drum languages.
- how British-Nigerian young people are using Talking Drum Beatboxing to underpin their connection with the heritage.
- transatlantic slave trade history of the heritage.

Feedback forms showed that almost 2 in 3 participants (61%) were totally unfamiliar with Nigerian non-verbal communication before they engaged in SWV. Those who knew a little (32%) were predominantly from Nigerian or African backgrounds and reported being particularly interested in discovering more.

95% respondents reported that the project helped to introduce them to Nigerian non-verbal communication.

A high proportion of comments on feedback forms (68%) related to an increase in knowledge around heritage. Comments included references to the accessibility of learning, to it being an ‘enlightening’ experience and to intentions to share newly gained knowledge with others. See Appendix 6, table 4, for more detailed feedback.

One volunteer and four performers/facilitators completed an online survey anonymously. Asked if working on the project had increased their understanding and confidence in the heritage, all agreed, two of them strongly.

Video interviews and recorded interactions on Zoom with a range of participants allowed more in-depth engagement about their experience, and highlighted the impact on their learning:

“The project provided a fun opportunity for the community to engage with this heritage.” **Development Librarian, about an exhibition**

“It was a wonderful morning. It was a good opportunity to have some fun, to be with different people that we don’t normally work with and experience the idea of talking drum. Many of our children come from a range of background and it is really enriching to bring that to the whole staff team. Stuff around symbolism I think is really powerful. Already a great feedback from the teachers, so thank you very much.”

Primary School Headteacher, about training

About Celebrating Heritage through Theatre:

“That was amazing - learnt so much.”

“Thank you Iroko. I have learnt something new today about Nigeria heritage.”

“So great to understand the body paint symbols now thank you.”



A child sharing his work at a school creative arts workshop.

People will have changed their attitudes and/or behaviour

The SWV project aimed to change attitudes or behaviour in the following ways:

- Through understanding the historical, social, political, contemporary and cross-cultural significances and resonances of the heritage.
- Through an understanding and appreciation that the symbolographies, idiophones, Membranophones, Aerophone, etc. are real communication systems.
- Through the appreciation and enjoyment of the works of arts bearing the heritage.
- Heritage workers, library staff and music teachers empowered and keen to teach and or promote the understanding, appreciation and enjoyment of the heritage.
- Reduced systematic cleansing of the heritage by British-Nigerians.
- Reduced throwing away of damaged talking drums.
- People, especially young people feel inspired to use the heritage for creative activities in modern context.

There is evidence from feedback forms that participants intended to make use of their new understanding of heritage in the future. 139 participants completing a feedback form (94%) reported that they would use or refer to the heritage in future. Uses ranged from passing on information to friends and family to a highly creative and interesting set of ideas including:

- Artwork and personal creative projects.
- Teaching practice.
- Academic work and research.
- Psychotherapy.
- To design a family crest.
- Tattooing.

More than 1 in 4 completing feedback forms commented on positive changes to their values or attitudes:

“I’m even more positive and proud to be Nigerian.”

“[I took away] how symbols are as powerful as words and how important it is to retain one’s culture.”

“I’ve learned that my culture and heritage are rich and that I need to learn to speak my own language, and learn much more about all facets of Nigerian culture.”

“How we must communicate with all nationalities, ensure in our daily lives to treat all people how we would wish to be treated and demonstrate to our children respect applies to everyone.”

All five collaborators responding to an online survey said they would use or refer to the heritage in future. When asked what they thought the legacy of the project would be, performers and facilitators responded with the following contributions:

“It’s given the younger generation an opportunity to understand where they are from, their roots and also its given people of other ethnic minorities a chance to understand Nigerian culture more.”

“It’s made me believe with determination anything can be done.”

People will have had an enjoyable experience

There is considerable evidence across the activities and evaluation measures that participants enjoyed their experience with the project. Comments on feedback forms relating to entertainment (22%) and creativity (11%) include references to learning creatively, feeling relaxed and having fun:

“A thoroughly enjoyable learning experience. Thank you IROKO Theatre for giving us the opportunity to have a go collaboratively, as well as allowing our creative juices to flow, demonstrating the positive strength in our community.”

See Appendix 6 (table 4) for more detailed feedback on these forms.

Testimonials from partners and collaborators hosting activities confirm that people found the activities enjoyable:

*“I just wanted to say thank you for coming along last Saturday. It sounded brilliant and I know the students that attended really enjoyed themselves and got a lot out of the workshop. I hope the workshop leaders and those who you brought along enjoyed it.” **Newham Music***

“I would like to take this opportunity to thank you on behalf of the children for all the work you did on your visit. The children are still talking about their

*experiences and whenever we mention Iroko they all remember your visit. Thank you for all that you have done for us.” **Primary School***

*“The Sharing Day involved two Creative Arts Workshops and two Talking Drum Workshops plus a musical theatre performance of ‘A Present for The Women of Uli’. * These were informative, interactive and fun ways for participants to interact with Nigerian culture and there was a lot of laughter and joy during the workshops and performance.” **Development Librarian***

The theme continues with feedback captured from Zoom interactive sessions in relation to Celebrating Heritage through Theatre:

“What entertainment and pure theatre in education. Love it all.”

“I have had an EXCELLENT time. Thank you very much everyone at Iroko Theatre.”

“Thanks for bringing Yoruba alive in such a memorable way. Wonderful and warm!”

“brilliant presentation enjoyed everything good humour as well and singing”



A mother and her son taking part in a Creative Arts workshop at Stratford Library Sharing Day.

People will have volunteered time

A total of 93 people volunteered their time as part of the SWV project, fulfilling a range of roles including research, helping with resource packs and assisting at events. See Appendix 11 for details.

More people and a wider range of people will have engaged with heritage

A total of 70,228 engagements with people were recorded through this project. It was not possible to check for double counting given the nature of some activities but face

to face events took place in a large number of different geographical areas so the IROKO team believe the percentage of people engaging in these more than once will be very small. Even allowing for some people accessing online resources multiple times, and all 6300 attending events and activities also engaging online, well over 60,000 unique individuals engaged with a heritage activity through the SWV project.

The IROKO team produced detailed demographic breakdowns for people attending activities in person, where it was possible to collect this information. Where demographic data is available, this demonstrates that those engaging represent a good mix in terms of ethnicity and age, but are predominantly female (see Appendices 12 and 13).

The SWV exhibition toured to 3 more libraries than originally proposed, making a total of 8. With a foot fall of over 800 people per day at each library, a conservative estimate of its reach was 6450. Sometimes enforced changes reduced reach, but project staff identified positive unexpected outcomes from this. Originally proposed to take place at the British Library, the four Sharing Days at local borough libraries drew smaller numbers. The team felt this afforded a more intimate and engaging experience for those who did attend and the team programmed further sharing events to extend the project's overall reach.

“Iroko’s activities are an excellent way of promoting community cohesion in Redbridge because the audiences that attend their events are always diverse.” **Development Librarian**

SWV featured in a number of online, print, television and radio outlets including African Voice, The Voice, Afridiziak, Forbes Africa and Omega Live TV. Partners and other interested parties were invited to share content within their networks, including Southwark Libraries' 'What's On' Diary and Cambridge University's Centre for the Study of Global Human Movement Newsletter. Publicity for the project was estimated to reach 7700 people.

Our local area/community will be a better place to live, work or visit

The SWV had a wide geographical reach. Activities and events took place not just across London but elsewhere in the UK, and much of the activity happened online. It was not therefore targeting a specific area or community. However in the various places where activity took place, the following are very likely to have had a positive impact for local communities:

- Opportunities for further collaborative work between partner organisations and IROKO.
- Residents from varied cultural backgrounds having the opportunity to engage and appreciate a heritage hitherto unknown to them – likely to improve community cohesion and understanding.
- Enhanced skills of project participants.

Our organisation will be more resilient

IROKO's resilience is likely to have been strengthened by the new partnerships formed, new heritage resources produced, new enquiries and possible future funding related to the heritage.

Collaboration with the various bodies involved in the project offered opportunities to share their work with new audiences and in new areas. For example, IROKO has been using the SWV video resources of the musical theatre performance and workshops for an online Storytelling Masterclass for Postgraduates at Goldsmiths University of London and also, for three programmed Utopia Theatre Creative Hub workshop sessions. With these tools, IROKO is not just passing on storytelling skills, but teaching those interested in heritage and or the performing arts, about how to use storytelling as a practical method for interpreting and presenting heritage. All these will have strengthened their sustainability through joint development and programming of other heritage activities for the communities.

Enhanced skills of their project delivery team in conducting heritage workshops, project management, monitoring, evaluation, research and presentation. The heritage skills of IROKO's workshop leaders was considerably enhanced, particularly as they have now added African symbols and pictography to their programme.

Delivering workshops and public events in different geographical areas and with a range of demographics, will have strengthened their sustainability through bringing their work to more people. Through the SWV project IROKO reached six new geographical areas and received enquiries from 16 new people interested in learning more about the heritage, including from a school representative in Dubai and Nigeria.

New and strong partnership collaborations were established with organisations like the Slavery Museum, Liverpool, Goodenough College, Up Your Street, Music8London, SoundAbout and Newham Music.

Lessons learned

The IROKO team produced a reflective and useful summary of internal learning through the project, which can be seen in Appendix 3. They identified important learning points, much of which was used to shape the project. Key learning points included:

- The need to tailor communication methods to engage wider audiences.
- The use of informal reciprocal promotion for events which increased engagement, raised IROKO's profile and built connections that should strengthen the organisation's resilience.
- Through partnership working, adding visual and creative art techniques to broaden their repertoire and aid engagement.
- Running sharing events with all activities running once, in the same space and with the majority of the same participants throughout.
- Lots of learning around how to deliver activities successfully online.



Participants posing with their instruments after a Talking Drum training session.

Appendices

1. [SWV evaluation logic model.](#)
2. [Overview of activity and evaluation measures.](#)
3. [IROKO internal learnings.](#)
4. [Examples of feedback forms.](#)
5. [Overview of forms given out.](#)
6. [Analysis of feedback forms.](#)
7. [Digital analytics.](#)
8. [Outputs and reach.](#)
9. [Performance Viewings.](#)
10. [E-resource pack archiving.](#)
11. [SWV volunteers.](#)
12. [Participant demographics.](#)
13. [Master monitoring spreadsheet AOP.](#)
14. [Master monitoring spreadsheet training.](#)

IROKO

Theatre Company

Speaking Without Voice Project

Evaluation Logic Model

1. Inputs	2. Outputs		3. Outcomes		
	Activities	Participation	Short	Medium	Long
Recruitment of Trainee Heritage Support Officer and team of volunteer researchers	Research and record four Nigerian precolonial communication systems culminating in the production of a Resource Pack and other educative materials	A minimum of 10 research volunteers, the IROKO delivery team and expert interviewees	<ul style="list-style-type: none"> -Heritage will be identified and recorded - Heritage will be better interpreted and explained (presented in an accessible format) -Volunteers will gain skills and experience. 	<ul style="list-style-type: none"> - People’s understanding of the heritage will deepen -Those who attend events and activities will have the opportunity to dig deeper into the heritage through printed materials and accessing the resource pack with QR codes, email send-outs and the website 	<ul style="list-style-type: none"> -Submitting the resource pack to various archives and distributing it via partners and collaborators will broaden access to the heritage. - Digital formats (e.g. e-learning resource pack, factsheets, QR code, YouTube tutorial channel, etc.) will provide continued learning long after the project has ended.
IROKO’s extensive prior experience in public engagement and sparking interest in African heritage.	-Writing and production of an original musical theatre production based on research findings (see above) and	-Audiences at Sharing Days and library users in diverse and various geographical locations in London	- Our experienced heritage performers will make the heritage more accessible to mixed audiences	- Community cohesion cemented as residents from varied cultural backgrounds have the opportunity	-A live-streaming and recording of the performance will allow more people to access the heritage at their own convenience e.g. through their

	<p>performed at 4 public 'Come & Try' Sharing Days with accompanying exhibitions (also including workshops – see below)</p> <p>-Production of exhibition displays and the tour of this exhibition to 8 libraries across London, holding of online events with accompanying videos shared on social media and through mailing list.</p>	<p>including families and those highly unlikely to have been familiar with the heritage previously.</p>	<p>through the medium of participatory musical theatre and visual storytelling, music, etc.</p> <p>- Visual representations</p> <p>- symbols, motifs, objects, arts and artefacts, designed to aid learning and better understanding of the heritage during showcase performances and exhibitions</p> <p>- Created effective and fun methods of enabling the general public to learn about the heritage.</p>	<p>to engage and appreciate heritage hitherto unknown to them.</p> <p>- Enhanced skills of our project delivery team.</p>	<p>chosen social media, particularly those that would not normally engage with the heritage and long after the project would have ended.</p> <p>-IROKO's geographical reach will be extended through collaboration with venue partners in different London boroughs (15 new strategic partnership collaborations established to promote and share the heritage with wider and diverse communities across the whole project).</p>
<p>Existing networks, connections and working relationships with local community groups and libraries etc.</p>	<p>-Schools Outreach/Visits (workshops in 5 schools and a Supplementary School)</p> <p>-NOTE: Some of the 'Come & Try' Sharing Days (see above) and other activities were also made possible by existing networks etc</p>	<p>Approx 900 school pupils plus teachers and parents</p>	<p>-Children and young people introduced to the heritage and the similarities between them and modern communication systems.</p> <p>-Children and young people empowered with the skills, to decode, encode and adapt the systems, particularly the symbols, motifs</p>	<p>- Children and young people's confidence and cross-cultural understanding improved through the use of fun, interactive and engaging multi-disciplinary art forms.</p>	<p>-Participating schools and teachers encouraged to use the project as a vehicle for progressive learning in future.</p> <p>-The preservation of the heritage will be encouraged by sparking the interests of the young generation.</p> <p>- Young people feel inspired to use the heritage for creative activities in</p>

			and sound.		modern contexts.
<p>New strategic partnerships with Nigeria Artists Society UK, Newham Dementia Support Group, African Community School, Richard Olatunde Baker, etc.</p>	<p>-Creative Arts and Talking Drum Workshops and Training provided in varied contexts, locations and with a broad range of participants.</p> <p>- Museum Trip to the Igbo Compound at Liverpool's International Slavery Museum.</p>	<p>- 45 people from different cultural and professional backgrounds - teachers, librarians, heritage officers, storytellers, visual artists, architects, volunteers and anyone interested.</p> <p>- 20 trainees will gain a IROKO National Open College Network certificate in enhanced heritage skills.</p> <p>-25 elderly people, some of whom have mild/moderate dementia, and their carers.</p> <p>-Approx 390 members of the public at Sharing Days.</p> <p>- -25 members of the public (Museum Trip)</p>	<p>-Volunteers will gain skills and experience.</p> <p>- People will have learnt about heritage</p> <p>- People will have had an enjoyable experience.</p> <p>- People will have developed a broad range of skills and experience increasing their understanding and confidence in the heritage.</p> <p>- Those interested in the heritage equipped with skills to encode, decode and adapt the systems to suit their particular creative need.</p>	<p>-People's understanding of the heritage will deepen allowing them to use or refer to it in the future, as well as present it to others, generating even further interest and being shared with more people.</p> <p>-Inter-cultural understanding and appreciation created through the use of inter-related symbols, motifs, objects and artefacts.</p>	<p>-New partnerships and collaborations will make IROKO more resilient and enhance the scope of future projects.</p> <p>- Heritage workers, library staff and music teachers empowered and keen to teach and or promote the understanding, appreciation and enjoyment of the heritage, especially in cross-cultural context.</p> <p>-Reduced systematic cleansing of the heritage by British-Nigerians.</p> <p>-Changed behaviour of particularly music tutors who currently throw away damaged talking drums due to lack of information and understanding of how or where the drums can be repaired here in the UK.</p>
	<p>-Sound Recording and Production Training</p>	<p>-5 young people</p>	<p>-5 Young people trained and equipped with sound recording, mixing and</p>	<p>- 5 young people able to assist the project engineer during the</p>	

			editing skills.	project legacy audio recording activities.	
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4. Assumptions

People in the UK, including Nigerians and those of Nigerian descent, are largely unfamiliar with the four non-verbal communication systems. They may recognise the symbols, but do not know their meanings.

The project will benefit people from BAME Communities, young people and adults living in households with incomes below the national average, elderly people, some of whom might have mild/moderate dementia, as well as the wider public, including music and arts teachers, librarians, visual artists, architects, musicians, etc.

The project will enhance learning, understanding and better interpretation and adaptation of a heritage that is intrinsically linked to Nigeria-British colonial history.

5. External Factors

Partners are unable to participate/continue with the project as originally planned or their schedules are unable to accommodate our project plans

Unpredictable circumstances that might prevent successful delivery/completion of the project i.e. lead workshop leader fallen ill or not available for published event

OVERVIEW OF SWV ACTIVITY AND EVALUATION MEASURES

ACTIVITY	PARTICIPANTS	EVALUATION MEASURES				No PARTICIPANTS COMPLETING SOME KIND OF EVALUATION	% PARTICIPANTS COMPLETING SOME KIND OF EVALUATION
		Feedback form*	Testimony	Video	Digital analytics		
Public Events							
Redbridge Sharing Day	34	X	X	X	X	25	74
Barking Learning Centre	40	X	X	X	X	32	80
Stratford Sharing Day	36	X	X	X	X	23	64
Botwell Green	35	X	X	X	X	26	74
Newham Black History Month (4 libraries)	146	X	X	X	0	93	64
Newham Dementia	38	X	X	X	0	15	39
Total	329					214	65
Schools							
Dr Triplets Primary	456	0	X	0	0	105	23
Rokesly Primary	250	0	X	X	0	225	90
The Village School (SEND)	269	0	X	X	0	15	6
Total	975					345	35

ACTIVITY	PARTICIPANTS	EVALUATION MEASURES				No PARTICIPANTS COMPLETING SOME KIND OF EVALUATION	% PARTICIPANTS COMPLETING SOME KIND OF EVALUATION
		Feedback form	Testimony	Video	Digital analytics		
Digital Events							
Digital Event 1	45	X	X	X	X	26	58
Digital Event 2	35	X	X	X	X	18	51
Newham Heritage Month	4025	0	X	X	X	15	0.37
Total	4105					59	1.4
Museum Tour							
Slavery Museum	29	X	X	X	X	29	100
Exhibitions							
Lewisham Library	750	0	X	0	0	12	1.6
Deptford Library	750	0	X	0	0	8	1
Barking Learning Centre	900	X	X	0	0	20	2.2
Fulwell Cross Library	750	0	X	0	0	7	0.9
Goodmayes Library	750	0	X	0	0	5	0.7
South Woodford Library	750	0	X	0	0	12	1.6
Wanstead Library	750	0	X	0	0	9	1.2
Redbridge Library	750	0	X	0	0	15	2
Stratford Library	150	0	X	0	X	25	17
Total	6300					113	1.8

ACTIVITY	PARTICIPANTS	EVALUATION MEASURES				No PARTICIPANTS COMPLETING SOME KIND OF EVALUATION	% PARTICIPANTS COMPLETING SOME KIND OF EVALUATION
		Feedback form	Testimony	Video	Digital analytics		
Training							
Sound Recording	8	X	X	X	0	8	100
Newham Music @ St. Luke's	15	X	X	X	0	12	80
SoundAbout & Music8London	14	X	X	X	0	11	78.57
Goodenough College	19	X	X	X	0	13	68.42
Kaizen School - Training	51	X	X	X	0	49	96.07
African Community School	37	0	X	X	0	22	59.45
Up Your Street	15	X	X	X	0	15	100
TOTAL	159					130	82
Grand Total	11,738					890	7.6

*44% feedback forms included in these figures were in fact unusable. This information came to light too late to recalculate given the time available, but means that the number and percentage of participants cited as completing some kind of evaluation in this table may be lower where feedback forms is one of the measures.

In addition to the measures above, 26 'collaborators' who had worked on SWV over a longer period were invited to complete an online survey anonymously. 5 people completed the survey (one volunteer and four performers/facilitators). The collaborators included project partners, some of whom gave written and audio/video feedback so may not have seen the need to complete an additional survey.

Speaking Without Voice - internal lessons and learnings

The process of delivering 'Speaking Without Voice' has entailed many learning curves (not least, adapting our activities to digital platforms, after COVID-19 meant several events had to be cancelled). Adapting and improving our offering as we went along has enhanced the skills of our project delivery team and provided lessons for future projects, which will contribute to making IROKO Theatre more resilient. Some of the key take-aways are captured below.

Area	SWV Activity or Output	Lesson
Publicity + Awareness	Workshops and Sharing Days	<p>The heritage SWV explores is complex and is mainly discussed in academic contexts. The initial language which we were using to explain the project (when approaching partners, marketing events etc.) proved to be a barrier in engagement.</p> <p>We quickly began developing more simple yet colourful ways of describing non-verbal communication, to grab the interest of general audiences and explain the heritage's relevance.</p> <p>Moving forward this is a reminder to tailor all communications to best engage the demographics we hope to reach.</p>
Publicity + Awareness	Online events	<p>Part of our marketing strategy for the two digital events which culminated the project was contacting all our partner organisations and other potentially interested parties regarding informal reciprocal promotion.</p> <p>This had a big uptake, enhancing the reach of our publicity materials to new audiences and also building the resilience of our connections with partner organisations.</p>

		For a small organisation like IROKO, this is an effective and organic method of gaining exposure and definitely something we will do again in future.
Event Production	Workshops	Partnering with NASUK UK we were able to add African Symbols and Pictographs workshops to our repertoire. This enhanced participants' experiences and diversified IROKO's reputation which was already known to be very strong regarding performing arts and music, to include visual and creative arts.
Event Production	Sharing Days	This was a complex offering with multiple activities, which we ran with a slightly different format at each of the different venues, dependent on space and demand. We actually found that the event worked best with all activities running once, in the same space and with the majority of the same participants throughout. It created a very organic learning experience including hands-on experience, repetition, rapport between participants and facilitators/organisers and the performance acting as a memorable way of consolidating what has been learned throughout the day. We realised that less can be more and approached partners for the final two Sharing Days with this in mind.
Online Events	'Celebrating Heritage through Theatre' & 'Discovering Nigerian Pictographs and Symbols'	As with many cultural and heritage organisations, we had to adapt our outputs to the online space during the pandemic. Both of the events we programmed were extremely dynamic and received great feedback. Some of the things which we feel worked particularly well were: <ul style="list-style-type: none"> • Allowing considerable time and patience to working through the 'technical cues' and other considerations of how to most effectively use Zoom for a purpose it was not created for. This was a very collaborative process with performers and facilitators and we are proud of the result.

		<ul style="list-style-type: none"> • Interspersing performance/facilitator content with audience interaction to keep everybody engaged, foster discussion and create a 'lively atmosphere'. • Offering different ways for participants to interact i.e. through typed comments, asking questions over the audio and showing personal work on video. • Providing resource materials before and after the events to enhance the participant's journey and engagement with the heritage.
Evaluation		<p>One of the major internal learnings for IROKO is that, for a project like the Speaking Without Voice, with so many levels and strands of deliverables, it is of utmost importance that the external evaluators are involved from the very beginning (from conception to realisation) in order that a forensic, informative and valuable evaluation is carried out. Although it will involve additional costs, we believe that our job would have been made easier if Compost London were involved in the project right from the beginning.</p>



‘Speaking without Voice Project’ Feedback Form

1. Have you visited the Igbo Compound at the International Slavery Museum, Liverpool before?

YES / NO

2. How much did you know about Uli symbols, other African nonverbal communication means and Igbo culture in general, before today’s visit?

3. What are the three top things you are going to take away from the visit?

A.
B.
C.

4. Has the visit met your expectations or needs?

5. Gender: _____

6. Ethnicity: _____

7. Age: 18 – 26 27 – 35 36 – 50 50 and above

8. Any other comment, please:

Thank you for taking the time to complete this form!!





Speaking without Voice Project

Evaluation Form – Introduction to Talking Drumming

1. Do you feel that the workshop has helped you to gain more skills and knowledge?
2. What were the most valuable aspects of the workshop?
3. What are the three top things you are going to take away from this training?

A.
B.
C.

4. Any other suggestions?

Thank you for taking the time to complete this form!!





**‘Speaking without Voice Project’
Feedback Form
(Music Recording & Editing)**

1. Have you been to a 24 track purpose built professional Recording Studio before?

YES / NO

2. How much did you know about music editing and recording (particularly the recording of Talking Drums), before this training?

3. What are the three top things you are going to take away from this training?

A.
B.
C.

4. Has the training met your expectations or needs?

5. Gender: _____

6. Ethnicity: _____

7. Age: 13 – 16 17 – 20 20 – 35 35 -49 50 and above

8. Any other comment, please:

Thank you for taking the time to complete this form!!





**‘Speaking without Voice Project’
Feedback Form
(Creative Arts)**

1. Has the project helped to introduce you to Nigerian non-verbal means of communication?

YES / NO

2. Did you know anything about the communication systems before the workshops?

YES / NO

3. Are you likely to refer to, or use what you have learnt today in future?

YES / NO

4. What are the top things you are going to take away from the workshops?

A.
B.
C.

5. Any other comment, please:

6. Gender: _____

7. Ethnicity: _____

8. Age: 20 – 35 35 -49 50 and above

Thank you for taking the time to complete this form!!





'Speaking without Voice Project' Feedback Form

Date: _____

1. Which activity did you take part in?

Creative Arts Workshop

Talking Drum Workshop

'A Present for the Women of Uli' performance

2. How much did you know about the heritage before the activity you took part in?

3. Did it help to introduce you to Nigerian non-verbal means of communication?

YES / NO

4. Has your understanding of the subject improved as a result of the activity you took part in?

YES / NO

5. What are the three top things that you learnt?

A.
B.
C.

6. Are you likely to refer to, or use what you have learnt today in future?

YES / NO

7. Any other comment e.g. workshop delivery, performance, etc.:

Gender: _____

Ethnicity: _____

Age: 07 – 15

16 – 35

35 -49

50 and above

OVERVIEW OF SWV ACTIVITY AND EVALUATION MEASURES

ACTIVITY	PARTICIPANTS	NUMBER OF FORMS GIVEN OUT/COMPLETED		% FORMS COMPLETED
Public Events		Forms given out	Forms completed	% completed / % participants
Redbridge Sharing Day	34	18	18	100 / 53
Barking Learning Centre	40	18	8	44 / 20
Stratford Sharing Day	36	21	15	71 / 42
Botwell Green	35	18	14	78 / 40
Newham Black History Month (4 libraries)	146	32	25	78 / 17
Newham Dementia	38	15	15	100 / 39
Total	329	122	95	88 / 29
Schools				
Dr Triplets Primary	456	Apart from partner's feedback, evaluation was through IROKO's informal monitoring – rhythmic game, show of hand and verbal feedback		
Rokesly Primary	250			
The Village School (SEND)	269	Online video. Only teachers' comments		
Total	975			N/A

ACTIVITY	PARTICIPANTS	NUMBER OF FORMS GIVEN OUT/COMPLETED		% FORMS COMPLETED
Digital Events		Forms given out	Forms completed	% completed / % participants
Digital Event 1: Sharing Heritage through Theatre	45	45	18	40 / 40
Digital Event 2: Exploring Nigerian Symbols and Pictographs	35	35	12	34 / 34
Newham Heritage Month	4025	Online event		
Total	4105	80	30	38 / 0.7
Museum Tour				
Slavery Museum	29	29	29	100
Exhibitions				
Lewisham Library	750	No feedback form. All 500 copies of factsheets produced overall, were taken		
Deptford Library	750			
Barking Learning Centre	900			
Fulwell Cross Library	750			
Goodmayes Library	750			
South Woodford Library	750			
Wanstead Library	750			
Redbridge Library	750			
Stratford Library	150			
Total	6200	0	0	N/A

ACTIVITY	PARTICIPANTS	NUMBER OF FORMS GIVEN OUT/COMPLETED		% FORMS COMPLETED
		Forms given out	Forms completed	% completed / % participants
Training				
Sound Recording	8	8	8	100 / 100
Newham Music @ St. Luke's	15	15	12	80 / 80
SoundAbout & Music8London	14	14	11	79 / 79
Goodenough College	19	19	13	68 / 68
Kaizen School - Training	51	51	49	96 / 96
African Community School	37	Evaluation was through IROKO's informal monitoring in schools – rhythmic game, show of hand and verbal feedback. Please note the attendance no does not include parents etc who attended the final showcase.		
Up Your Street	15	15	15	100 / 100
Total	158	121	108	89 / 68
Grand Total*	596	352	262	74 / 44

* Only includes activities/events where feedback forms were used

Participant Feedback through Evaluation Forms

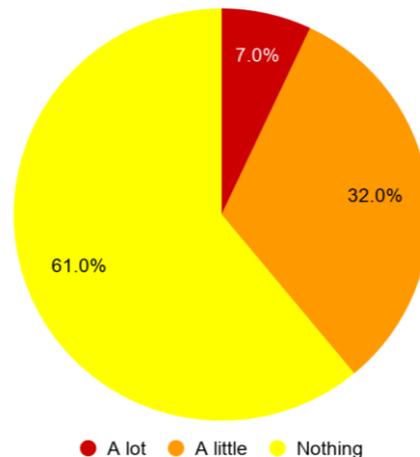
A total of 352 forms were given out at events attended by a total of 596 participants. 262 were completed, representing 74% of forms given out and 44% participants at these events. However, the IROKO team reported that 114 forms (44%) were returned barely filled in, with scribbles or inappropriately filled in by children and were therefore unusable. Most of the unusable forms were collected at family events with large numbers of children, such as open days.

The high proportion of spoilt forms reduces the response rate to 25% participants and 42% forms given out. Although lower these are still reasonable response rates. See Appendix 11 for further quantitative analysis of feedback forms.

The findings below are taken from the 148 feedback forms properly completed at a range of activities, including trainings, the museum trip, Sharing Days and online events.

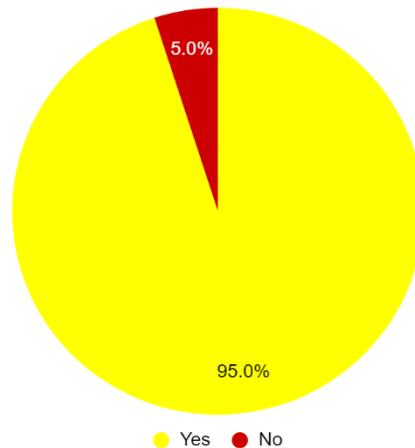
This analysis was undertaken by the IROKO team. There was insufficient time for the external evaluator to look at the 114 forms not included in this analysis or to undertake further analysis of those included.

1) How much did participants know about the heritage prior to taking part in activities?



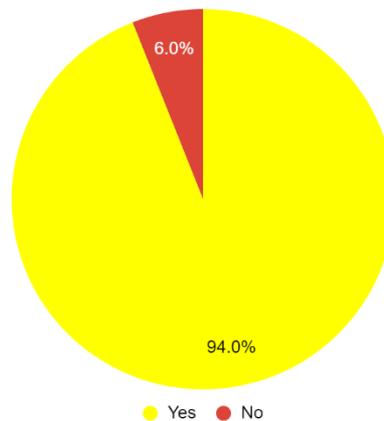
As IROKO's research prior to the Speaking Without Voice project suggested, the majority of people (61%) are totally unfamiliar with Nigerian non-verbal communication. Those who knew a little (32%) were predominantly from Nigerian or African backgrounds and reported being particularly interested in discovering more.

2) Did the activities help to introduce participants to Nigerian non-verbal communication?



95% respondents reported that the project helped to introduce them to Nigerian non-verbal communication.

3) Are participants likely to use or refer to what they learned from the activities?



The overwhelming majority of participants (94%) reported that they would use or refer to the heritage in future. Uses ranged from passing on information to friends and family to a highly creative and interesting set of ideas including:

- Artwork and personal creative projects.
- Teaching practice.
- Academic work and research.
- Psychotherapy.
- To design a family crest.
- Tattooing.

4) What did participants take away from attending the activities?

The chart below shows the percentage of participants whose feedback reported take-aways in the following categories:

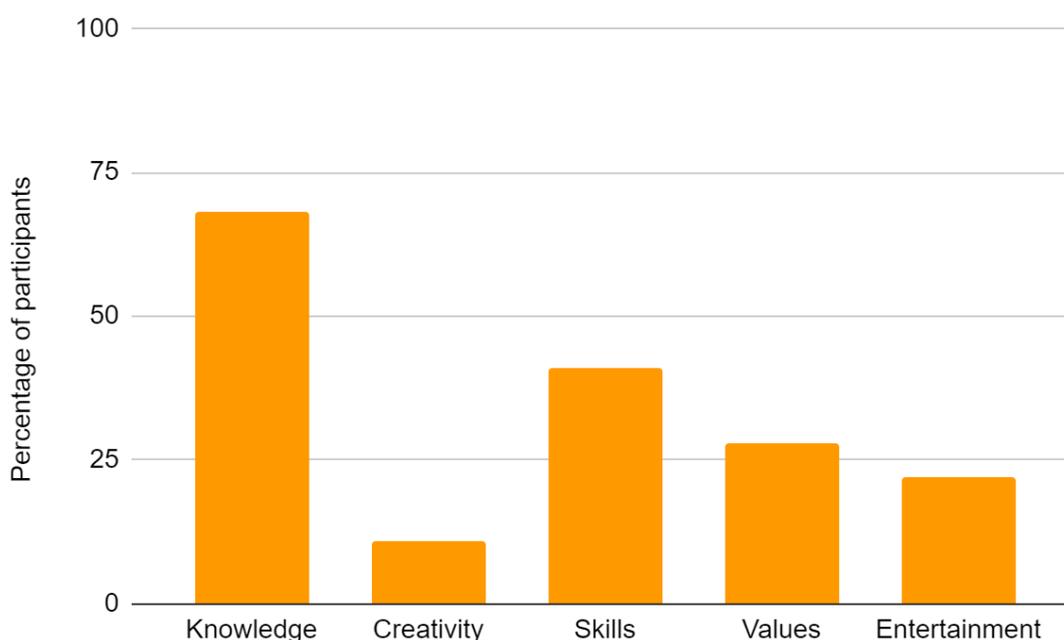
KNOWLEDGE (68%): Relating to the learning experience or relaying information which the participant has learned or understood about the heritage.

CREATIVITY (11%): Commenting on artistic, creative and imaginative qualities enhanced by the activity.

SKILLS (41%): Relating to the practical teaching, or relaying the participant's new or developed skills.

VALUES and CHANGED ATTITUDES (28%): Comments on the importance and preservation of the heritage, changed attitudes regarding community and heritage, or positive personal feelings such as pride and self-esteem.

ENTERTAINMENT (22%): Feedback reporting enjoyable, fun experiences of the activity.



In the table below you can find examples of comments relating to these five areas from the feedback forms analysed above and other sources. The 'Other' examples are illustrative of feedback which did not fall into the five categories, but commented on the following:

- **Organisation and co-ordination**
- **Use of digital platforms (for online events)**
- **Engagement with the heritage through social media content.**

Category	Activity	Comment
Knowledge	Museum trip	Very enlightening to my knowledge and learning experience.
Knowledge	Barking Learning Centre Sharing Day	[I took away that] the drumbeats are actually saying something and the designs have meanings. 50+ woman from Sierra Leone
Knowledge	Redbridge Sharing Day	I'll share info I learned with friends and family. I liked having the printed pack to takeaway
Knowledge	Discovering Nigerian Symbols and Pictographs	I knew nothing about Nigerian symbols or pictographs. I was only familiar with Adinkra symbols. So this a very enlightening and educational workshop.
Knowledge	Resource Pack	I enjoyed all the information in the resource pack, plus other information. In fact I am still reading
Knowledge	Museum Trip	The richness of Igbo culture and need for more education in African history
Knowledge	Facebook	I'm in the thick of reading An Orchestra of Minorities by Chigozie Obioma and getting a better idea of Igbo cosmology, so learning about uli and nsibidi alongside is really great. Thank you!
Knowledge	Facebook	"Hi do you teach private lesson on how to play the talking drum? Maybe it can even be via Skype or zoom for now? - Homeschool Mother of 2
Creativity	Discovering Nigerian Symbols and Pictographs	This session offered me an accessible channel in which to learn creatively about my African heritage.
Creativity	EKO Trust training	A thoroughly enjoyable learning experience. Thank you IROKO Theatre for giving us the opportunity to have a go collaboratively, as well as allowing our creative juices to flow, demonstrating the positive

		strength in our community.
Skills	Redbridge Sharing Day	You can talk with drums. [I learned] how to play them and teamwork 7 - 15 years boy
Skills	Redbridge Sharing Day	Being in a group of people making noise is fun. The drumming is not as hard as it looks. [But] one afternoon's playing does not make me an expert! Richard is a great communicator and young people manager!
Skills	Sound recording training	[I learned] different non-verbal symbols of communication stemming from West Africa. Operating a mixing desk. Recording the Talking Drum. How to mix and master a soundtrack.
Skills	Stratford Sharing Day	[I learned] how to hold the drum and stick, how Yoruba proverbs are played on the drum and how wonderful the drums sound!
Values and Changed Attitudes	Discovering Nigerian Symbols and Pictographs	I've learned that my culture and heritage are rich and that I need to learn to speak my own language, and learn much more about all facets of Nigerian culture
Values and Changed Attitudes	Stratford Sharing Day	[I took away] the togetherness the symbolic non-verbal communication brings between people. [the event was] Very good - a nice balance of ideas, memories and who we are
Values + Changed Attitudes	Museum Trip	How we must communicate with all nationalities, ensure in our daily lives to treat all people how we would wish to be treated and demonstrate to our children respect applies to everyone
Values + Changed Attitudes	Stratford Sharing Day	Sharing a table with young people 50+ years participant
Values + Changed Attitudes	Botwell Green Sharing Day.	[I took away] how symbols are as powerful as words and how important it is to retain one's culture... it

	'A Present for the Women of Uli' - Performance	was so well written and very well acted. I loved the way the audience were encouraged to be part of it. It was pure joy! And a privilege to watch and be drawn into the culture being portrayed
Values + Changed Attitudes	Celebrating Heritage through Theatre	I'm even more positive and proud to be Nigerian
Values + Changed Attitudes	Facebook	"Today for art we shall be looking at the Nsibidi system of communication as we have been enjoying the posts from Iroko Staff and thought it was time we draw our own ♥ .
Entertainment	Talking Drum Training at St Luke's Primary School	I enjoyed the proverbs and singing the most
Entertainment	Museum Trip	It was a great opportunity for deep reflection
Entertainment	Redbridge Sharing Day Creative Arts Workshop	The arts and crafts activity was really fun. Our family had a great time!
Entertainment	Botwell Green Sharing Day	It was lovely, I enjoyed it so much. The people organising it were so energetic!
Entertainment	Stratford Sharing Day	100% wonderful. Great for families
Other (Organisation)	Museum Trip	Relaxed, friendly, efficient project coordinators - lovely people
Other (Organisation)	Stratford Sharing Day	I think the project should circulate more widely to even more communities
Other (Organisation)	Redbridge Sharing Day	Very kind people and they explained everything to us for easy understanding
Other	Celebrating Heritage	Many theatre companies could reinvent themselves

(Digital)	through Theatre	through online platforms
Other (Digital)	Celebrating Heritage through Theatre	Worked really well on zoom, handled so finely, beautifully presented and acted, great balance between performance and audience interaction
Other (Digital)	Discovering Nigerian Symbols and Pictographs	Very enjoyable. Extremely well structured. Welcoming staff. Tolerant in Q&A cos everyone wanted to share. Important feature is sharing knowledge. Top class acting and diction. Great music. Loved it. Great zooming
Other (Engagement)	Instagram post (Nsibidi Welcome symbol)	Wonderful, this' an exciting journey! I always loved history and though being born in England my father from the start instilled a sense of pride in me as an òjèbù girl. "Don't ever let anyone spell your name wrong" He would say "It loses its meaning which is of great importance to Us! I still remember!
Other (Engagement)	Instagram post (Aroko - hat)	Thanks for sharing and promoting the culture - Yoruba Festival
Other (Preservation)	Email	<p>I attended your online event Saturday. Thank you so much for such a great session, it was very stimulating and insightful.</p> <p>I am a teacher living in United Arab Emirates and am looking to set up a cultural enrichment programme for children of the diaspora here in Dubai.</p> <p>I was hoping to get more of an insight into how your educational programme work and if there are resources available that can be used in this part of the world.</p>

In addition to the participant feedback examples, below you will find some comments from those who worked with us on Speaking Without Voice.

Volunteers

“It was lovely meeting you on Saturday and being part of that Iroko 'buzz', which I do cherish so much; thank you!”

(event volunteer at Botwell Green Library Sharing Day)

“I have so loved working with you and finding out about Yoruba drums”

(Talking Drum research volunteer)

Facilitators and Performers

“It’s given the younger generation an opportunity to understand where they are from, their roots and also its given people of other ethnic minorities a chance to understand Nigerian culture more”

“I think the project's online activity will serve as a lasting legacy.”

“Speaking Without Voice project definitely has contributed to the preservation of the heritage by showing that, though the nonverbal Nigerian symbols are a dying art, projects like this have shown that they can be appropriated in a number of contemporary ways, therefore ensuring its survival and preservation.”

NOTE: These comments were given anonymously through SurveyMonkey

We sent out anonymous Survey Monkey feedback forms to Volunteers, performers/facilitators and partners. Below are some of the responses

- Of the five anonymous respondents (one volunteer and four performers/facilitators) asked if working on the project had increased their understanding and confidence in the heritage, two strongly agreed and 3 agreed.
- The anonymous partner/collaborator strongly agreed that their relationship with IROKO Theatre had been enhanced and that they definitely would be interested in working with IROKO in future. They reported that the following outcomes were achieved:
 - Participants had the opportunity to engage with the heritage of non-verbal communication
 - Participants gained knowledge and understanding of the heritage
 - Participants enhanced their skills and/or gained new ones
 - Participants had an enjoyable experience
 - Intercultural understanding and community cohesion were enhanced

Speaking Without Voice Project Digital Analytics

Platform	Outputs	Reach	Notes
Mailchimp	5 x newsletter updates relating to Speaking Without Voice	547 newsletter opens (Av. open rate of 47%)	Over the course of the project our mailing list grew to 294 subscribers
Project Page	Dedicated 'Speaking Without Voice' page on IROKO's website with project updates and eResource Pack download	8,577	Estimate calculated from average monthly visitors to the website (1906) At a conservative estimate a quarter of visitors accessed the project page (476.5 a month over 18 months)
Facebook IROKO Theatre Page	Informative and engaging content raising awareness of the heritage as well as posts promoting specific activities and resources	27,265	The exact reach of 74 posts relating to the Speaking Without Voice Project
IROKO Staff Profile	Informative and engaging content raising awareness of the heritage as well as posts promoting specific activities and resources	13,984	Estimate calculated by 76 posts X average reach on IROKO Theatre page (368) halved, as it is not a public page
Instagram	Informative and engaging content raising awareness of the heritage as well as posts promoting specific activities and resources	7668	Exact reach of posts relating to the Speaking Without Voice project over the 18 month period

QR Codes	QR Codes on the exhibition posters and additionally for the Talking Drum tutorial and Resource Pack allowed participants at events to access further information	130	Unique access to resources at events and exhibitions
Youtube	Views of 3 x project videos	319	
TOTAL REACH		58, 490	This total does not include Twitter.

SPEAKING WITHOUT VOICE OUTCOMES			
OUTPUT	PROPOSED	ACHIEVED	COMMENTS
REACH			
Schools	900	1,365	<p>Due to COVID-19 cancellations 2 of 5 proposed school visits did not take place. The proposed reach was however, far exceeded by additional activities at the programmed events.</p> <p>At Dr Triplett's Primary School, in addition to the 90 pupils who took part in workshops we did 2 assemblies to junior and infant pupils and their teachers. At Rokesly Junior School there was a showcase performance to 2 year groups and parents, plus an exhibition and an evening workshop for parents. Finally, our online event with The Village School reached a conservative estimate of 650 people, including parents, carers and families.</p>
Supplementary School	25	37	
Museum Trip	25	29	
Newham Dementia Support Group	25	38	

Libraries Exhibition	3,500	6,450	The exhibition toured to 3 more libraries than originally proposed, making a total of 8. With a foot fall of over 800 people per day at each library, the reach has been calculated on a conservative estimate of 150 people per day over a week at 8 venues, plus one day at 3 of our Sharing Day venues.
Sharing Days	390	214	Due to COVID-19 cancellations, the final two Sharing Days were replaced with online events. Originally proposed to take place at The British Library, the four Sharing Days at local borough libraries drew smaller numbers. This afforded an intimate and engaged experience for those who did attend and we programmed further sharing events (see below) to extend the project's overall reach.
Additional events	0	146	In addition to proposed outputs we programmed extra workshops at Stratford Circus, Manor Park Library, Custom House Library, Canning Town Library (the latter three as part of Newham Black History Month).
Additional events two	0	6074	As part of Newham Heritage Month, we did an online performance with a view of 4,025, plus heritage interview with our Artistic Director with a view of 2,049 as at 04/09/20.
Digital Reach	6000	58,490	This includes newsletter opens, the reach of Facebook and Instagram content, views on YouTube and visits to the project page of our website.
TOTAL REACHED	10,865	72,843	
TRAINING			
Total Young People	5	8	

Others	65	120	<p>Training reached a broad range of different participants:</p> <ul style="list-style-type: none"> • Up Your Street: 15 seniors • Goodenough College: 19 postgraduate students of different disciplines • EKO Trust: 51 teachers from across London <p>Our first Talking Drum workshop with Newham Music only attracted 15 participants. To reach the desired demographic we partnered with The Village School, Music8London and Soundabout to programme a second event which reached a further 20 people (music teachers, librarians and music therapist).</p>
TOTAL TRAINED	70	128	
NOCN/ONE AWARDS CERTIFICATION			
Number of awards	20	20	
TOTAL AWARDS	20	20	
VOLUNTEERS			
Volunteer Researchers	5	13	
Other Volunteers	56	80	We were assisted by 58 volunteers across all of our events and activities. In addition to the 13 researchers, 10 individuals assisted us with the creation of the Resource Pack. We are also grateful to the 8 voluntary members of IROKO's management committee.
TOTAL NUMBER OF VOLUNTEERS	61	93	

PUBLICITY			
Traditional media	2700	3500	Speaking Without Voice' featured in a number of online, print, television and radio outlets including African Voice, The Voice, Afridiziak and Omega Live TV
Informal reciprocal marketing	3200	4200	We extended the reach of 'Speaking Without Voice' by asking partners and other interested parties to share content within their networks, including Southwark Libraries' What's On Diary and Cambridge University's Centre for the Study of Global Human Movement Newsletter
TOTAL PUBLICITY REACH	5900	7700	
OVERALL TOTAL PROJECT REACH	16,916	80,784	
RESOURCES			
Project Web page		Done	http://www.irokotheatre.org.uk/projectDetail.php?projectID=22
Audio Recording		Done	https://soundcloud.com/iroko-theatre-company/speaking-without-voice
Resource Pack		Done	http://www.irokotheatre.org.uk/media/userfiles/Speaking_Without_Voice_Event/SWV_Resource_Pack_28.1.20_FINAL-2.pdf
Online Tutorial Videos		Done	Talking Drum Tutorial: https://www.youtube.com/watch?v=ZBJJcNxiJ8Y&t=11s A Present for the Women of Uli: https://www.youtube.com/watch?v=jNVblsEuEiQ&t=1s
Project Video/Photo Album		Done	
Exhibition Display		Done	

Project T-shirt design		Done	
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SWV Musical Theatre Performances - Live and Online Views

Redbridge Sharing Day	34
Barking Learning Centre	40
Stratford Sharing Day	36
Botwell Green	36
Newham Dementia	38
Dr Triplets Primary	456
Rokesly Primary	250
The Village School (SEND)	269
Digital Event 1	45
Digital Event 2	35
Newham Heritage Month video view as at 14/09/20	4025
YouTube - Celebrating Heritage through Theatre as at 14/10/2020	47
YouTube - A Present for The Women of Uli as at 14/10/2020	163
TOTAL VIEW	5474

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LIST OF INSTITUTIONS AND ORGANISATIONS HOLDING THE SPEAKING WITHOUT VOICE E-RESOURCE PACK

1. British Library
2. National Library of Scotland
3. National Library of Wales
4. Bodleian Libraries (University of Oxford)
5. Cambridge University Library
6. Library at Trinity College Dublin
7. Newham Archives and Local Studies
8. Tower Hamlets Local History Library and Archives
9. Newham Local History Library and Archives

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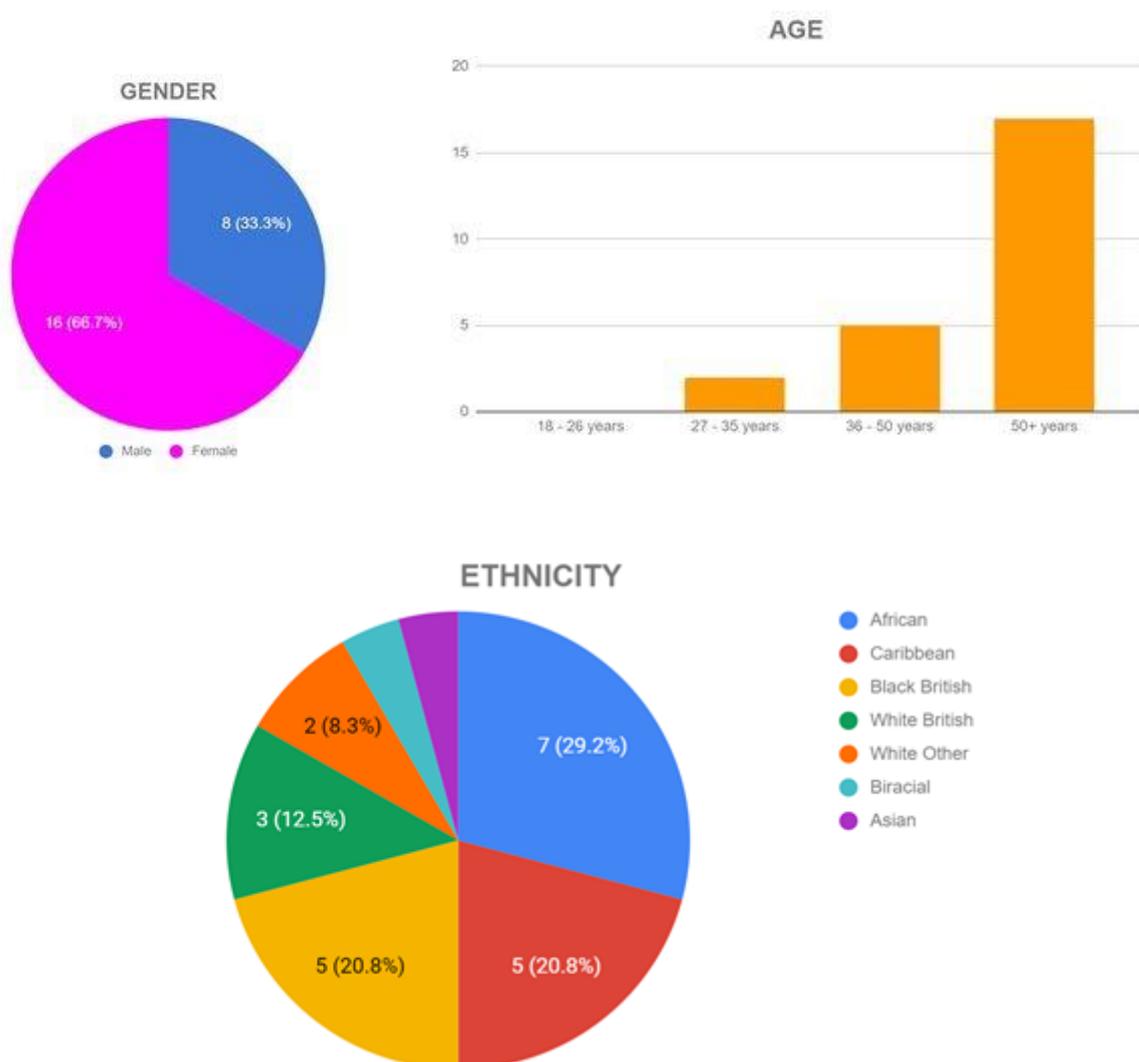
Speaking Without Voice Project Volunteers		
Person(s)	Description	Reach
Research Volunteers		13
Resource pack interviewees		6
Resource Pack editing and advice		4
Sharing Day volunteers	4 volunteers (2 library + 2 IROKO) for each SD plus 2 for those which were cancelled	20
Exhibition assistance	Librarians helping to set up display	8
Management Committee		8
School Visits	3 staff members at Rokesly, Dr Triplets and 4 at African Community Supplementary School	10
Up Your Street	Gillian	1
Goodenough College		2
EKO Trust		5
Soundabout		3
Newham Music		2
Newham Dementia Support	Volunteers + carers	4
Museum Trip		3
IROKO	Backroom volunteers	4
<i>Proposed number of volunteers</i>	61	0
<i>Total volunteers reached</i>		93

Participant Demographics

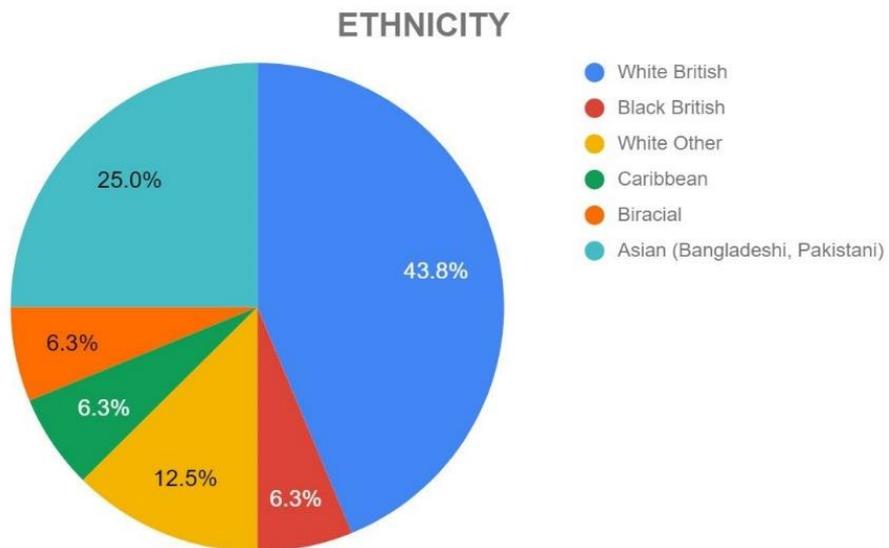
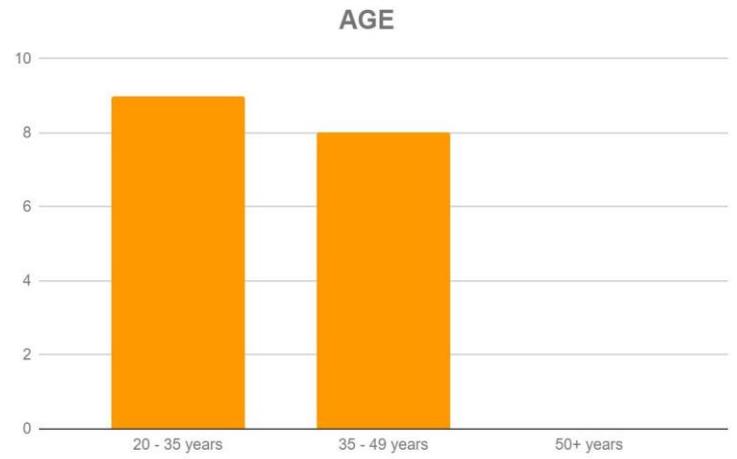
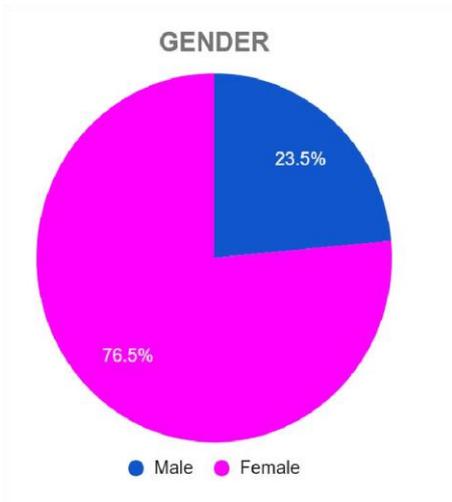
Through strategic partnerships and venue choices, 'Speaking Without Voice' was able to reach a broad variety of different participants and demography.

Certain outputs were aimed towards specific age brackets, allowing us to target the offering for a particular demographic: from school pupils, including those at a Supplementary School, to teachers, heritage officers, librarians, postgraduate students and seniors, some of whom are living with mild dementia. Other activities, such as the Sharing Day series, took place with mixed age groups, providing opportunities for family bonding and inter-generational encounters through heritage. The project also reached many of London's ethnically diverse communities as we partnered with local libraries in Newham and various other London boroughs. This allowed us to reach people who were unlikely to be familiar with the heritage, such as the South East Asian community in Botwell Green. On the following pages you will find demographic breakdowns for five of our activities.

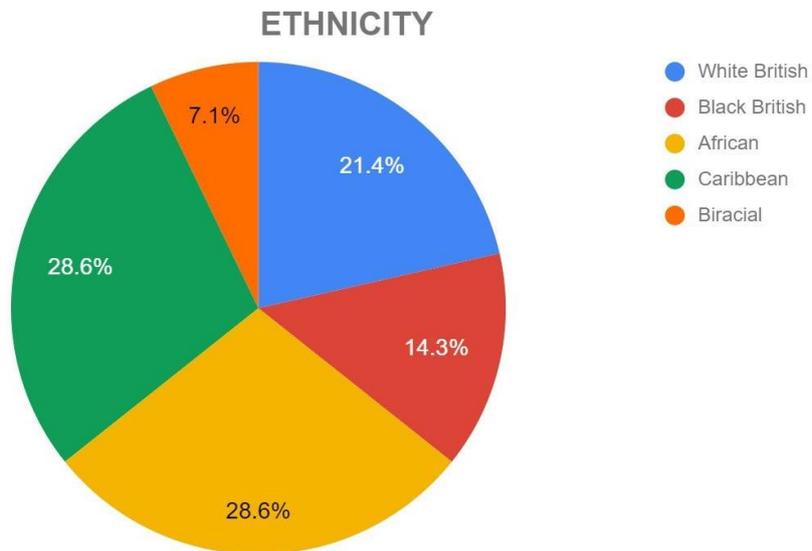
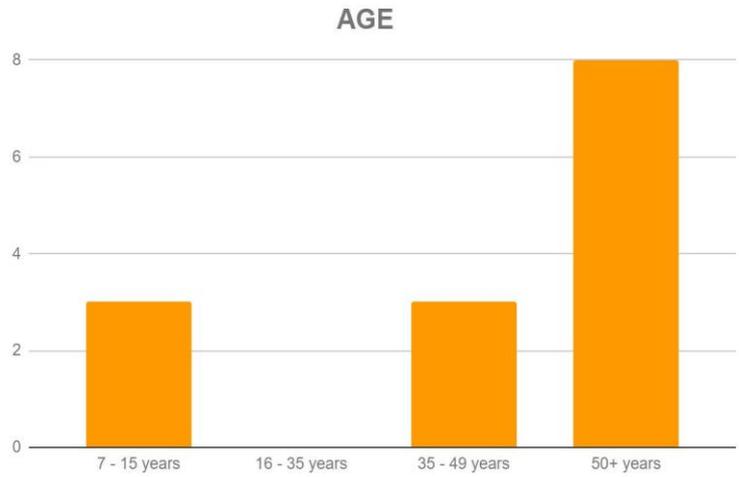
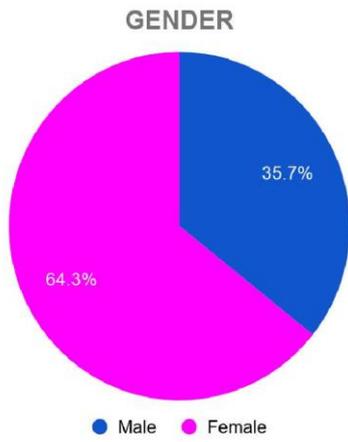
Community Trip to the Igbo Compound at Liverpool International Slavery Museum



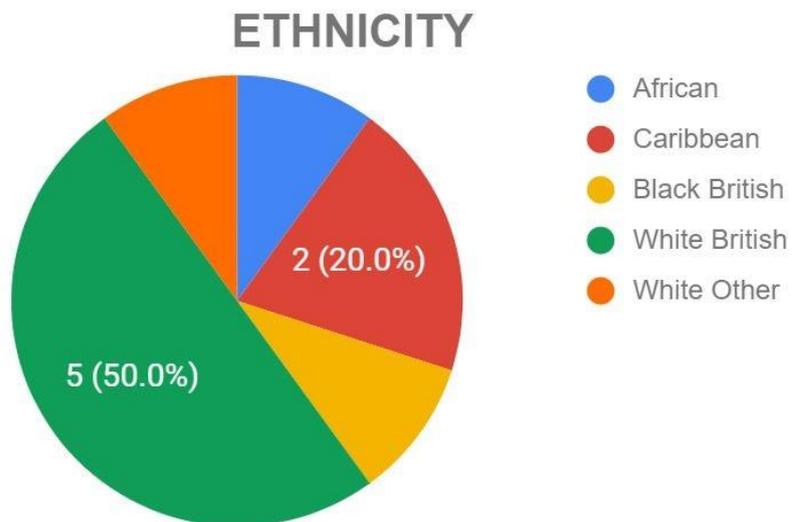
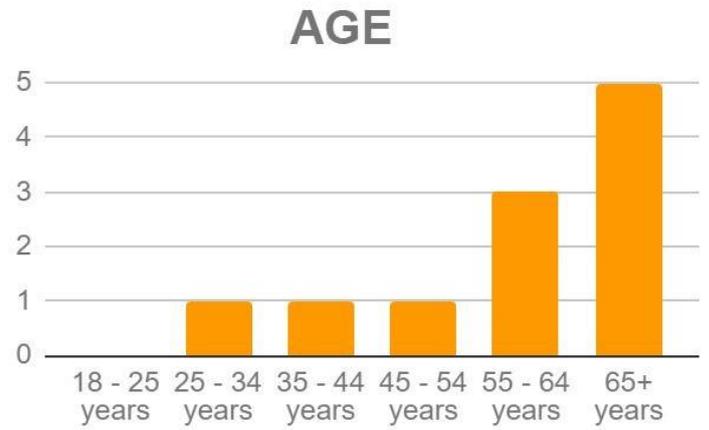
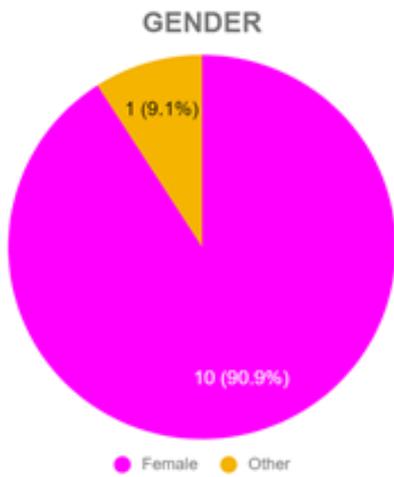
Training at EKO Trust (Kaizen Primary School)



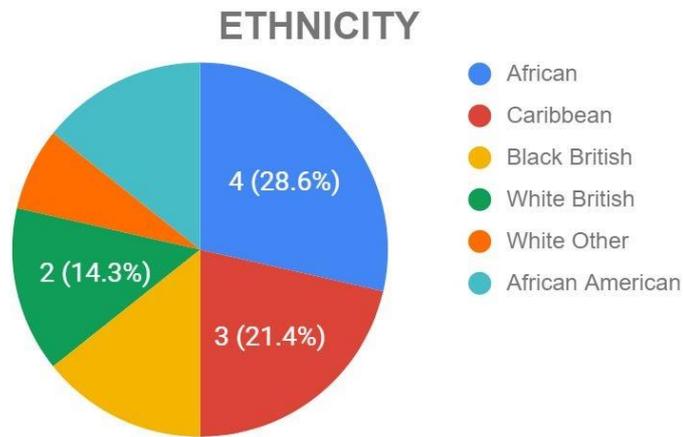
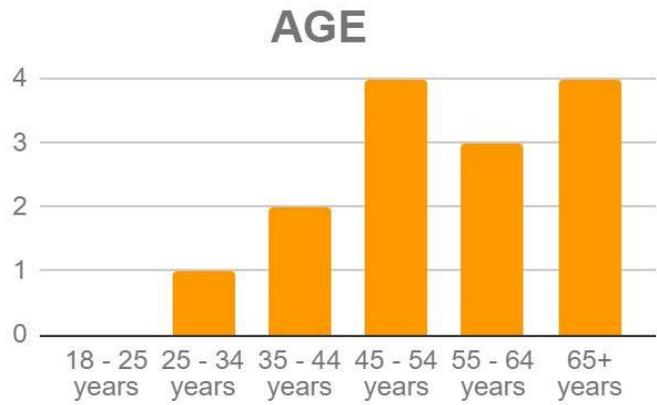
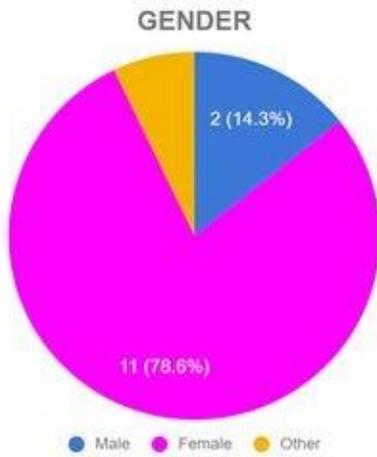
Stratford Library Sharing Day



Celebrating Heritage through Theatre (online performance)



Discovering Nigerian Symbols and Pictographs (online workshop)



IROKO SPEAKING WITHOUT VOICE PROJECT 2018-2020

ALL PUBLIC EVENTS - TOTAL NUMBERS AND ETHNIC BREAKDOWN

Activities	Age								Ethnicity							
	Age 7-10	Age 11-16	Age 17 -18	Age 19-25	Age 26-59	Age 60+	M	F	Black (Caribbean, African, other)	White	Asian (Chinese)	Asian (Bangladeshi, Indian, Pakistani, other)	Mixed Ethnic	Other Ethnic	Disabled	TOTAL
<i>PUBLIC EVENTS</i>																
Redbridge Sharing Day	15	7	0	1	9	2	8	26	8	8	0	14	4	0		34
Barking Learning Centre	4	2	0	3	25	6	18	22	6	22	0	6	4	2		40
Stratford Sharing Day	17	1	0	1	13	4	15	21	24	3	0	5	0	4		36
Botwell Green	21	5	1	1	7	0	13	22	6	0	1	23	3	2		35
NEWHAM Black History Month: Manor Park Library, Custom House Library, Canning Town Library, Stratford C	34	17	0	7	53	26	21	125	43	34	3	61	5	0		146

Newham Dementia	0	0	0	0	10	28	8	30	16	12	2	3	5		38	38
Total age and ethnic breakdown	91	32	1	13	117	66	83	246	103	79	6	112	21	8	38	
Sub-Total															329	
Schools																
Dr Triplets Primary																456
Rokesly Primary																250
The Village School (SEND)															269	269
Sub-Total															975	
Digital Events																
Digital Event 1																45
Digital Event 2																35
Newham Heritage Month video (14/09/20)																4025
Sub-Total															4105	
Museum Tour																
Slavery Museum, Liverpool	0	0	0	1	10	18	8	21	20	4	1	0	4	0		29
Sub-Total															29	
Exhibitions																
Lewisham Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library														750	

Deptford Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	750
Barking Learning Centre	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	900
Fulwell Cross Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	750
Goodmayes Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	750
South Woodford Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	750
Wanstead Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	750
Redbridge Library	Figure given by the library, based on estimate of total number of visitors to the library over the one week that the exhibition was at the library	750
Stratford Library	Figure given by the library, based on estimate of total number of visitors to the library on the Sharing Day	150
Sub-Total		6300
Digital - Online Project Resources		
Online project resources. YouTube, Soundcloud, Facebook, Twitter social media channels, Television, radio broadcast.		58490
Sub-Total		58490
GRAND TOTAL		70228

IROKO Speaking Without Voice Evaluation

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PUBLIC EVENTS: Training - Grand Total																	
Activities	Occupation	Age							Gender		Ethnicity						
		Age 7-10	Age 11-16	Age 17 -18	Age 19-25	Age 26-59	Age 60+	M	F	Black (Caribbean, African, other)	White	Asian (Chinese)	Asian (Bangladeshi, Indian, Pakistani, other)	Mixed Ethnic	Other Ethnic	Disabled	TOTAL
Sound Recording	Students	0	6	2	0	0	0	3	5	7	0	0	0	1	0		8
Newham Music @ St. Luke's	Students, music tutors, general public	0	3	1	8	2		7	8	5	6			3	1		5

SoundAbout & Music8 London	Students (SEN), music tutors, psychotherapist, librarians, general public	0	3	0	0	11		8	6	1	12			1			14
Goodenough College	Postgraduate students (various), Movement Coordinators, general public	0	0	0	0	19	0	8	11	4	10	1	4				9
Kaizen School Training	Teachers, librarians, administrators, etc.	0	0	0	10	36	5	5	46	20	15		8	5	3		51
African Community School	Students	15	22	0	0	0	0	14	23	20	10	0	7	0	0		37
Up Your Street	Retired OAPs of varied backgrounds	0	0	0	0	0	15	2	13	11	2	1	1	0	0		15
GRAND TOTAL																159	