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1. Overview

The MAP project is an international study that seeks to provide a comparative approach to peace-building utilising interdisciplinary arts-based practices, working with communities in Indonesia, Kyrgyzstan, Nepal and Rwanda (see figure 1.1). This research was commissioned by the project lead organisation, the University of Lincoln, and has been delivered by the University of Northampton's Institute for Social Innovation and Impact (see Appendix A for research biographies).



Figure 1.1 – The Four MAP Countries

The delivery of Phase One has taken place over the last two years across the above four countries, and this report seeks to demonstrate the impact of this initiative in enhancing conceptions of peace, peacebuilding and conflict resolution, and how arts-based methods can be utilised to promote such activities. This type of evaluation is important not only in order to demonstrate the efficacy of the MAP programme and identify areas for improved delivery, but also in light of the government's recent announcements regarding changes to Overseas Development Aid that has impacted Global Challenges Research Funded projects. The research reported in this document took place between April 2021 and March 2022 and focused on the below research aim and four key research questions.

Aim: To develop an overarching theory of change for the MAP project and to utilise this to evidence the impact delivered by MAP. Specifically:

1. What have been the outputs delivered by the project since its inception?
2. What have been the outcomes for beneficiaries/stakeholders since MAP began?
3. What have been the impacts delivered for communities and societies across the four countries during MAP's delivery?
4. What knowledge exchange has occurred across the five partner countries during the project?



This report seeks to provide some early-indications of the efficacy and impact of the MAP programme. However, caution should be exercised in interpreting these results, given that data collection is ongoing in Rwanda, whilst the research team are still analysing the qualitative data and arts-based outputs from the project, Nevertheless, indicative trends are emerging from the data and these are presented in the report.

The report is structured as follows: first, a brief overview of the literature surrounding peacebuilding initiatives and arts-based methods for delivering these is presented; second, the methodological approach undertaken in the evaluation will be presented; third, the quantitative and qualitative data analysis will be reported; and finally the overall summary of the findings and recommendations for the future delivery of MAP in the Phase 2 Small Grant Awards and Phase 3 Large Grant Awards are made. References and Appendices can also be found at the end of the report.

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2. Context Setting

The use of arts and cultural practices to overcome conflict, build bridges between groups and express our ethical value norms has long been part of the human experience (Cohen, 2017). The arts can also be used to help overcome trauma and oppression associated with previous experiences and conflicts (Hunter and Cohen, 2019), and can act as a medium in constant flux, to be used by teachers and other peace educators to drive positive change in communities (ibid). Indeed, Marshall (2014) proposes that art's three main contributions in the area of peacebuilding lie in reducing the effects of violence on the individual, providing a tool for peace education in schools, and enabling wider community healing. Perhaps the key challenge for peacebuilders is to understand when to use the arts and in what settings (Shank and Schirch, 2008).

The arts can act to simplify messages in an increasingly complex world, whereby peace is enhanced and violence reduced (Marshall, 2014). Indeed, communication is at the heart of effective arts-based methods for peacebuilding, particularly in the modern world where audio-visual media can be spread around the world at the click of a button through social media (Naidu-Silverman, 2015). The ability to support conflict resolution at both the individual, communal, national and global levels makes arts-based approaches potentially highly impactful in promoting peace and reducing conflict (Shank and Schirch, 2008). Certainly, the prior literature has shown the role that arts-based methods can have in conflict and peacebuilding in regions across the globe, including Europe, Asia and Africa (Zelizer, 2003; Wood, 2015; Naidu-Silverman, 2015; Urbain and McClain Opiyo, 2015).

Whilst arts-based approaches can improve community resilience, they lack an institutional space in which evidentiary bases are formed to demonstrate the impacts that they can bring in peacebuilding (Cohen, 2017). This report seeks to overcome this by beginning to evidence through both quantitative and qualitative methods the impacts that art-based methods can have on peacebuilding and conflict resolution in communities, utilising the MAP programme as a case-study. In doing so, not only can the efficacy of the MAP programme be explored, but the research can help to fill the gap in the literature identified by Stephenson and Zanotti (2017) centred on empirical evidence as to how and why arts-based methods can generate significant shifts in community relations.





3. Methodology

3.1. Research Aim & Questions

This impact evaluation research approach sought to answer the below research aim and four research questions, in order to demonstrate the impact delivered by MAP to date in the four partner countries and the UK.

Aim: To develop an overarching theory of change for the MAP project and to utilise this to evidence the impact delivered by MAP. Specifically:

1. What have been the outputs delivered by the project since its inception?
2. What have been the outcomes for beneficiaries/stakeholders since MAP began?
3. What have been the impacts delivered for communities and societies across the four countries during MAP's delivery?
4. What knowledge exchange has occurred across the five partner countries during the project?

3.2. Methodology

The research utilised a mixed-methods approach to answering the above four research questions, utilising secondary data analysis, analysis of primary quantitative data gathered within the project by the partners, as well as analysis of qualitative data gathered within the project (including the arts-based practices). Further, the research team also explored perceived impacts through the collation of primary data by ISII in the form of online surveys disseminated to project stakeholders, beneficiaries and partners. Specifically, the data gathered across all of these areas included:

- Secondary Data:
 - Literature review on art-based practices for peace-building.
 - Analysis of relevant policy documentation and grey literature relevant to the four delivery countries.
 - Analysis of other project documentation relevant to the social impact.
- Quantitative Data:
 - Data gathered by the partners in each country in relation to project delivery outputs.
 - Survey data and other statistics gathered by the project leads in each country.
 - Statistical data collated by the University of Lincoln as part of its management of the programme.
 - Online survey designed and launched by the ISII.
- Qualitative Data:
 - Analysis of case-studies developed by the project partners for individuals/communities.
 - Exploration of the arts-based outputs produced within the project.
 - Policy papers produced by the project partners or evidence of policy influence in government documents.

The data was analysed and triangulated as part of the overall analysis. Figure 3.1 displays the methodological approach utilised, which will also be described in detail in the following sections.

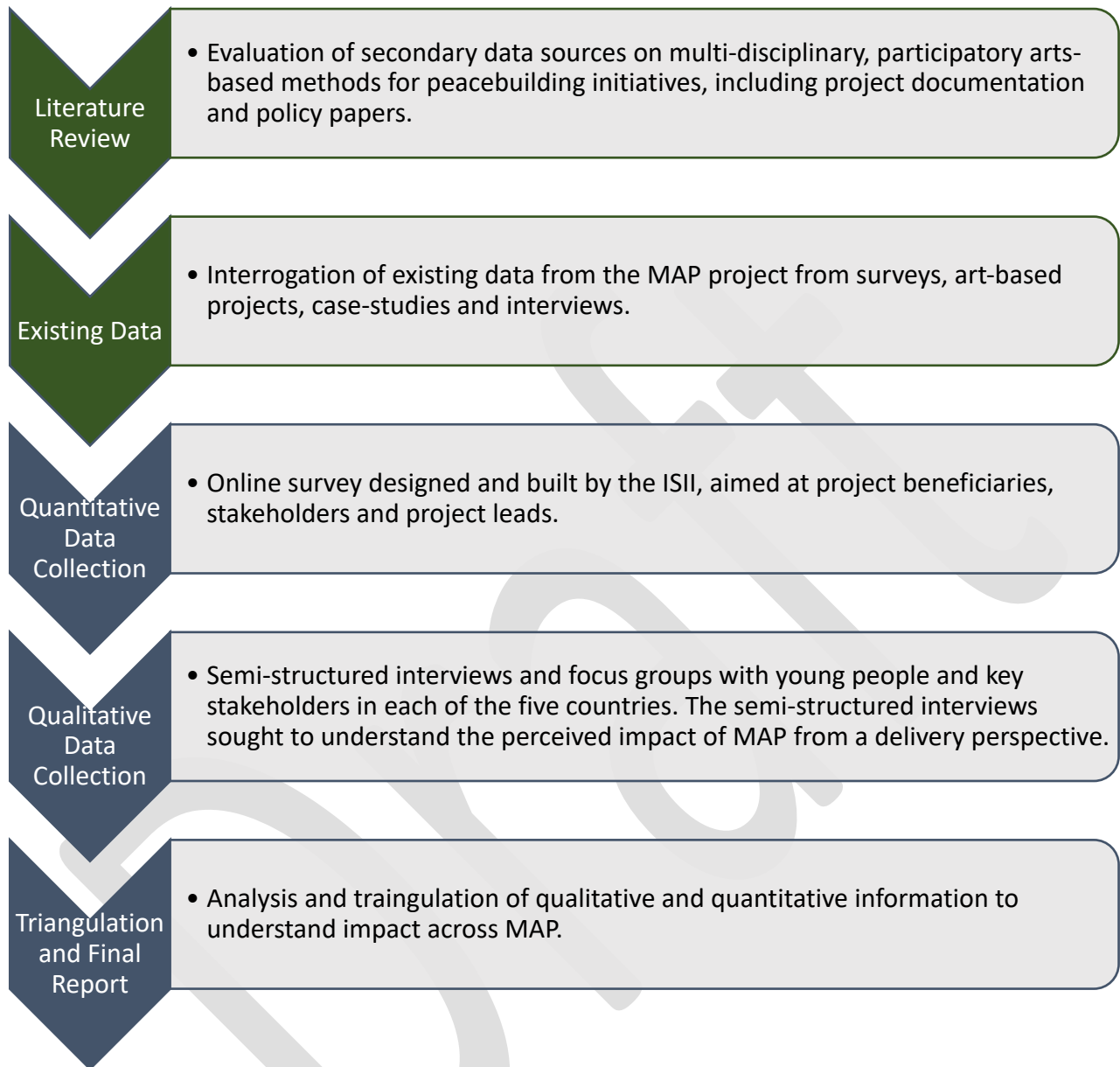


Figure 3.1. Proposed methodological approach

3.3. MAP Survey

The MAP survey was designed and built by the ISII in collaboration with the University of Lincoln and the project partners. The survey was distributed through an online version built in Google Forms, albeit some partners did disseminate printed PDF versions of these surveys and then input the responses online afterwards (this was especially important when accessing remote, rural areas). The survey was intended to gather data pertinent to the impact of MAP, especially with regards to its impact on beneficiaries around community cohesion, wellbeing, conflict resolution and their experience on the programme. The survey instrument consisted of demographic data

questions, in-house designed questions to capture MAP programme experience, alongside the following three academically validated scales to measure community cohesion, conflict resolution and wellbeing:

- *Community Cohesion*: National Archive of Criminal Justice Data (NACJD) Project on Human Development in Chicago Neighbourhoods (PHDCN, 1995).
- *Conflict Resolution*: adapted version of Gaumer-Erickson and Noonan’s (2018) ‘Conflict Management Formative Questionnaire’¹.
- *Wellbeing*: Warwick-Edinburgh (2008) SWEMWBS 7-item wellbeing scale.

They surveys were originally built in English, with the in-country leads then translating these to each native language. Whilst the core content of the surveys was the same, it should be noted that some differences in the demographic questions asked were present due to differences between the four countries. All language versions of the survey remain online and copies are available on request, subject to approval from the University of Lincoln. In total, 213 individuals responded to the survey [IND = 35 (16.4%); KRY = 133 (62.4%); NPL = 45 (21.1%)] across three of the four countries (data capture is still ongoing in Rwanda). This data and its analysis is outlined in Section 4 and all data was stored on the MAP Glasscubes workspace. GDPR was adhered to throughout the research process. See figure 3.2 for an overview of the survey journey.

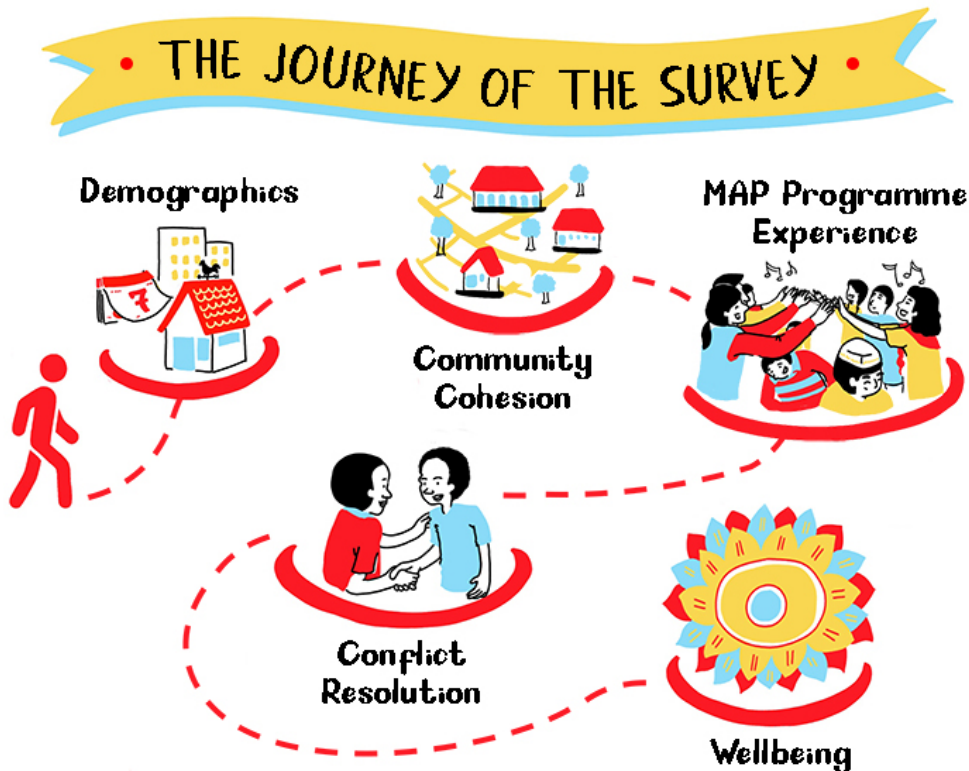


Figure 3.2: MAP Survey Journey

¹ Adapted from Gaumer-Erickson, A.S. & Noonan, P.M. (2018). Conflict management formative questionnaire. In *The skills that matter: Teaching interpersonal and intrapersonal competencies in any classroom* (pp. 183-184). Thousand Oaks, CA: Corwin. A=Natural Responses to Conflict; B=Understanding Context; C=Approaching Conflict.



3.4. Qualitative Data Tools

Interviews and focus groups were held with a wide variety of stakeholders, including young people, teachers, youth facilitators, artists, government officials, policy-makers and Third Sector Organisations (TSOs)/NGOs. Where possible the data from these interviews was audio recorded, albeit sometimes only field notes were taken due to technological issues in remote areas (as well as local customs). A generic, semi-structured interview schedule was utilised for these interviews/focus groups (see Appendix B), but it was left to the discretion of the in-country researchers as to how closely to follow this and how much to be led by the areas of interest to the participants. This was essential due to the different cultural norms present in each country.

Full ethical approval was gained from the University of Lincoln for the research, and participants were informed of the purpose of the research, how their data would be treated and stored, their rights to withdraw from the research and to remain anonymous, alongside other key issues related to informed consent (see Appendix C for a copy of the consent form utilised). This data and its analysis is outlined in Section 5 and all data was stored on the MAP Glasscubes workspace. GDPR was adhered to throughout the research process. In total, 57 individuals participated in the qualitative data capture, with a breakdown by country provided below (data from Rwanda is still being collected).

- *Indonesia*: 7 x young people; 3 x adult stakeholders.
- *Kyrgyzstan*: 8 x young people; 11 x adult stakeholders
- *Nepal*: 7 x young people; 21 x adult stakeholders

3.5. Data Analysis

Quantitative data was analysed through IBM's Statistical Package for the Social Sciences (SPSS v26.0), utilising descriptive statistics, and more advanced analysis where applicable to compare the views. Qualitative data collected was analysed by the in-country teams using both pre-determined categories, derived from the literature and secondary sources, and through identification of emergent categories and themes from the interviews (Wolcott 1990). These were then transferred to the UK research team for collation, comparison and reporting.



4. MAP Survey Analysis

The data analysis contained in this section has been undertaken on survey data obtained from the four partner countries of Indonesia (IND), Kyrgyzstan (KRY), Nepal (NPL) and Rwanda (RWA)². The data was gathered through an online survey that was administered across the four countries with beneficiaries and stakeholders of the Mobile Arts for Peace (MAP) project between May and September 2021. Whilst the survey was broadly similar across the four countries with regards to the key content and scales embedded, there were adaptations made within each country survey, in order to ensure cultural alignment and socio-economic differences across the countries. Each survey was translated to the local language with the support of the in-country partners, so that all respondents could complete it in their native languages. This section will report on the demographic characteristics of the respondents across the cohort, with individual country analysis presented alongside comparative analyses (where possible). The section will also explore and compare data gathered in the survey with regards to engagement in the MAP programme, and its impacts on community cohesion, peacebuilding and conflict resolution and wellbeing.

4.1 Respondent Demographics

In total, 213 individuals responded to the survey [IND = 35 (16.4%); KRY = 133 (62.4%); NPL = 45 (21.1%)]. The average age of respondents was 16 years (\bar{x} = 16.27; SD = 4.29; Range = 13-55 years)³, with 138 (65.1%) female respondents and 74 (34.9%) male respondents. In terms of the respondent's educational status and levels, the data reveals that the majority (57.5%) of respondents had a highest educational attainment level of secondary school, with 38.8% having gone on to Further Education (see figure 4.1). This was skewed between Nepal and Indonesia, with the majority of Indonesian respondents achieving Further Education experience, whilst for Nepal the majority had achieved Secondary School experience (see figure 4.2).

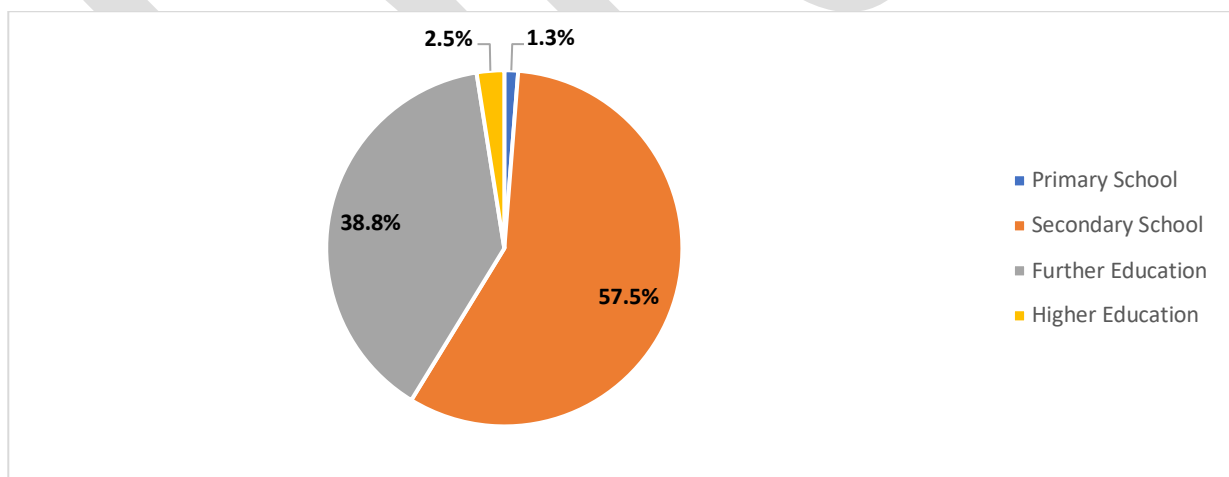


Figure 4.1: Highest Level of Educational Attainment (Whole Sample)

² Data to date has not been received from Rwanda and so the data reported here pertains only to the other three countries.

³ \bar{x} refers to the mean value; SD is standard deviation.

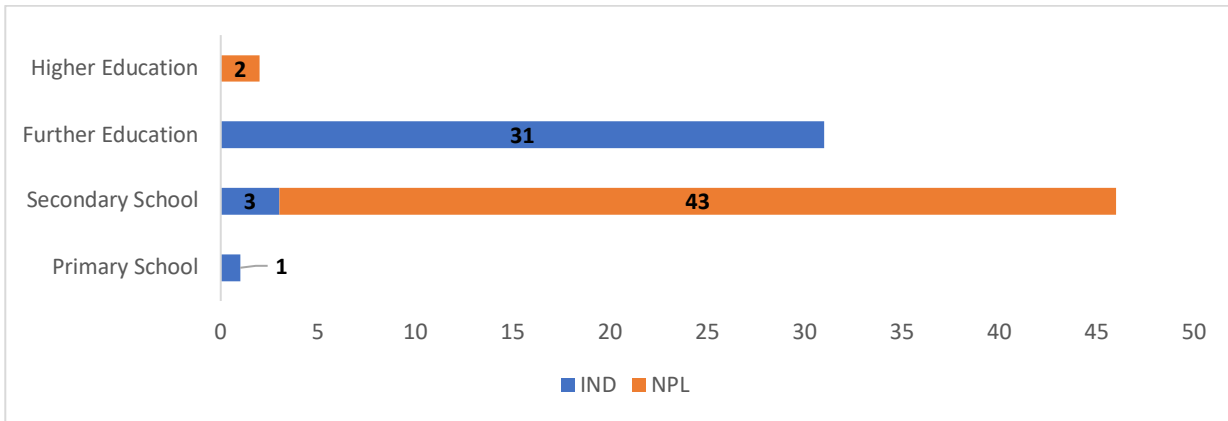


Figure 4.2: Highest Level of Educational Attainment (Per Country)

With regards to parental occupation, data was gathered from respondents with regards to both their mother’s and their father’s occupational status. For mothers, the data is broken down below by country (figure 4.3) and overall (figure 4.4). The data reveals that the most popular occupations overall were housewife (29.7%) or manual and office based work (31.1% combined). Equally, whilst agricultural work was prevalent in Nepal with 22 (nearly 50% of the Nepalese respondents) mothers working in the sector, this work was not present for mother in Kyrgyzstan or Indonesia.

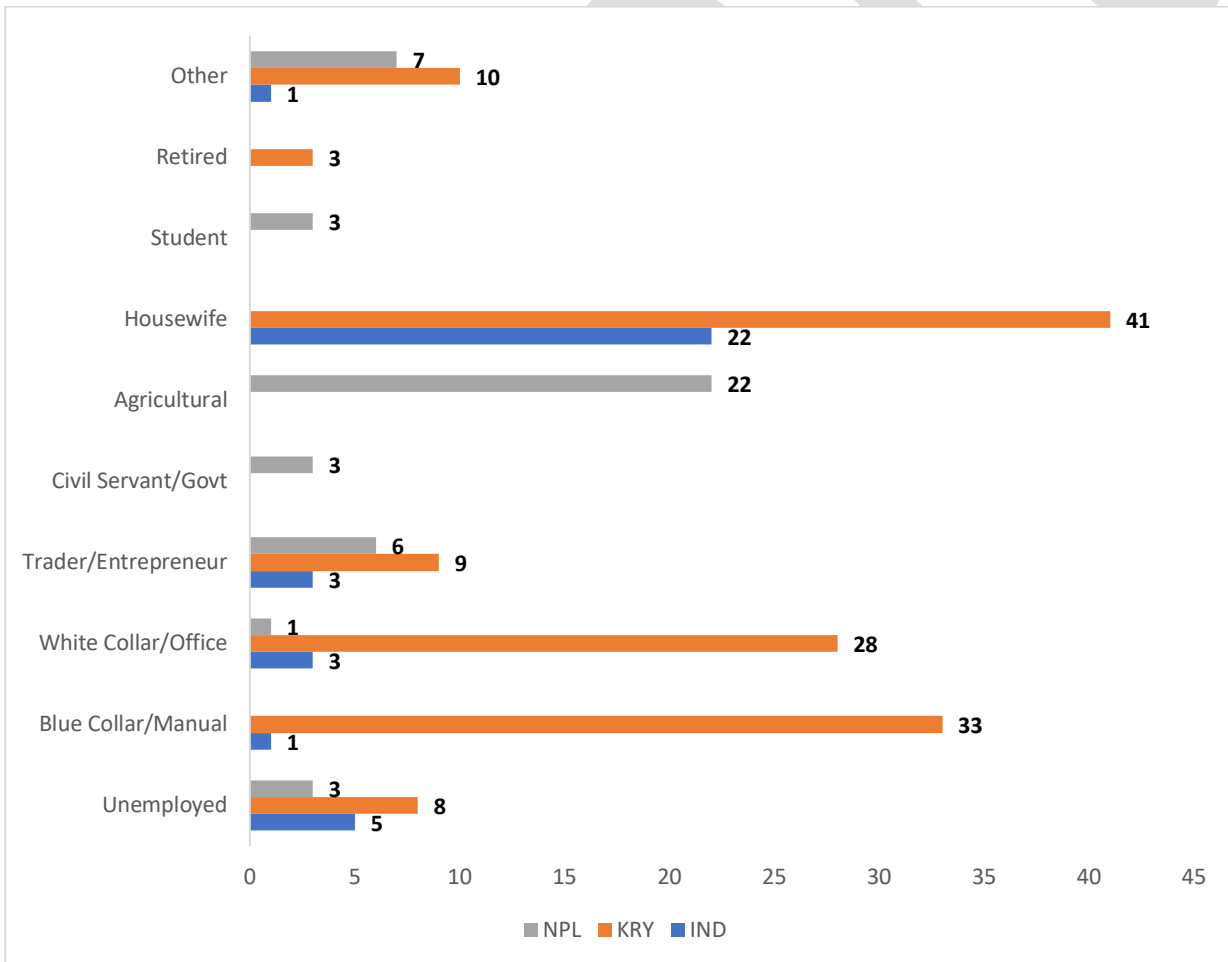


Figure 4.3 – Mother’s Occupational Status by Country

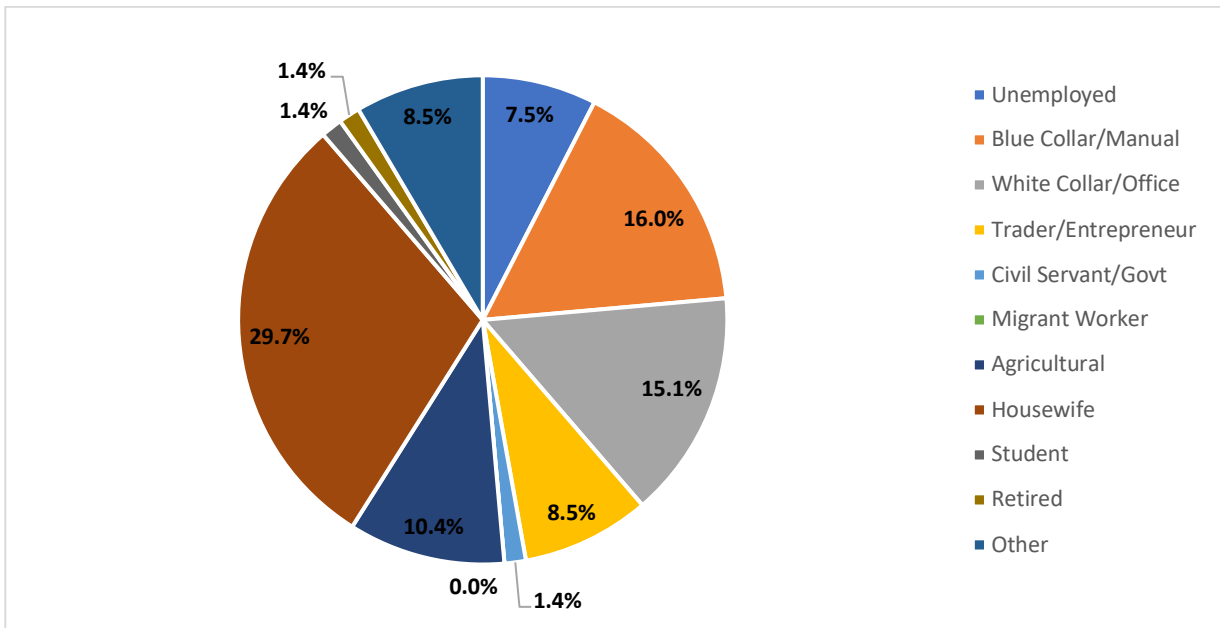


Figure 4.4 – Mother’s Occupational Status Overall

The data for father’s occupational status is presented below (see figures 4.5 and 4.6).

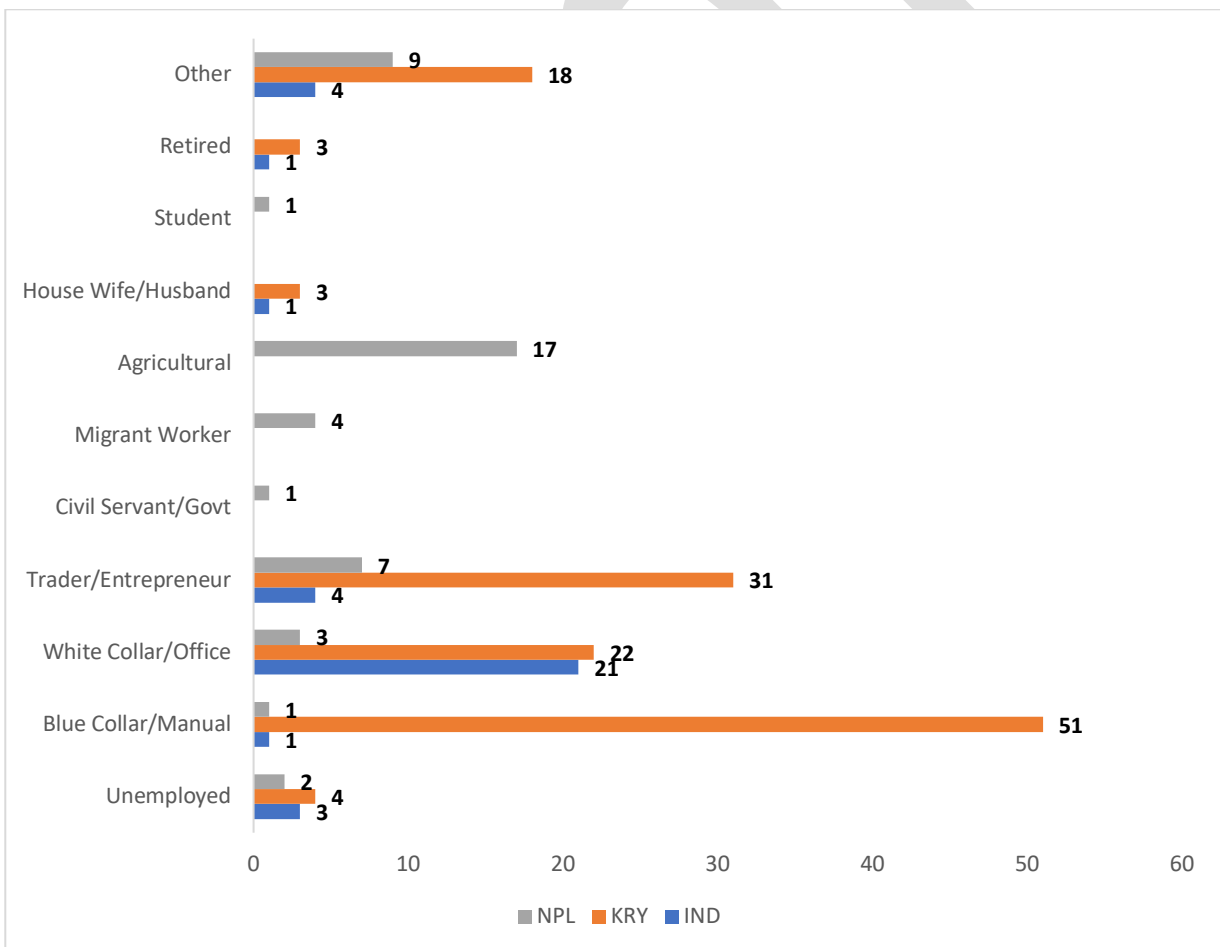


Figure 4.5 – Father’s Occupational Status by Country

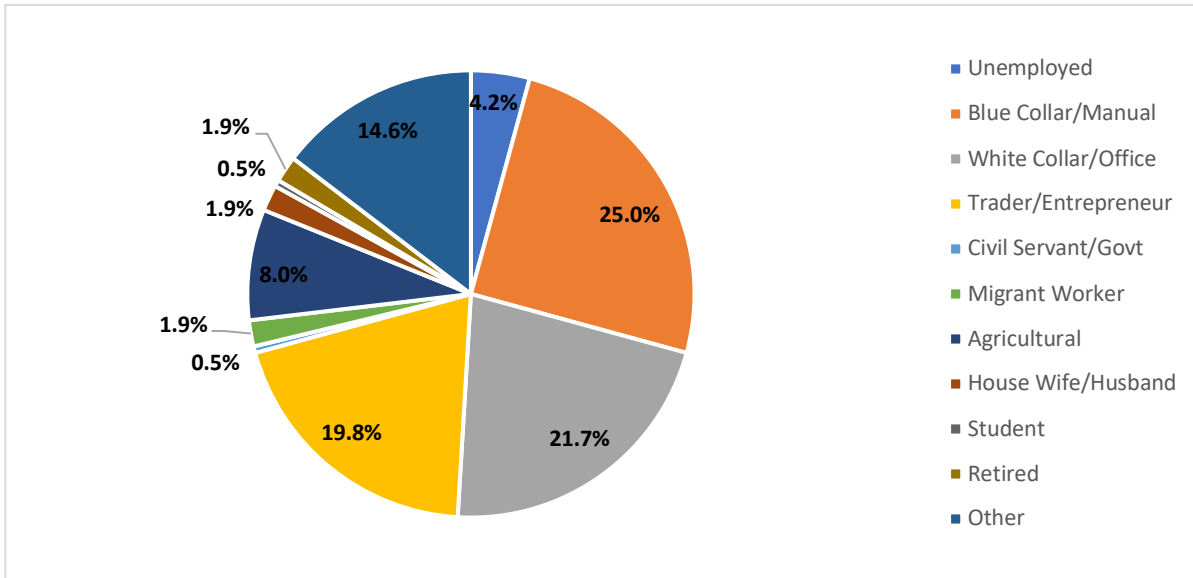


Figure 4.6 – Father’s Occupational Status Overall

The data illustrates that manual labour remains the largest occupational segment (25% overall), with white collar/office work (21.7%), self-employment as a trader/entrepreneur (19.8%) being the other largest areas of employment.

4.2 MAP Engagement

Participants were asked how long they had been engaged with the MAP programme, with the survey data revealing that the majority (56.1%) of respondents had been engaged between 7-12 months across all countries, with large proportions of individuals engaged for 7 months or more in Kyrgyzstan (72.7%) and Nepal (55.6%). Engagement in Indonesia was more short-term with the majority of respondents (71.4%) being engaged for three months or less (see figures 4.7 and 4.8).

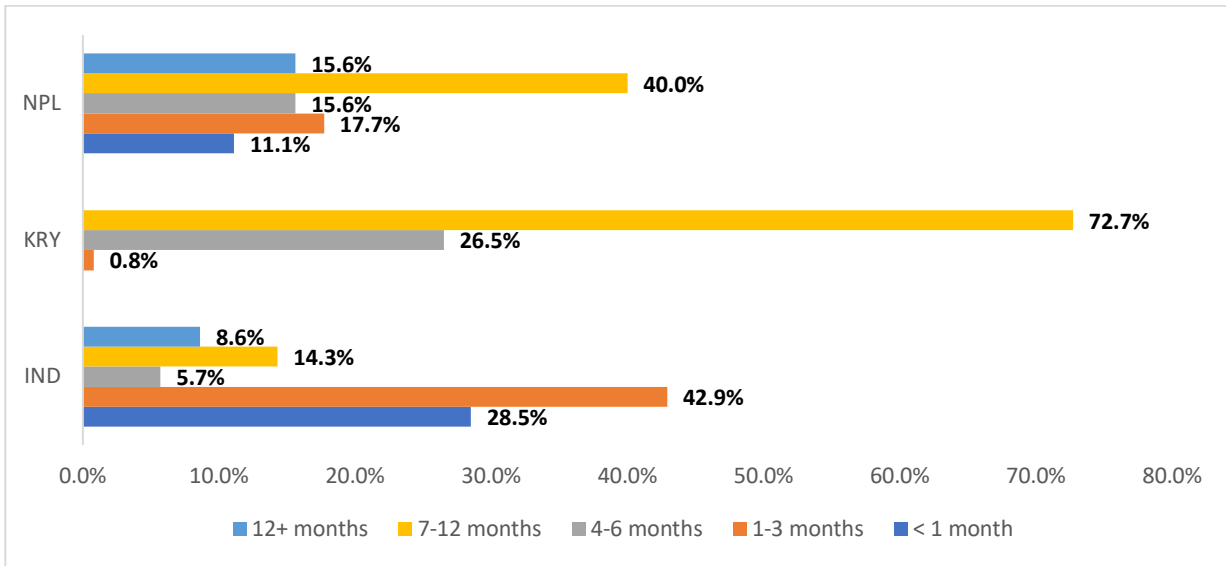


Figure 4.7 – Length of Engagement with MAP (by Country)

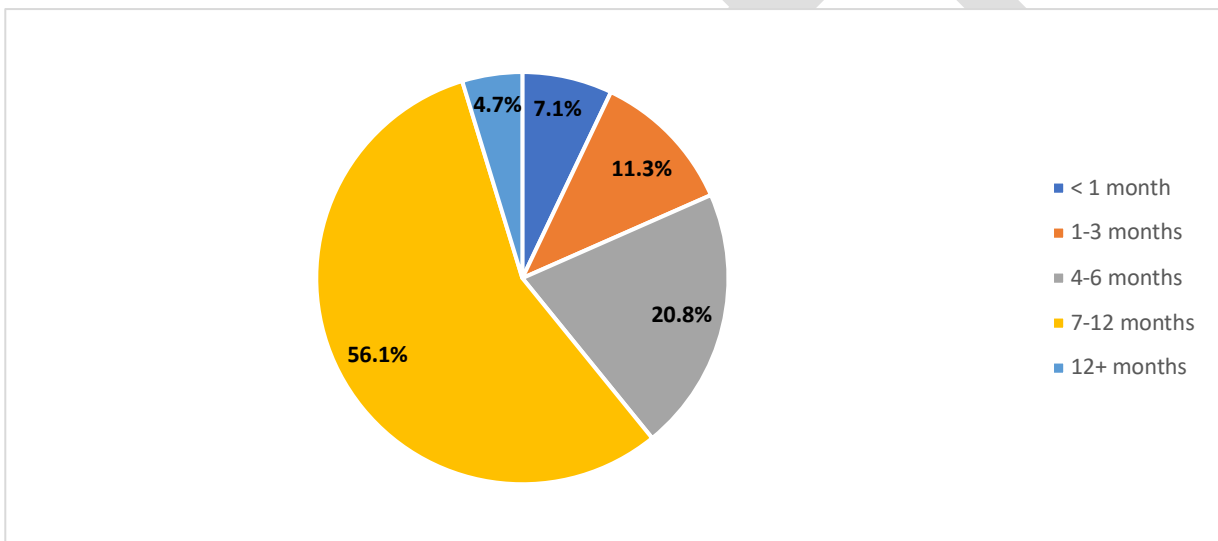


Figure 4.8 – Length of Engagement with MAP (Overall)

The survey also asked respondents where they had originally engaged with MAP, with the data revealing that there was a wide variance across the three countries in terms of the way that respondents initially engaged. Indeed, schools were by the far the main conduit for engagement in Nepal (84.4%) and Kyrgyzstan (90.9%) but accounted for no engagements in Indonesia where the vast majority (94.3%) occurred through youth/care workers. This is obviously related to how/where the programmes were run in each country (see figures 4.9 and 4.10). Nevertheless, across the whole programme schools remained the main engagement portal for beneficiaries.

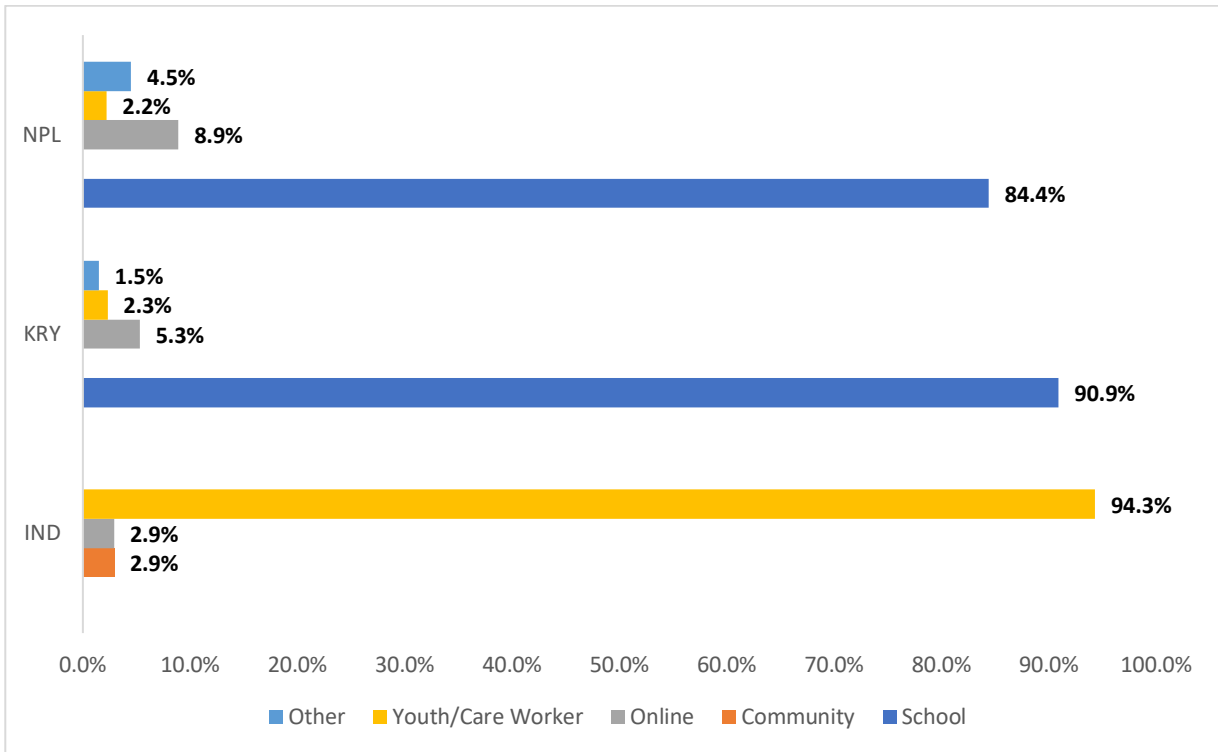


Figure 4.9 – Where Initially Engaged with MAP (by Country)

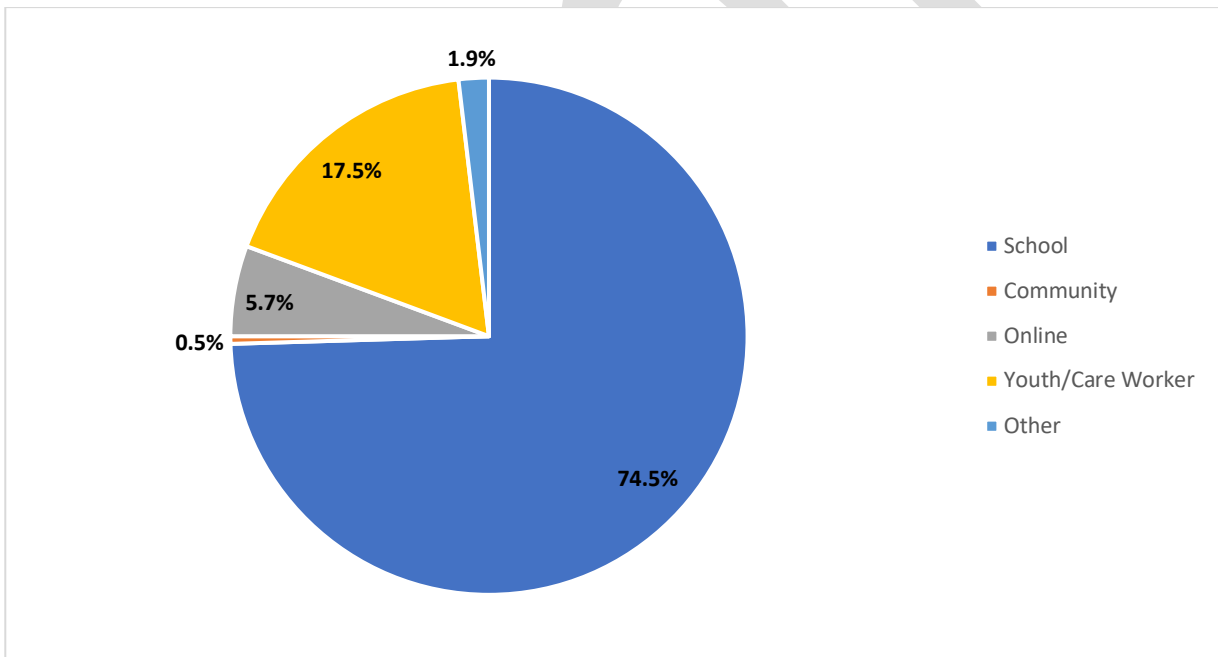


Figure 4.10 – Where Initially Engaged with MAP (Overall)

4.3 Community Cohesion

This was assessed using questions developed by the National Archive of Criminal Justice Data (NACJD) Project on Human Development in Chicago Neighbourhoods (PHDCN, 1995). The questions utilised were adapted from this project’s collective efficacy survey to the contexts within the four countries, as a means to understand the respondents’ views of the communities



that they lived in. This section of the survey consisted of five questions⁴, with respondents rating their own agreement with each statement on a five-point Likert scale ranging from 1 (strongly disagree), through to 5 (strongly agree). Table 4.1 below outlines the data from the analysis, indicating that participants had a high opinion of the collective efficacy. Indeed, given that items 3 and 4 are reversed scores, the participants effectively rated all five scale items at a median value of 4, demonstrating good collective efficacy.

Table 4.1 – Community Cohesion Collective Efficacy (Overall)				
Scale Item	N	Mean	Median	SD
1. This is an interconnected/cooperative community/village/town	212	4.23	4.00	.84
2. People around here are willing to help their neighbours	212	4.14	4.00	.90
3. People in my community/village/town generally are NOT very friendly with each other	212	2.15	2.00	1.12
4. People in my community/village/town DO NOT share the same moral and social values	212	2.38	2.00	1.22
5. People in my community/village/town can be trusted	212	3.81	4.00	.99

However, in-country differences were found in the data, albeit these differences were not large, with Indonesia averaging stronger perceptions of collective efficacy than Kyrgyzstan or Nepal⁵ (see figure 4.11). Overall, there was a statistically significant difference between country perceptions of overall collective efficacy, with Indonesia (21.17) scoring higher than Kyrgyzstan (19.49) and Nepal (18.98) ($p < .05$).

⁴ The questions asked were: 1. This is an interconnected/cooperative community/village/town; 2. People around here are willing to help their neighbours; 3. People in my community/village/town generally are NOT very friendly with each other; 4. People in my community/village/town DO NOT share the same moral and social values; 5. People in my community/village/town can be trusted.

⁵ An overall combined score from the five scale items was calculated, with items 3 and 4 reverse scored. The data was then analysed utilising a one-way ANOVA.

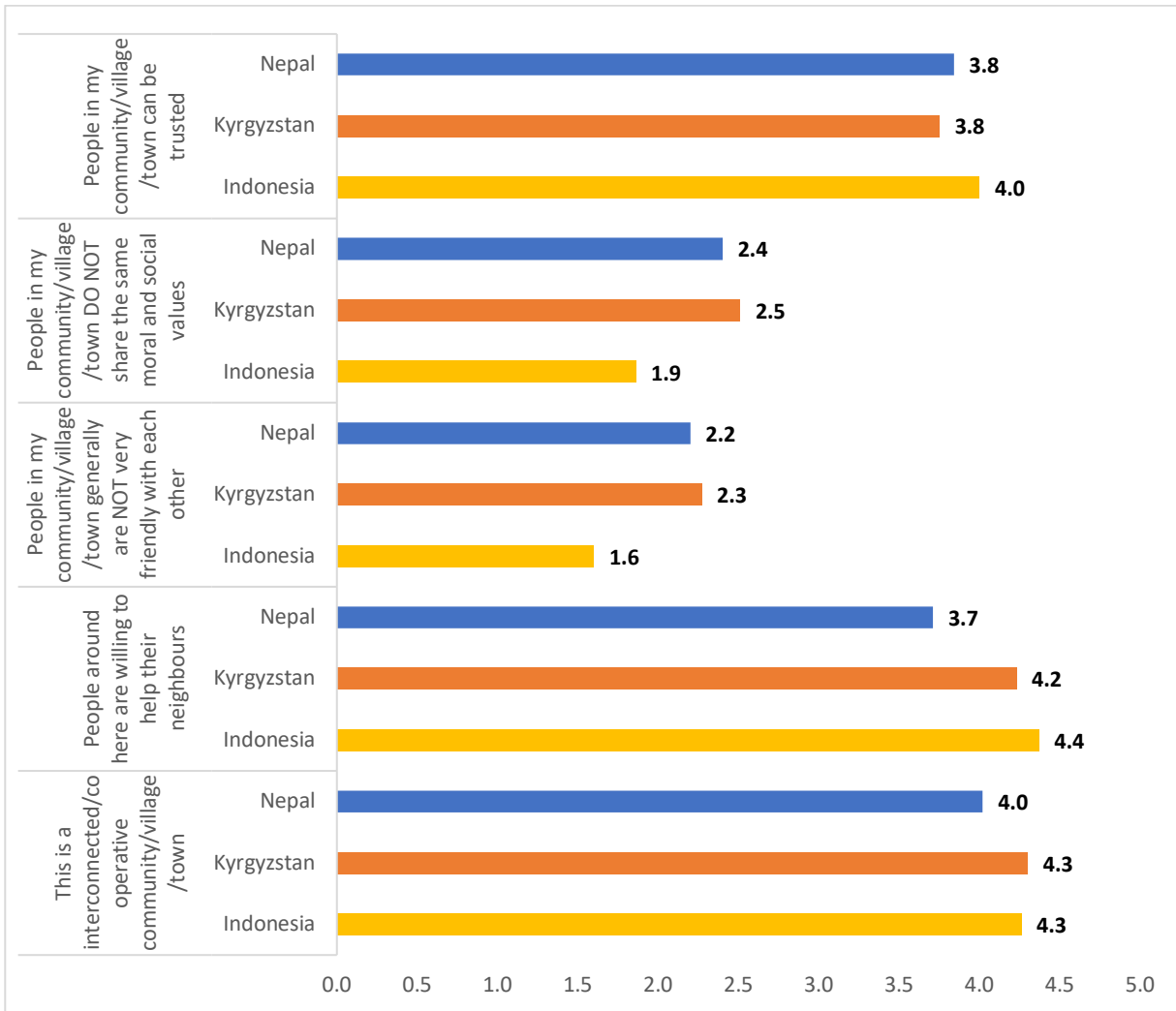


Figure 4.11 – Community Cohesion Collective Efficacy by Country

Further, if the length of engagement is examined in relation to participant perceptions of collective efficacy⁶, the data shows that there is no statistically significant difference between those participants that engaged for less than six months, and those that engaged for more than six months, suggesting that prolonged engagement on MAP did not improve community perceptions. Indeed, across the sample the highest community perception scores came from those individuals that had been engaged for 1-3 months, albeit this is distorted by the high number of Indonesian beneficiaries in this cohort, with Indonesia scoring higher on average in the community efficacy scores overall.

However, this isn't to say that communities do not have issues, with the respondents also able to provide textual answers as to the key issues facing their communities. Figures 4.12, 4.13 and 4.14 depict the answers as a Word Cloud for Indonesia, Nepal and Kyrgyzstan, with some participant quotes also provided to evidence these issues. Indonesian participants discussed differences of

⁶ The data for the length of time engaged with MAP was dichotomised into 'six months or less' and 'over six months', and then examined in relation to the overall combined score from the five scale items. Items 3 and 4 were reverse scored as part of this process. The data was then analysed utilising a one-way ANOVA.



opinion, trust and peer relationships as key challenges, with the MAP coaches being integral to trust building.

“...the issue of differences of opinion during the briefing, how to overcome it by reducing the ego of each member and respecting each other's opinions, and the party I trust is the sister/coach”

“The challenge/problem in me is when I have different opinions/not as frequently as by other people, both in the community/organization and in the environment around me...For example, when I discuss, talk/discuss something with other people there will be different opinions...there are people who insult each other and some even fight each other. But I face it all with a cool head, throw away a bit of my ego to accept and respect other people's opinions, trying to find a middle ground to find solutions, answers, and ways out. Because I know that everyone has the right and freedom to have an opinion.”



Figure 4.12 – Community Issues Word Cloud (Indonesia)

Kyrgyz participants discussed issues of multiple social problems, with inequality and a lack of trust being key issues; but also that young people and communities can and should come together to solve these problems. This is a theme that will be returned to in the next section on peacebuilding and dialogue.

“There are long-standing problems: labor migration, unemployment, corruption, social inequality, not all people have equal access to education and access to quality health care. I will tell my peers about the problem and I think I will be able to share my thoughts with the decision-makers after participating in the project.”

“There is mistrust, arrogance and inequality among people, for example, a rich man gives money to send a child to school, and even if he is from a village, he does not take the child of a person who has no money.”

“Because we live in a village, we trust our parents and relatives more. There are many problems in our village. I think that each of us should start with ourselves to solve these problems.”



Figure 4.13 – Community Issues Word Cloud (Kyrgyzstan)

The Nepalese participants identified several community issues facing them including caste-based discrimination, communal misunderstandings and gender inequality and gender-based violence. However, others did note more positive traits such as communities supporting each other.

“In my village there are some problem like misunderstandings, people who lives in my village are helpful they help each other they want to stay happy with their family”

“Caste-based discrimination, untouchability”

“Gender inequality, gender based violence's, poverty, caste based discriminations etc.”



Figure 4.14 – Community Issues Word Cloud (Nepal)

4.4 Peacebuilding & Conflict Resolution

Participants were asked to define what peace and peacebuilding meant to them in their own words. Figures 4.15, 4.16 and 4.17 depict the answers as a Word Cloud for Indonesia, Nepal and Kyrgyzstan, with some participant quotes also provided to evidence these issues. In Indonesia, participants talked about respect, calmness and happiness as demonstrated in the quotes below.

“Peace is like friendship without enmity and violence against each other”

“Peace is very important, but the most important thing is actually respecting each other, because by respecting each other all parties can feel peace”

“Peace is a happiness where all humans will help each other without hesitation, calm in doing things and there is no hatred for each other or create enmity in the world. Peace is a beautiful life.”



Figure 4.15 – Define Peace Word Cloud (Indonesia)

In Kyrgyzstan, the participants spoke of peace as being about harmony, development and friendship, with some of the Kyrgyz participants specifically discussing the border conflicts that have erupted periodically (including very recently) with Tajikistan.

“I understand peace as follows: people live in harmony with each other, listen to each other's thoughts, live without conflict and respect each other.”

“I think that the events in Batken in April reminded us once again of the importance of peace, and I think we have once again understood the importance of peace. If our time is peaceful, there will be development and success, but if there is no peace, people will not be interested in anything.”

“At least I remember the friendship of two men or the friendship of two peoples. Peace, faith and love are the best tools in life. Love, believe, and then there will be peace.”



5. When I disagree with someone, I talk about how I feel and listen to them talk about how they feel	212	4.32	5.00	.94
6. During a disagreement, I try to find a compromise	212	4.23	4.50	.96
7. When I disagree with someone, I try to talk it through with them	212	4.43	5.00	.82

The data in Table 4.2 demonstrates the high levels of impact that MAP has had across the three countries in regard to conflict resolution, particularly with regards to mediating between friends, disagreeing with others and searching for win-win solutions in disagreements. There was no statistically significant relationship between the length of time engaged on MAP and changes in perceptions of conflict resolution skills, albeit Kyrgyzstan (31.46) scored highest on the overall scale when compared to Indonesia (30.69) and particularly Nepal (27.00) ($p < .001$).

Figure 4.21 illustrates the data on conflict resolution within each country, showing that all countries achieved high changes in perceptions of conflict resolution, albeit Nepal had slightly lower values than Indonesia and Kyrgyzstan.

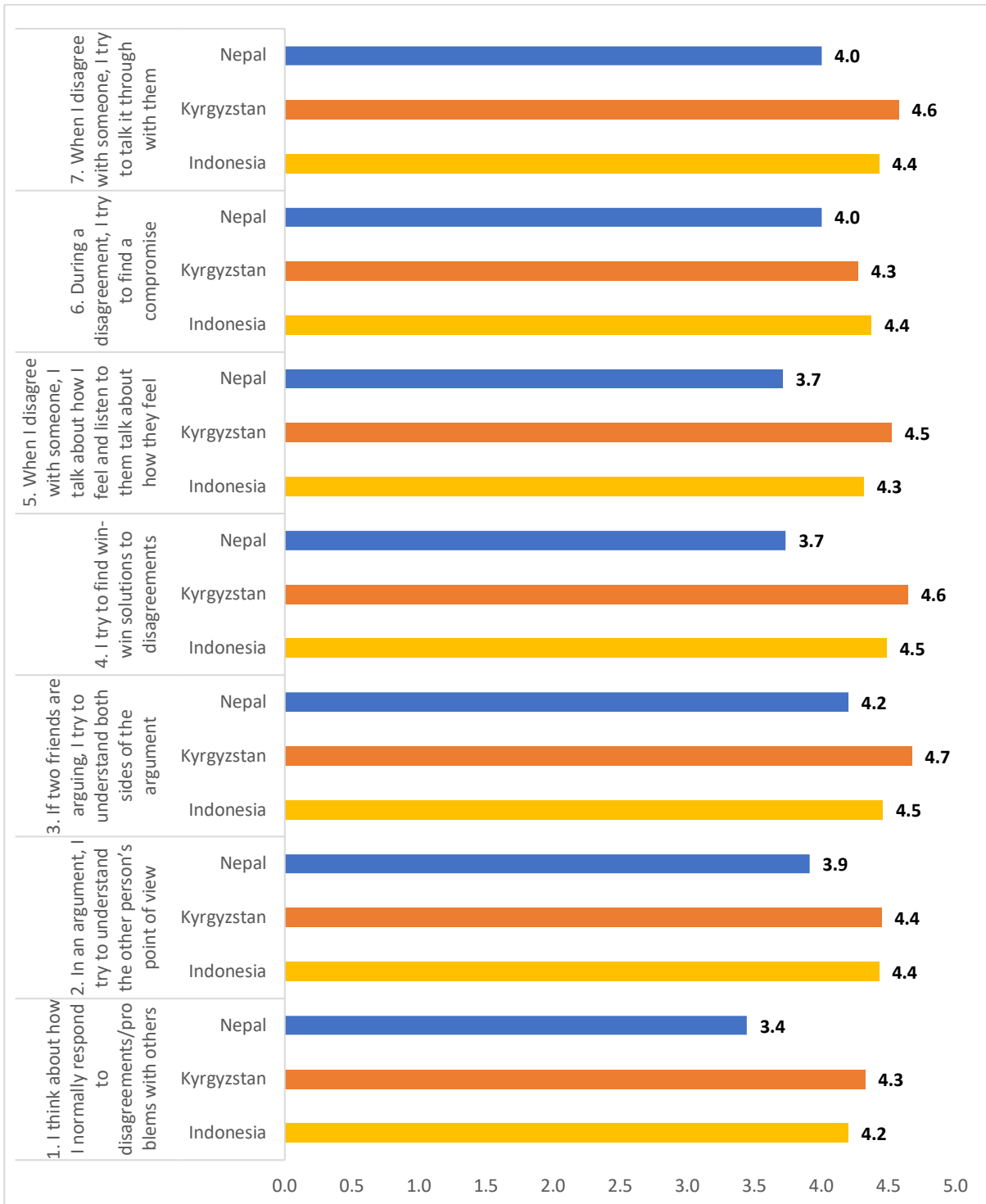


Figure 4.21 – Conflict Resolution Scale Items (by Country)

Dialogue with a variety of different societal stakeholders was also assessed, with respondents asked to rate their agreement with seven statements related to their engagement with stakeholder groups and how MAP had shaped this⁸. Table 4.3 below illustrates the data and demonstrates that there was strong agreement that MAP had enhanced dialogue with a variety

⁸ Rated on a five-point Likert scale ranging from 1 (strongly disagree) to 5 (strongly agree).



of stakeholders, but most notably in engaging with their peers (4.08), teachers (3.98) and school management (3.75). There was less consensus that MAP had made as much impact in supporting engagement with policy-makers (3.27) and artists (3.32).

Table 4.3 – Dialogue with Stakeholder Groups (Overall)				
<i>Scale Item</i>	<i>N</i>	<i>Mean</i>	<i>Median</i>	<i>SD</i>
1. How has MAP enabled dialogue with Peers?	212	4.08	4.00	.98
2. How has MAP enabled dialogue with Teachers?	212	3.98	4.00	1.02
3. How has MAP enabled dialogue with Artists?	212	3.32	4.00	1.13
4. How has MAP enabled dialogue with School Management?	212	3.75	4.00	1.04
5. How has MAP enabled dialogue with Politicians?	212	3.49	4.00	1.17
6. How has MAP enabled dialogue with Policy-makers?	212	3.27	3.50	1.21
7. How has MAP enabled dialogue with Community Leaders?	212	3.67	4.00	1.06

Figure 4.22 below also illustrates the data with regards to in-country responses for each item, again showing reduced agreement in Nepal when compared with Indonesia and Kyrgyzstan, with particularly low scores in Nepal (below the median scale value of 3) for politicians (2.7), policy-makers (2.7) and community leaders (2.9). Nevertheless though, the data shows broadly positive impact, especially within school environments.

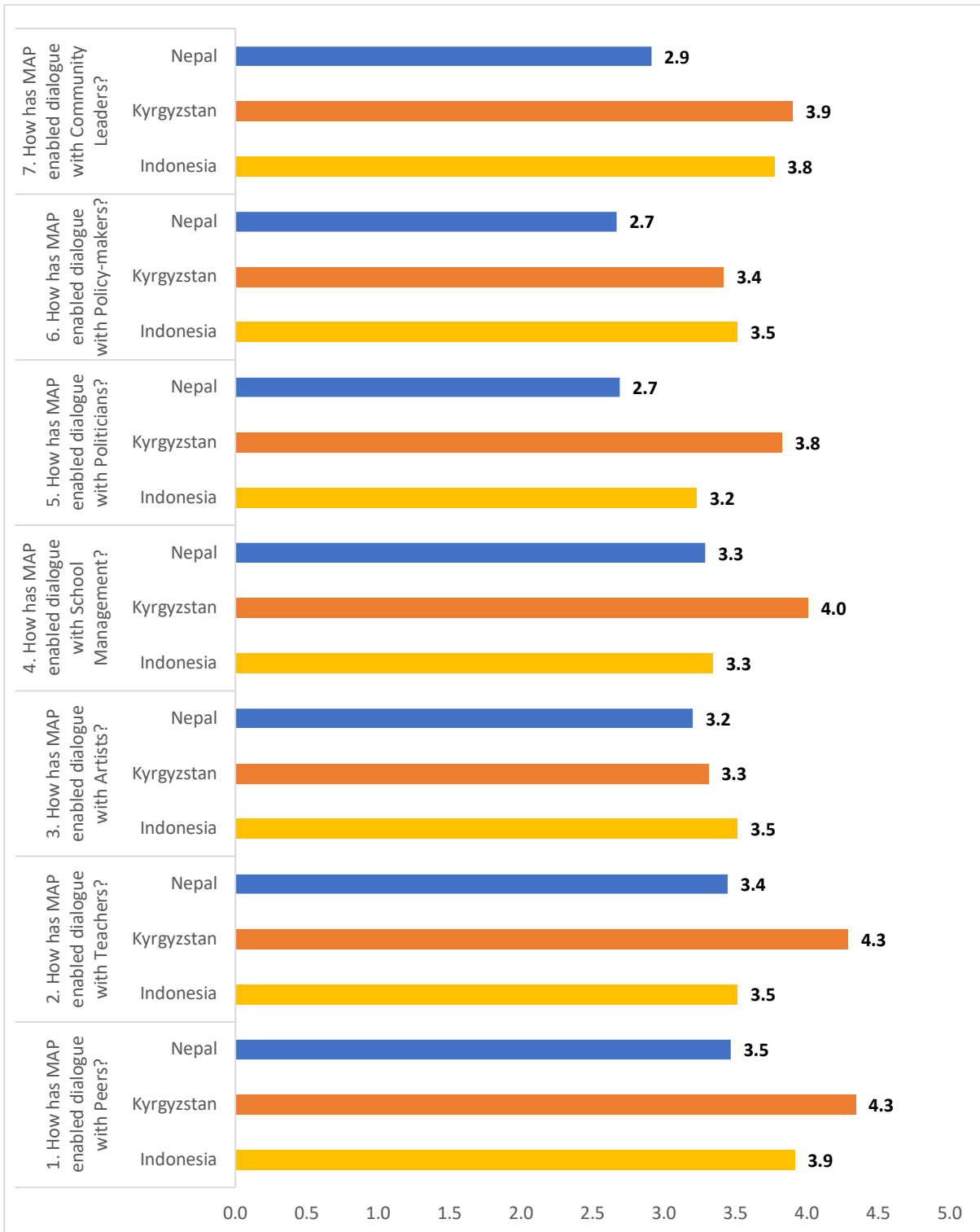


Figure 4.22 – Stakeholder Dialogue (by Country)

Finally, respondents’ confidence in engaging with a variety of different societal stakeholders was also assessed, with participants asked to rate whether MAP had impacted their confidence to engage the above seven different stakeholder groups. Responses were through a five-point Likert scale ranging from 1 (much less), through to 3 (no change) and 5 (much more). Table 4.4 below outlines the data for this area overall.



Table 4.4 – Has MAP Impacted Your Confidence to Engage with Stakeholder Groups (Overall)				
<i>Scale Item</i>	<i>N</i>	<i>Mean</i>	<i>Median</i>	<i>SD</i>
1. How has MAP impacted your confidence to engage with Peers?	212	4.00	4.00	1.08
2. How has MAP impacted your confidence to engage with Teachers?	210	3.88	4.00	1.12
3. How has MAP impacted your confidence to engage with Artists?	210	3.40	4.00	1.25
4. How has MAP impacted your confidence to engage with School Management?	212	3.63	4.00	1.20
5. How has MAP impacted your confidence to engage with Politicians?	210	3.46	4.00	1.18
6. How has MAP impacted your confidence to engage with Policy-makers?	200	3.39	4.00	1.26
7. How has MAP impacted your confidence to engage with Community Leaders?	211	3.60	4.00	1.21

Again, the data reveals a strong positive impact on participant confidence to engage with different stakeholder groups, especially with peers (4.00), teachers (3.88) and school management (3.63). Whilst there is less of a boost in confidence when dealing with policy-makers (3.39) and artists (3.40), this is still above the median scale value of 3 (no change). This is also illustrated by the in-country data in this area (see figure 4.23), with Nepal having lower scores, whilst Kyrgyzstan has the highest perceptions of confidence across the seven stakeholder groups.

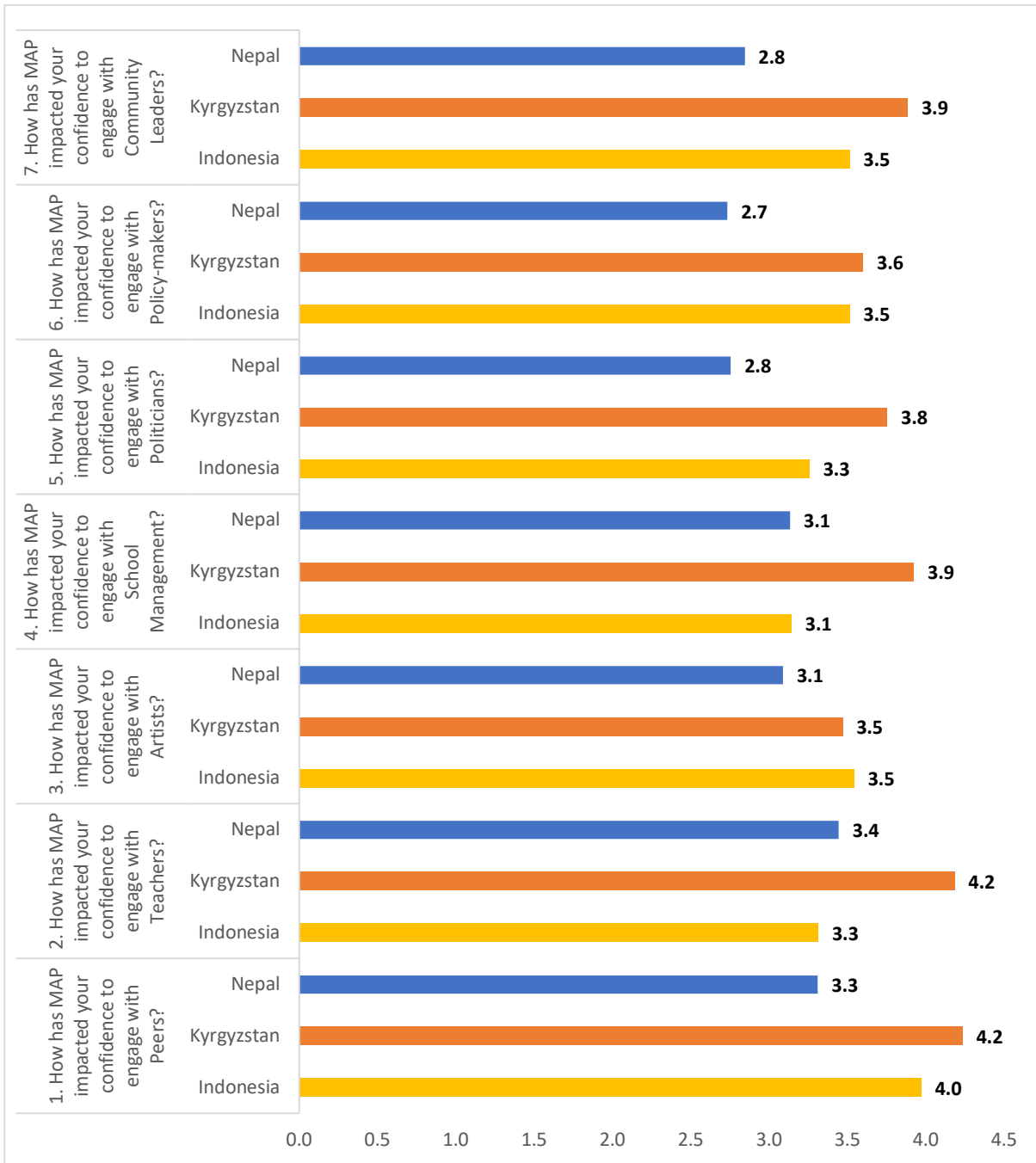


Figure 4.23 – Stakeholder Confidence (by Country)

4.5 Wellbeing

The final area to be measured in the survey was participant wellbeing and how this had been impacted by engagement with MAP. This was measured utilising the Warwick-Edinburgh (2008) SWEMWBS 7-item wellbeing scale, with participants asked to rate the impact on a five-point Likert scale ranging from 1 (much less), through to 3 (no change) and 5 (much more). Table 4.5 below outlines the data for this area overall.



Table 4.5 – Has MAP Impacted your Wellbeing (Overall)				
Scale Item	N	Mean	Median	SD
1. I've been feeling optimistic about the future	212	4.46	5.00	.82
2. I've been feeling useful	212	4.35	5.00	.94
3. I've been feeling relaxed	212	4.23	5.00	.95
4. I've been dealing with problems well	212	4.06	4.00	.91
5. I've been thinking clearly	212	4.33	5.00	.85
6. I've been feeling close to people	212	4.30	5.00	.89
7. I've been able to make up my own mind about things	212	4.32	5.00	.89

The data in Table 4.5 shows that by the far the biggest impact of MAP on participants comes in relation to their wellbeing, with very high mean and median scores demonstrating significant change across the beneficiary cohort. This is also seen across the individual countries also (see figure 4.24), albeit Indonesia had slightly lower scores for relaxation (3.7) and Nepal for feeling useful (3.8).

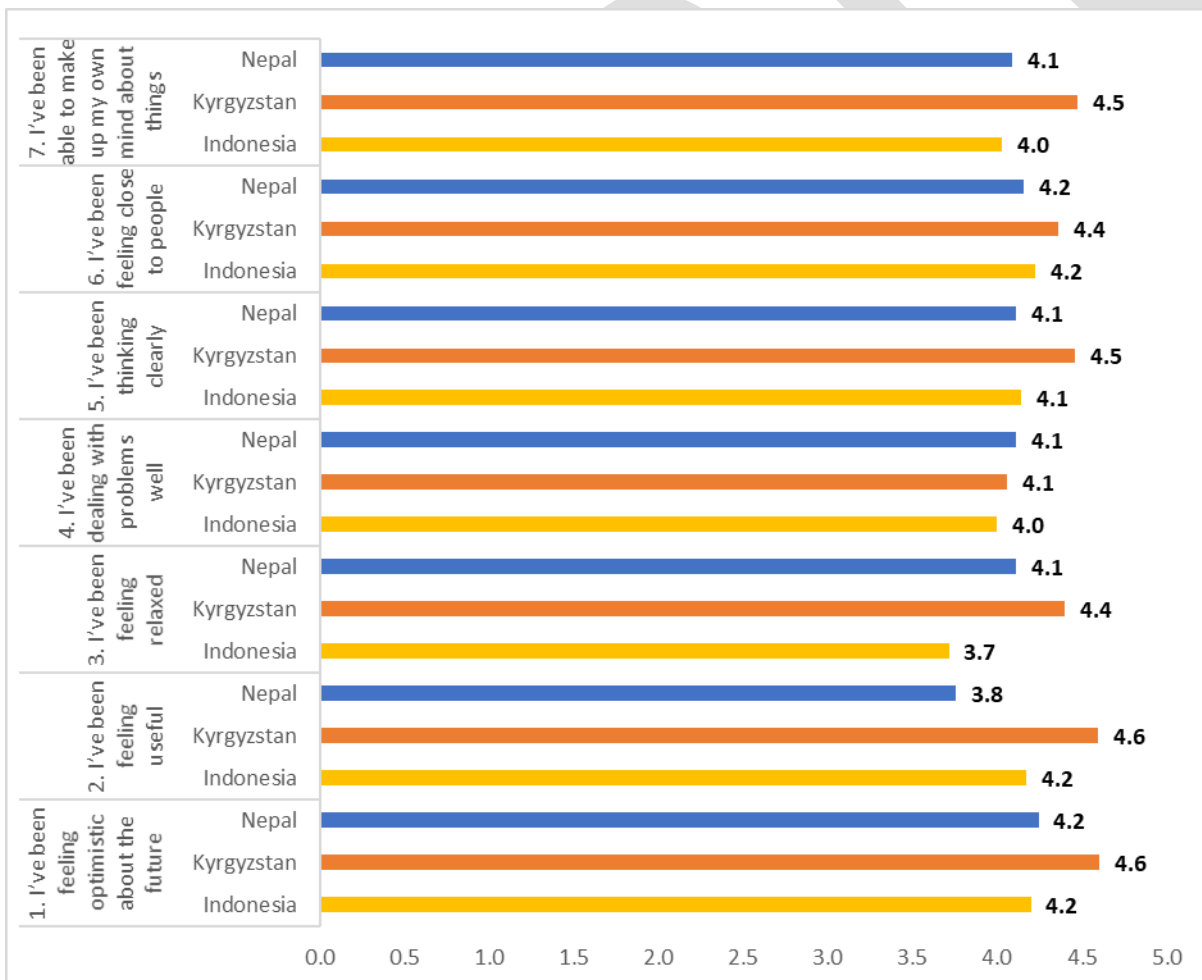


Figure 4.24 – Wellbeing Impact (by Country)



Further, wellbeing was correlated with the length of time spent on MAP, with those individuals that had been engaged with MAP for 7 months or more rating the overall impact on their wellbeing greater than those that had been engaged on MAP for 6 months or less (+1.83; $p < .01$)⁹. Finally, the survey respondents were also offered the opportunity to make further comments about their experience of MAP, with several examples below to illustrate how MAP supported its beneficiaries. These include the use of art, confidence-building, engaging with decision-makers in local areas and knowledge exchange.

"I hope I can often participate in all the activities that MAP makes, because it is very useful for me because in addition to adding insight, my soft skills also increase thanks to me participating in MAP activities." (Indonesia)

"I sincerely thank you for this project. Because I really liked this project. I learned a lot. The project coordinator provided us with useful information. As part of the project, we were able to communicate the situation of young people to decision-makers." (Kyrgyzstan)

"Thank you to the supervisor of this MAP activity, by following this I was given more knowledge and more confident." (Indonesia)

"I learned a lot with this project. I used to be a passive person, but now I feel active. I have learned to do the right thing in the right direction. Thank you very much! With your help, we can move forward and contribute to the development of our country!" (Kyrgyzstan)

"Thank you to the MAP committee for choosing the [location] especially for choosing me to join this project. This project is very useful for me in the future, and I am very happy to be able to discuss with successful and experienced artists, especially I can solve problems through art because I myself am very happy in the field of art." (Indonesia)

"I gained a lot of information by participating in the "Art for Peace" project and organizing various events. I learned that shouting and shouting are useless for building peace. I learned to use art to help build peace. There have been so many positive changes in my life." (Kyrgyzstan)

⁹ This is the overall value different across all seven scale items summed.



5. MAP Qualitative Analysis

The data gathered from the 57 interviews¹⁰ was analysed and five core themes emerged from the data, namely: Self and Community; Peacebuilding and Conflict; MAP Efficacy; Impact; and Arts-based Methods. These will now be explored in turn with reference to both quotes from the interview/focus group data, but also through reference to the arts-based outputs produced during the MAP sessions. Indeed, it is often the images from these sessions that can convey the impact that MAP had on the young people involved, the adult stakeholders and the communities that they were part of. The data reported relates to both young people and adult stakeholder participants, and when quotes/images are presented, the country of origin and stakeholder type is delineated. The quotes are discussed in relation to the key themes and the exemplar images are utilised to visually support the key themes.

5.1 Self & Community

One of the main elements discussed in the interviews was around how MAP supported the confidence-building of the young people, through the activities they engaged in and the topics they sought to discuss and solve. Indeed, this process of empowerment through the arts was an area that young people and adult stakeholders all discussed, whether this was through engaging in presentations or live performances, or through learning new skills. Image 5.1 shows young people delivering a presentation.

“Whenever I go to the stage, I used to be nervous. After MAP, I build up my confidence. This is greatest achievement I had from MAP. And which is very important.” (NPL – Young Person)

“By participating in all the activities of the project, I was able to gain self-confidence, develop leadership qualities, speak in front of adults, a large audience, and learned how to work with people.” (KRY – Young Person)

“Young people gain self-confidence and experience in organizing events. This experience will be useful to them in life. We must teach young people now skills that will help them in the future in life: to talk with people, build relationships, be able to analyze the situation, see the reasons and find solutions. The event showed how these essential skills can be effectively taught.” (KRY – Artist)

Before, I was shy, but when I joined the MAP, I became even more daring to speak up. From MAP, you are free to choose and you are more comfortable voicing your opinion. Even though online, you can still discuss. It can be discussed with other children or with adults.” (IND – Young Person)

¹⁰ This does not include the Rwandan interview data at this point in time, which will be added into the analysis when the data is collated. However, some image/arts-based data from the Rwandan workshops is included here.



Image 5.1 – In-Country Presentations

One of the most effective community impacts related to how the arts-based approaches could support community cohesion and bring different groups together. One example in Kyrgyzstan related to the use of ‘forum theatres’, whereby difficult social problems were dealt with in a way that fostered empathy and understanding between groups. Image 5.2 shows young people at a forum theatre and also lists the key factors in how this art form enables dialogue within communities.

“I watched one performance [Forum Theatre]. The actors' game touched me very much. Now I know I have to defend my rights. This is a very useful performance” (KRY – Young Person)

“There are art forms, music, photography, forum-theatre, dance, and the reason why our team chose the forum-theatre is that we were able to put ourselves in the place of the victim and convey how we feel. And that is enough for people, everyone can understand art.” (KRY – Young Person)

“I came to the conclusion that in our center we should open courses in acting and oratory. We can also use forum theatre to raise community concerns. We must interest young people in new methods, encourage the activity of children in their development. We need to organize events in the community where both adults and children participate, so that there is an opportunity for interaction between children and adults, between people in the community.” (KRY – Artist)



Forum Theatre: Raising voices, creating dialogue

Issues of concern

- Student-parent-teacher relations
- Supporting girls to study
- Difficult childhood
- Domestic violence
- Decision-making

Discussions

- Identification of the problem
- Understanding of its root cause(s)
- Actions to prevent a conflict/ crisis
- Existence of similar problem in your community
- Measure to prevent a conflict/ crisis in your community
- Identification of parties involved:
How and who can solve problems at the family/
community/ governmental level?

Image 5.2 – Forum Theatre

It was also noted how important arts-based approaches through MAP were to promoting dialogue with children, especially those that have experienced problems or trauma, and use this to create rapport with them. In this way, MAP encouraged the young people to be more open and to discuss their feelings and emotions.

“More understanding to approach children again. For example, it's like the child is having a problem, so after being approached, the child who previously didn't want to talk/open becomes more open and wants to talk about the problem at hand. Every night there are briefings such as stories or there are problems but not in front of other children, so it is done personally, so it is closer to the children.” (IND – Youth Facilitator)

Finally, the importance of teamwork and team building was also a key factor in supporting the young people to research, understand and discuss issues related to peace and peacebuilding. In particular, encouraging peer work, but also cooperation with other stakeholder groups (i.e. teachers) was a facet of the programme that it was considered empowered people by removing barriers and reducing hierarchy.

“In peacebuilding, it is important to listen to each other, at school this is rare, since the teacher always stands higher, gives assignments, evaluates the student, in the project everyone was equal, this is important. Thanks to the project, our IDN began to cooperate with our team, which is also a good result.” (KRY – Teacher)

“Yes, we have many changes, we have been listening to students, the class becomes more interactive rather than solo delivery. Additionally, we have been using technology for teaching. And students are super smart to use technology. Also, we had a culture of thinking teachers are superiors, but this is wrong. I have changed this method. I say the student can also do research and learn, Teacher is the only facilitator not everything.” (NPL – Teacher)



5.2 Peacebuilding & Conflict

One of the main aspects of the MAP programme was to promote conceptions of and understanding around peace and peacebuilding, as well as promoting conflict resolutions and methodologies for diffusing community tensions. This was discussed in the interviews, where numerous stakeholders gave their definitions of peace and peacebuilding; terms such as harmony, empathy, unity, understanding, trust and dialogue were regularly used. Image 5.3 also shows a peace song that was written by a young person as part of their engagement with MAP.

“Peace for me is a prosperous life of the people, an increase in the level of public confidence in the state, unity and harmony in relations between representatives of different nationalities in the country, as well as unity and tranquillity in every family. As for peacebuilding, I think that every person should live consciously, respectfully treat all people, regardless of nation, traditions, faith and beliefs. One of the main components of peacebuilding is a person's understanding of his place in life and a respectful attitude towards everything around him. In particular, peacebuilding for me is when the state is able to solve problems in a peaceful way, when conflicts occur.” (KRY – Teacher)

“Peace is understood as serenity. There is no brawl, conflict, or social inequality. Building peace can be from yourself...starting from yourself, starting from small things, and starting from now. If no one does, we have to do it first.” (IND – Young Person)

“Peace building is building a dialogue between people, and in general the world is built on trusting relationships between people and the ability to build a dialogue, talk about problems and jointly look for ways to solve them. Peace is when everyone is comfortable and there is stability in everything” (KRY – Young Person)

“Peace is an event that is highly desired by all countries or families. When in a country or family or community it feels good to be peaceful. My definition of understanding is that we must try to coordinate with each other, understand each other, be able to relate to each other. So, so that every problem or everything that shows a conflict, we try to resolve it peacefully” (IND – Youth Facilitator)

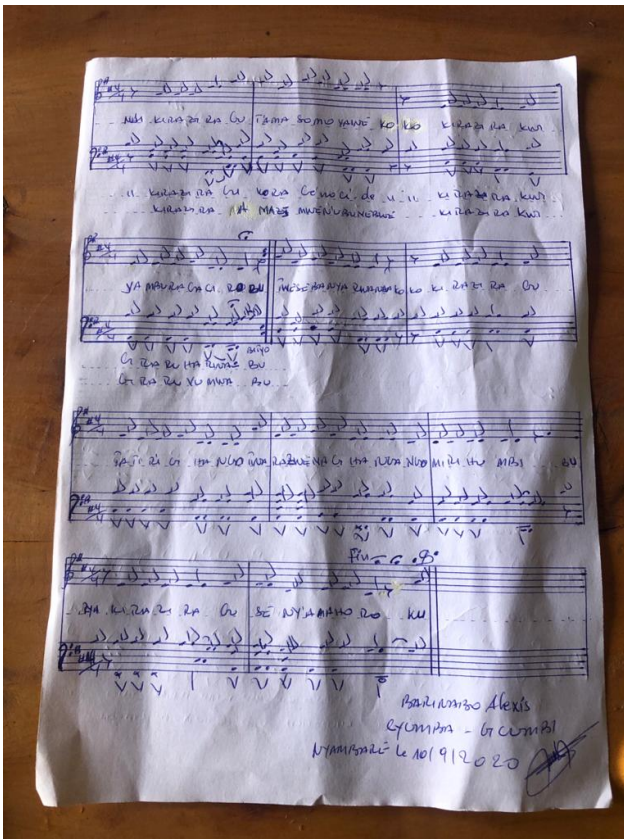


Image 5.3 – Peace Song

With regard to conflict resolution, it was recognised by MAP participants that resolving conflict wasn't just about other people, but also recognising the biases that you have inside yourself. In understanding these internal tensions, one can build empathy for others, and it was argued that arts-based methods provide an excellent medium for achieving this.

“Conflict is a problem that occurs. When there's a problem, it just feels like it's gone. If someone else has a problem, it's easier to find a way out. But if the problem is in yourself, usually it will be put to sleep first. After waking up, just think about the root of the problem.” (IND – Young Person)

“Yes, generally we think in a biased way, if we got to see some message through art then we realize that, I am thinking in wrong way. That changes my mind. Art teaches us in reality. So, in my case art help me to develop my empathy.” (NPL – TSO)

5.3 MAP Efficacy

The diversity of methods available within arts-based approaches was considered a plus to both young people and adults stakeholders delivering the programmes, as it enabled individuals to engage in approaches that interested them and aligned with their skills and experiences. The mixture of offline and online events (some planned and some due to Covid) was also considered a positive experience. It could be argued that by engaging in arts-based methods such as videos, theatre, dance and other performing arts, the young people were given the confidence to engage



with adults on sensitive issues (including policy-makers) in a way that they may not have if the encounter was structured as a traditional, formal meeting.

“Interesting and useful trainings, games, meetings were held at all stages of the project. The most memorable were offline training in art forms, research among peers, exchange of experience, for me personally it was the role of a joker during the presentation of the forum theatre...I also remembered the human rights quiz, it can be said that it became an impetus and motivation for me” (KRY – Young Person)

“I think that every event of the project was held at a high level and was useful for us. The following measures were effective for me: 3 days online training on research and problem analysis tools. We gained skills in problem analysis and research among young people. Conducting research among peers. We learned about what problems affect young people. Offline THAT, where we learned about the types of art and how we can build a dialogue through different types of art. We learned the skills of creating videos, developing a script using the forum theatre method. Conducting a presentation meeting with the participation of decision makers, as we were able to convey the voice of our peers. They offered different solutions.” (KRY – Young Person)

The MAP programme also promoted collaboration and communication, both within/across peer groups and between different societal stakeholders. The art-s-based approaches embodied in MAP allowed for individuality, but individuality that could also be expressed through a group medium. This allowed for sensitive topics to be dealt with and for people to build trust with each other. Many young people commented on how the MAP programme enabled this through the delivery model and training provided. This communication and teamwork was very positive in building trust and understanding. Image 5.4 shows young people brainstorming together to research a problem area.

“the method provided by MAP is very good. So far, we have approached more to the child, the approach to the individual. While here we found a new approach, a group approach through art. Because talking about art issues, everyone is happy and can arouse feelings. Children and adults involved there who are half-hearted, with this approach, are quite interesting and can participate in activities from the early stages to the final stages.” (IND – TSO)

“During our work on this project, we have learned a lot and learned a lot. During the trainings, we learned how to shoot videos, stage forum theatres, hold discussions, and build a dialogue. Analyze and raise acute problems. Communication was very helpful after a long period of quarantine, acquaintance helped the guys to become more open. Understanding, tolerance, friendliness, respect for each other have risen to a new level. IDA has helped us identify problems and solve them step by step, collaboratively, and plan ahead.” (KRY – Teacher)



Image 5.4 – Peer Research

However, there were some minor recommendations made to improve the experience on MAP. These recommendations included making MAP engagement wider and not just confined to certain schools or youth clubs. It was also argued that long-term engagement was required to ensure that the changes for individuals and communities were truly transformative. It was also argued that a hybrid delivery model post-Covid could enable MAP to deliver stronger impact in communities, with the recognition that the pandemic had limited some delivery despite the best efforts of all involved.

“Maybe it could be an organization or a forum to collect positive works, especially those related to peace, not just programs. It can be for everyone, not only from 7 institutions, and there is regeneration. Can handle hoax news. From young people, it is very interesting to be more committed to upholding peace.” (IND – Young Person)

“I think we need to involve more young people, schoolchildren and other schools, so that they also learn to engage in dialogue with adults through different types of art.” (KRY – Young Person)

“In the past MAP focus to a specific group of people who were a member of child club. But in the future, it must focus on all students.” (NPL – Young Person)

“Before the pandemic, my expectations were that big, but because of this pandemic, it's not optimal. I think all parties will have a hard time dealing with this pandemic, but MAP can design it with a meeting on line and offline this limited, and there is a meeting hybrid, that's pretty awesome.” (IND – TSO)

“Regular follow up is required with those we work...It should be long program. Sustainability is important” (NPL – Artist)



5.4 Impact

The impact of MAP was wide-reaching, including on the young people themselves, teachers and also through the communities and policy. The multi-stakeholder approach that is at the heart of the MAP delivery model certainly enables this impact, facilitating communication through innovative, arts-based methods between groups in society who otherwise might not interact too much. The ability to engage with third sector organisations, schools/youth groups, parents, communities and government (and the fact that all of these groups were effectively engaged) enhanced the impact of MAP.

“Because the involvement of several stakeholders...organizations...we have provided input on involvement in this event, there is the APP Service, Social Service, Government. Maybe later we can collaborate in the future when this program is in the future.” (IND – TSO)

MAP also had an impact in creating safe spaces for discussion and providing young people the ability to express themselves individually through different mediums. It was argued that by using arts and theatre, people can hear challenging views without feeling threatened or individually targeted (i.e. they are part of an audience). They can build a rapport and empathy with the actors/performers and therefore difficult conversations can be held. Image 5.5 shows a poster created by a young person about gender, marriage and dowries.

“When you convey information about a problem through the theatre through art, you do not accuse anyone, you do not offend anyone’s honour and dignity, you speak softly about acute problems without accusing anyone, and this is very effective. After all, the same person, for example, a politician, who can influence the solution of this problem, having looked at your idea, will involuntarily think about this problem. And if it touches his soul as much as we did at that meeting in the youth center, then he will definitely make an effort to solve the problem mentioned in the performance. When people come to the decision-maker, they begin to accuse them, sometimes scolding them for the fact that the problems are not resolved. And as a response to the accusation, the decision maker also begins to defend himself and to divert responsibility for certain actions from himself - this is the law of nature. When dialogue begins with accusation, the response will be to defend and defend your interests. And your approach is completely different, it is very diplomatic and effective. “ (KRY – Government Official)

“Market Place (Market Workshop) is quite insightful, so that children can convey directly to adult figures...There has been communication where children dare to express difficult topics where so far adults think children will not understand. [We] are used to listening to children talk about difficult topics, such as sex education, victims of violence or about peace, because they see violence happening in front of them, about brawls. Our children want to talk about this, they have sensitivity, they need it and they want to talk about it.” (IND – Artist)

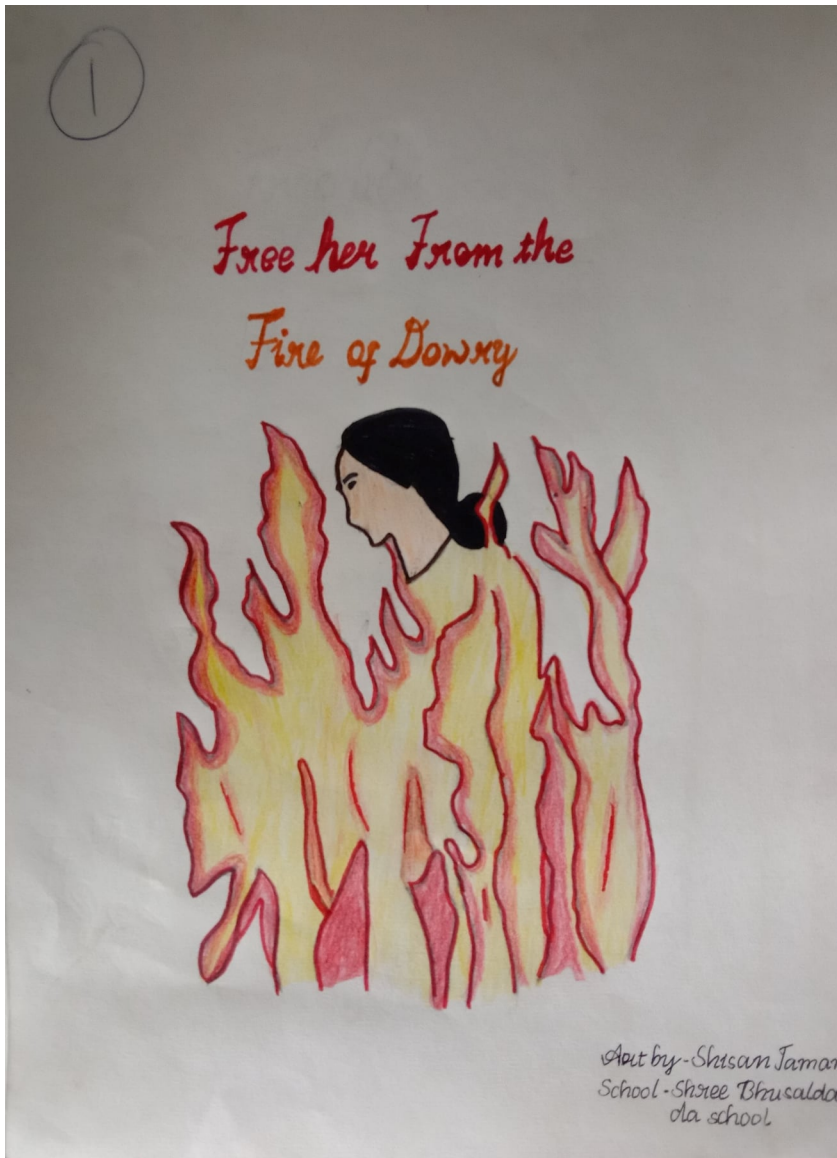


Image 5.5 – Arts for Equality (Gender)

Perhaps one of the biggest impact relates to the ability of arts-based methods to engage young people in decision-making structures. Indeed, impacts on policy were increasingly seen through the Phase 1 delivery, with young people engaging with policy-makers and these discussions sometimes leading to changes (as can be seen in the impact statement excerpts later in this section). Arts-based approaches also lend themselves neatly to dissemination online and through social media, with many platforms being used across the four countries. Image 5.6 shows the use of online cultural art workshops.

“The approach taken by the project can positively influence the decision-making process. Young people can show problems, as I said, those moments that even adults and the relevant structures may not know about can draw positive conclusions to solve the problem...I think it is necessary to organize more such meetings with young people, when young people, using different types of art, show the problems that they consider relevant”
(KRY – Government Official)

“Posters can be pasted or shared with social media, such as Instagram or WhatsApp. Short videos like TikTok, short but educational. With art, it can be more impactful and heard by people around because there are facts.” (IND – Young Person)



Image 5.6 – Online Cultural Artists Workshop

As noted above, each of the MAP in-country created impact statement letters as part of the work programme, and some key excerpts from these are presented below, detailing the impacts in establishing youth clubs, influencing policy, working with public arts venues and training other educators. Indeed, in Rwanda over 10,000 beneficiaries were ultimately engaged!

“To date, MAP Phase One activities by Foundation for Tolerance International have achieved cultural, policy and social impact by creating 16 youth-led clubs which integrate young people into local and community decision-making processes and established direct links of engagement to national policymakers” (KRY - FTI President)

“In Year One of the MAP project, Co-Investigators have developed new and sustainable collaborations with public arts venues and artists to produce new forms of artistic expression whilst also engaging marginalised young people in cultural participation. Most notably, MAP has established a collaboration between the Kalamtara Film House and the Ciliwung Condet Padepokan which focuses on adapting Lenong (a traditional form of theatre in Indonesia) that is accessible to all ages and levels of society, both within and beyond Jakarta, Indonesia.” (IND – MAP Lead Researcher)

“Most notably, MAP has created [four youth clubs]...These clubs have recruited 141 child members in total. They have begun leading key activities which train members in arts-based approaches, including mobile filmmaking workshops (led by professional filmmakers Shanta Nepali and Panday Khatri). Each of these clubs has taken key and formal steps to engaging with national policy makers and representative bodies. This includes creating



working committees for each child club which decide on strategies and arts-based activities for club members. These committees ensure the sustainability of the child clubs and provide a crucial platform for raising awareness of the impact of social issues on marginalised and vulnerable children. These clubs are a crucial initiative which MAP has positioned to make a material difference in terms of extending professional and policy maker knowledge and understanding of young people in Nepal.” (NPL – Lead Researcher)

“The Training of Trainers was followed by a week-long youth camp to establish youth led MAP clubs in their schools serving over 69 educators and 526 young people on a weekly basis. Due to the significant success of the pilot project, MAP was project. MAP was rolled out to twenty additional schools across the five provinces of Rwanda, serving twenty-five schools and 10.000 participants overall.” (RWA – Lead Researcher)

Perhaps the types of impacts that MAP can deliver are best summed up by the below quote, in which a government official cites MAP as directly being responsible for the introduction of forum theatre into the national youth policy for 2020-2025.

“It is a very good program and an effective tool for youth work. To the meeting that took place in our youth center, where the guys from the IDA project showed a theatrical performance, I invited the deputy head of our Agency, and we came there together. It was great, such was the effect of your performance, you yourself witnessed the reaction and feedback from the audience. After that meeting, we thought that it would be great to extend this methodology to all schools in our city, and if it works out, to the whole country. I introduced the initiative to introduce the forum theatre methodology for working with youth and include it in the action plan for the development of youth policy for 2020 - 2025. and we included that in this plan. At the same time, such tools as forum theatre and simulation games are recognized by the state as effective methods for working with young people.” (KRY – Government Official)

5.5 Arts-based Methods

When discussing arts-based methods, aside from the impacts that have been outlined in the above four themes, participants also discussed their emotive impact and the ability to convey emotional topics to a wide array of audiences through visual and/or auditory methods. Arts-based methods also provide the ability to engage in change-making through storytelling (see Image 5.7).

“All art forms are important, however, as I am familiar with video so, I guess this is a good medium...I dance and I like it. It is helpful to reach with all age of people as everyone like a dance” (NPL – Young Person)

“The role of art in solving problems is enormous, since through art it is possible to convey feelings, emotions, experiences of people who are faced with problems, therefore it has an effective effect on adults, decision-makers. There is such a saying "Better to see once than hear a hundred times." (KRY – Young Person)

“This is an alternative to how we present it. With art, I hope that the goals you want to achieve will arrive more quickly. Through art, it's not just art, but art is just one way. In my opinion, art is very effective, to convey the content and objectives of the MAP, especially to the stakeholders. Because there are so many, from theatre arts to film arts. Especially young people nowadays like digital and film, it is easier and faster to convey the processes and objectives of MAP. What kind of art? If people are the most effective in a pandemic like this, digital, videos like short films will be more effective. The important thing is that the content is conveyed to the audience.” (IND – TSO)

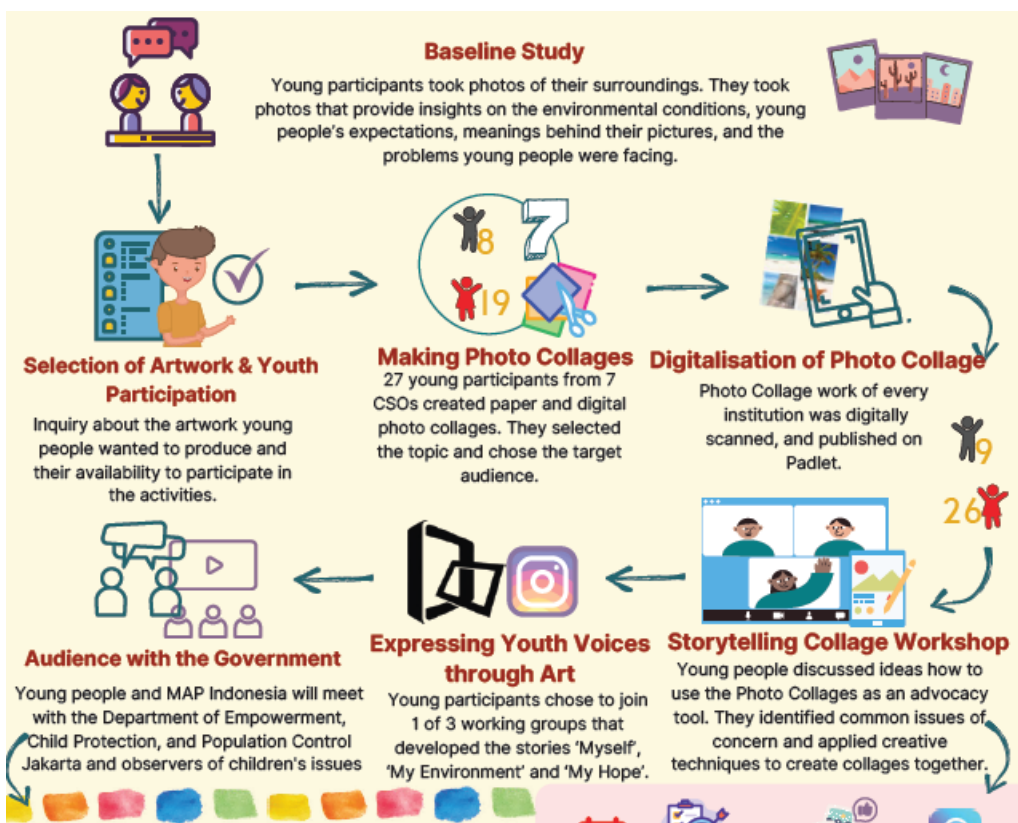


Image 5.7 – Storytelling Collage Overview

Finally, the creativity in education of arts-based methods was also seen as a key beneficial factor, as it enables bridges to be built between the different members of the community. An example from Indonesia was given of how an arts-based performance demonstrated to the community the plight facing street children to create empathy.

“Art makes it possible to be more creative, mingle with other people, express our thoughts, can be in touch with the wider community. This is because art can be a bridge for many parties. Like street children, they are usually considered stupid, but after watching [performance] it was realized that street children are also human and they have the right to go to school too.” (IND – Young Person)



6. Summary

This report has sought to provide some early-indications of the efficacy and impact of the MAP programme. However, caution should be exercised in interpreting these results, given that data collection is ongoing in Rwanda, whilst the research team are still analysing the qualitative data and arts-based outputs from the project, Nevertheless, indicative trends are emerging from the data and these are presented below.

The MAP project has reached a significant number of young people across the four countries involved in this programme, as well as numerous adults, communities and policy-makers. The quantitative and qualitative data gathered demonstrates the significant impact and reach of MAP at both the individual and community levels, as well as in the realm of influencing policy. Feedback from the programme was overwhelmingly positive, with only limited suggestions for improvements generally centred on the need to broaden the target audience and deepen the journey for participants. The fact that such a positive evaluation was made even by stakeholders including policy-makers, not traditionally the easiest group to access and influence, demonstrates the impact that peacebuilding activities utilising the arts can have on communities.

The data reveals that MAP has positive impacts on collective efficacy as part of community cohesion, enhanced dialogue between young people and different stakeholder groups (and especially senior staff in schools), and a very strong impact on participant wellbeing having engaged in the programme. Indeed, the data shows that MAP seems to have a particularly strong impact on participants between months 3-6, with impacts beyond this timeframe showing diminishing returns. Conceptions of peace and peacebuilding amongst the groups in the four countries were very much centred on ideas of trust, harmony, people, understanding and friendship. The participants did note significant social problems across their countries, with inequality, class/caste-based discrimination, communal misunderstandings, gender-based violence, and a lack of trust being pervasive issues across the countries.

The interview data also revealed that MAP had a positive impact on young people with regards to their confidence and communication skills, whilst the young people themselves generally reported a positive experience with both the offline and online engagement in MAP. Positive teambuilding experiences and the opportunity to discuss and reduce trauma through the arts-based methods were also identified. A wide variety of arts-based methods were utilised, including theatre, dance, photographs, film, animations/comics, singing, presentation/discussion groups and posters; whilst the use of social media to promote outputs was also seen as a key element in spreading the message of peace and peacebuilding.

MAP also demonstrated significant impacts at community and governmental levels, with the creation of youth groups, tens of thousands of people engaged, and influences on policy (including the implementation of forum theatre groups in the Kyrgyz government's new youth policy for 2020-2025. Overall then, it can be considered that MAP Phase 1 was a significant success, that has laid the groundwork for future impacts in Phase 2 (Small Grants) and Phase 3 (Large Grants) streams to run between now and 2024. However, further data capture and analysis will help top tease out greater nuances in the impact generated through the programme.



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Appendices

Appendix A – Research Biographies

ISII was established on 1st August 2014 and has consistently produced high quality academic research into both Social Innovation and Social Impact Measurement. The ISII team have considerable research experience in this kind of mixed-methods evaluation, working with local authorities, government departments and VCSEs locally, nationally and internationally. We are a multi-disciplinary team, who have in-depth knowledge of: international development; criminal justice; education policy; data management; young people; impact evaluation and research methods (including participatory research). ISII has worked with several partners delivering similar projects and has provided research instrumental in understanding their successes and helping implement further strategy. We also have extensive experience of impact focused work globally, including work in Cambodia, Hong Kong, Indonesia, Malaysia, Mexico, the Philippines, South Korea, Turkey and Vietnam. Indicatively, ISII's research portfolio includes research and SI measurement work with:

- *Local and national government:* Specifically,
 - Ministry of Defence;
 - Cabinet Office;
 - HM Treasury;
 - Northamptonshire County Council;
- *Charities and VCSEs:* Specifically,
 - Northamptonshire Children's Trust;
 - Big Issue;
 - Goodwill Solutions;
 - Northamptonshire Community Foundation;
 - Leicestershire and Rutland Community Foundation;
 - Epic Risk-Management.
- *International/National NGO's:* Specifically,
 - Big Lottery Fund;
 - British Council;
 - United Nations Development Programme;
 - Ashoka.

The project team have experience evaluating large and small-scale projects, with a wide variety of organisations. Indeed, project evaluations, SI reports and the evaluation of University initiatives constitute the core research focus of ISII and its staff. ISII staff are skilled at working with a range of stakeholders, from heads of local government departments, to senior civil servants in the MOD, DfE and Cabinet Office. They are also experienced in engaging in coproduction and co-research models and in providing workshops in these areas, as well as in relation to research methods and researcher training (short biographic details are provided below for all three researchers involved).

Professor Richard Hazenberg BA MA PhD: is the Research Leader and Director of the Institute for Social Innovation and Impact, he has a strong track record in managing budgets and bringing



projects, including a range of evaluations, in on time and to a high standard. He will ensure successful completion of the data collection, analysis, report writing and dissemination. Richard has managed several international and national research projects for the University including projects funded by the European Social Fund (ESF), Horizon 2020 (H2020), Big Lottery Fund and Big Issue. He has also conducted social impact measurement consultancy work with over 50 third sector organisations in the UK and has been an expert advisor to the UK government including for the Cabinet Office and HM Treasury. Recently, Richard has worked on several British Council projects across Asia and Latin America.

Dr Claire Paterson-Young BA MSc PhD: is a Senior Researcher at the Institute for Social Innovation and Impact at the University of Northampton. Claire has completed several research projects for voluntary organisations (e.g. Northamptonshire Association for the Blind) and national organisations (e.g. UnLtd) and has experience designing and developing social impact matrices through quantitative, qualitative and mixed methods research. For example, Claire developed the Collective Impact Framework for UnLtd's Solutions for an Ageing Society (S4AS) programme and completed an evaluation on the Social Return on Investment and Social Impact of the Motivational Preparation College and Training (MPCT). She has a wealth of experience working with vulnerable research participants including research with young people in the criminal justice system and young people subjected to child sexual exploitation. This experience includes engaging vulnerable young people and adults as coresearchers utilising participatory methods such as PhotoVoice. Claire also edited a forthcoming book on social impact measurement globally titled 'Creating and measuring social impact in modern society: Dilemmas, contradictions and strategies', that will explore social impact across the world, to be released in December 2021.

Dr Ecem Karlidag-Dennis BA, MA, PhD: is a Senior Researcher in the Institute for Social Innovation and Impact (ISII) at the University of Northampton. Ecem's background is in education, where she has particular expertise around gender equality, migration and educational inclusion. Indeed, her PhD was titled 'Basic Education and Hegemony in Turkey: Thinking on Ideology, Policy Making and Civil Society'. Ecem has experience working with vulnerable people, for instance, she has worked on the evaluation of the social impact of YMCA Under One Roof project. Ecem also has experience conducting large-scale research projects in Higher Education including evaluating the University's Access and Participation Plan (APP) and UniConnect. She also has extensive research experience internationally, having conducted research on educational innovation and inclusion in Northern Vietnam, as well as education and civil society in Turkey and social innovation and higher education in Mexico. Ecem is also supervising a DBA at the University currently that explores 'Factors influencing the career success of women professionals in Myanmar's private sector'. Ecem is an experienced educator who specialises in participatory methods (including PhotoVoice) and also in supporting and working with coresearchers on projects.



Appendix B – Interview Schedules

The below interview schedule covered questions to be asked for all stakeholders, including young people, teachers, youth facilitators, artists, government officials, policy-makers and Third Sector Organisations (TSOs)/NGOs. Individual interview schedules were then created from these, but the combined version is shown here for brevity.

1. Please tell me a little about yourself and your community (All)?
2. When did you learn about/ get engaged in the MAP project? How did this happen (All)?
3. How do you define conflict (All)?
4. How do you define peace and peacebuilding (All)?
5. Can you take me through a particular experience/session you had in the MAP programme that you thought it was very effective (Teachers/Youth Facilitators/Artists Only)?
 - a. How did this happen?
 - i. e.g. create dialogue, discuss problems, reflect on issues, facilitate intergenerational conversations, develop solutions.
 - b. How does this relate to your MAP experience overall?
6. How has engagement in MAP changed your teaching around peacebuilding (Teachers/Youth Facilitators only)?
 - a. e.g. breaking traditional hierarchies; students discussing issues with teachers; teachers listening to students.
7. How has engagement in MAP changed your approach as a teacher to conflict resolution in the classroom (Teachers/Youth Facilitators only)?
 - a. Has MAP impacted your interactions with the community outside of school?
8. Please tell us about how an art-based method you experienced through MAP or as an output of the programme impacted you (All)?
9. Please describe how MAP has impacted government/policy-making in your community/country (Government Official/Policymaker)?
 - a. What particular methods had the biggest impact for you in changing policy?
10. What is the value of using arts-based approaches to communicate youth related issues (Teachers/Youth Facilitators/Artists Only/TSOs/NGOs only)?
 - a. In your opinion, what exercises or artforms were most useful and why?
 - b. Have you developed your own tools to address an issue?
11. Would you have added anything to the MAP programme having now experienced it (Teachers/Youth Facilitators/Artists Only)?



12. How can art-based participatory approaches to community building be utilised by TSOs/NGOs (TSOs/NGOs only)?
13. How can arts-based peacebuilding methods support policy-making in the future (Government Official/Policy maker)?
14. Is there anything we haven't asked you that you would like to raise before we finish the interview (All)?

Draft



Appendix C – Consent Form

Consent for Participation in Research on the Impact of MAP

Please read each statement below and then confirm that you agree or disagree by placing your initials in the appropriate box.

	Yes	No
I have read and understood the information provided to me in the information sheet.		
I have had an opportunity to ask questions about this research.		
I agree to the interview discussions being audio recorded.		
I understand that I can decline to answer any questions.		
I understand that I can withdraw my answers in part or full, by August 2021.		
I agree to anonymised quotations being used in any academic presentations or publications of this work.		
I agree to my data being used for this research evaluation.		
I agree to my data being used in any subsequent work that builds on this research.		

Signature and date of person giving consent (the participant).

Signature and date of person obtaining consent (the researcher).

Thank you for taking the time to support this research. If you have any queries following today's interview, please do not hesitate to contact a member of the research team: Prof. Ananda Breed (ABreed@lincoln.ac.uk) at the University of Lincoln, or Prof Richard Hazenberg (Richard.Hazenberg@northampton.ac.uk) at the University of Northampton.