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1. Overview

The [Mobile Arts for Peace](#) (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). This report focuses on the Small Grants awarded across the four countries, and acts as a follow-up to the [Phase One Report](#) that was produced in the winter of 2021.



Figure 1.1 – The Four MAP Countries

The delivery of the Small Grants projects has taken place over the last 12 months across the above four countries, and this report seeks to demonstrate, through a narrative case-study approach, how the Small Grants work delivered has promoted arts-based peacebuilding and supported community cohesion. The research reported in this document took place between February and October 2022 and focused on the below research aim and four key research questions.

Aim: To evaluate the efficacy of the MAP Small Grants projects and understand their impact in communities. Specifically:

1. What outputs were delivered through the Small Grants projects?
2. What outcomes for beneficiaries/stakeholders were delivered through the Small Grants projects?
3. What impacts delivered for communities and societies across the four countries were delivered through the Small Grants projects?

The report is structured as follows: first, the methodological approach undertaken in the evaluation will be presented; second, the case-studies across the four countries will be presented



and discussed, utilising data gathered by the in-country research teams and the arts-based outputs produced; third, the findings will be summarised, with specific recommendations also made for the implications related to the [MAP Large Grant](#) evaluation projects and the recently awarded [MAP Medium Grant](#) projects. References and Appendices can also be found at the end of the report.





2. Methodology

2.1. Research Aim & Questions

This report seeks to answer the below research aim and three research questions utilising a narrative case-study approach based upon each Small Grant project delivered in each country.

Aim: To evaluate the efficacy of the MAP Small Grants projects and understand their impact in communities. Specifically:

1. What outputs were delivered through the Small Grants projects?
2. What outcomes for beneficiaries/stakeholders were delivered through the Small Grants projects?
3. What impacts were delivered for communities and societies across the four countries were delivered through the Small Grants projects?

2.2. Methodology

The research utilised a qualitative approach to answering the above three research questions, utilising secondary data analysis, as well as analysis of qualitative data gathered within the project (including the arts-based practices). These were used to develop the narrative case-studies that will be presented in section three, that highlight the Small Grant projects delivered and the outcomes and impacts that they delivered for individuals (especially young people) and communities. 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. The focus of these interviews was developed by the in-country research teams as the nature of each Small Grant project was unique, and so required bespoke questioning in order to understand efficacy and impact. In total, 286 individuals participated in the qualitative data capture, with a breakdown by country provided below (data from Rwanda is still being collected).

- *Indonesia (N = 50):*
 - Brawl: 6 x youth researchers; 12 x young people (2 x FGs); 7 mothers (1 x FG)
 - Sexual Violence: 6 x youth researchers; 12 cast members; 7 women/girls (1 x FG)
- *Kyrgyzstan (N = 188):*
 - Acting/Drawing Masterclasses: 38 x youth researchers
 - Interviews: 8 x external stakeholders (i.e. policy-makers, Police, parents etc.)
 - Focus Groups: 16 FGs with 142 x youth researchers (44 x Batken; 32 x Bishkek; 31 x Jalal-Abad; 35 x Osh)
- *Nepal: (N = 28)*
 - 11 x young people (across Bagmati, Lumbini and Sudurpaschim Provinces)
 - 7 x teachers across 7 schools
 - 10 x stakeholders (artists, local government, police, parents, social workers)
- *Rwanda: (N = 20)*
 - 10 x young people

- 10 x Teachers/Youth Club Facilitators.

The in-country research teams collated the data in the form of case-study narratives and programme output data, and passed these to the University of Northampton who adopted a narrative analysis process to the data gathered¹. Figure 2.1 outlines the methodological approach.

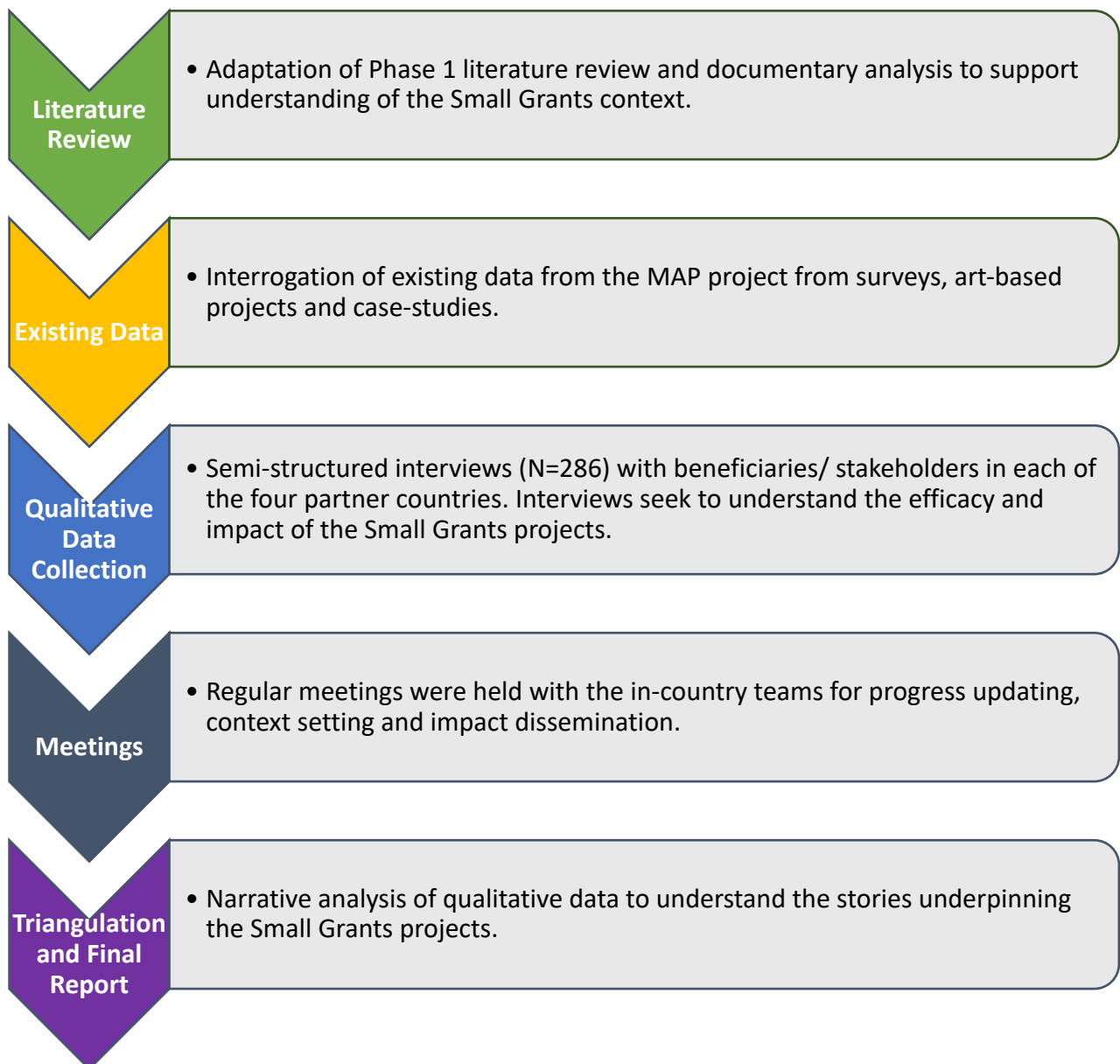


Figure 2.1. Proposed methodological approach

¹ Feldman, M. S., Skoldberg, K., Brown, R. N., & Horner, D. (2004). Making sense of stories: A rhetorical approach to narrative analysis. *Journal of Public Administration Research and Theory*, 14, 147–170.



3. Narrative Case-studies

The data gathered from the interviews 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. Each quote is labelled with the initials of the country it is from (i.e. IND = Indonesia; KRY – Kyrgyzstan; NPL = Nepal; and RWA = Rwanda) followed by the stakeholder type (i.e. Young Person).

3.1 Indonesia

In Indonesia the small grants work funded two projects, the first was focused on inter-community brawls (titled: How inter-community brawls could start and end), whilst the second project focused on sexual violence (titled: Listen, Care and Respond to Sexual Violence Around Us). The data gathered from these projects was collated and analysed by both the Indonesian team at Atma Jaya Catholic University of Indonesia (AJCUI), as well as the UK team at the University of Northampton. The evidence from these analyses is presented in the following two sections.

3.1.1 Inter-community Brawls

The project titled ‘How inter-community brawls could start and end’ sought to reduce the frequency of community brawls through a programme to educate young people around emotion regulation and a focus on alternative activities such as hobbies. This was done as part of wider work to change the mindsets of young people who were becoming involved in community violence. The project took place between January and February 2022, had a total budget of 14.5 million Indonesian Rupiahs (just over £800 GBP) and had three distinct aims:

1. Educate teenagers to change their mindset about brawls
2. Educate teenagers to control their emotions (such as positive activities or trying to strengthen their faith)
3. Provide recommendations to youth on positive activities (such as exploring interests/hobbies, playing guitar, playing soccer, etc.)

The work to engage young people involved in the brawls was undertaken through comic books as a form of narrative storytelling designed to educate. The project had four distinct phases: first, discussions were held with youth and community groups to understand perspectives and to inform the stories contained within the comics; second, the comic books were designed and distributed amongst the local youth; third, after three days of having the comics and read through them, the youth were interviewed about the impact of the stories and invited to suggest activities that could be used to engage them (i.e. hobbies); fourth, the results of the project were then



disseminated to young people, parents, youth groups and local policy-makers to help to drive change. This dissemination took the form of infographics produced from the comics that were then posted on to social media sites such as Instagram and twitter. Table 3.1 below details the project timeline and activities in detail.

Date	Activity description	Who is taking part in this project?
8 th January 2022	Discussion with FA CBU for comic development and finalizing development	External advisor, mentor and FA CBU
9 th January 2022	Discussions with illustrator	External advisor, illustrator & Atma Jaya team
10 th – 23 rd January 2022	Preparing first comic draft	External advisor, illustrator & Atma Jaya team
24 th January 2022	Comic draft feedback discussion	External advisor, illustrator & Atma Jaya team
25 th January – 8 th February 2022	Preparing second comic draft	External advisor, illustrator & Atma Jaya team
9 th February 2022	Finalising comic design	External advisor, illustrator & Atma Jaya team
10 th – 14 th February 2022	Printing and digitizing	Project team & Atma Jaya team
15 th – 17 th February 2022	Distribution of hard-copy comics to target groups	Project team & Atma Jaya team
18 th – 21 st February 2022	Data retrieval and analysis	Project team & Atma Jaya team
22 nd – 26 th February 2022	Creating infographics	Project team & Atma Jaya team
28 th February 2022	Posting infographics	Project team & Atma Jaya team

Table 3.1. *Project Timeline & Activities*

The project adhered to University of Lincoln and Atma Jaya ethical considerations, with no participants (youth or other community participants) identified in the research. The brawl stories contained within the comics were fictional and placed within fictional communities, albeit based in part on the lived experiences of young people and community members in the affected areas. The project team consisted of six youth researchers from the affected communities, who were supervised by Atma Jaya throughout the project journey and also received ethical support and training from the University of Lincoln.



3.1.1.1 Comic Development

The development of the comic book storyline was based on a script that was produced by youth participants of MAP film workshop in Phase One. When obtaining feedback from the youth research team on the process of developing the comic books the feelings of the participants were broadly positive, and centred on a feeling of cooperation, coproduction and teamwork. However, it was also noted that the closeness of the team sometimes limited innovation and creativity through reducing the critical process.

"I think it's good because my fellow researchers are very open when discussing things, but there is a minus, which is that maybe because we know each other well, then sometimes we like to hesitate in terms of giving input or debunking each other's opinions" (Youth Researcher 3)

The youth researchers also acknowledged the importance of having the broader MAP and Atma Jaya teams overseeing them, to help focus the work and give direction. Indeed, several of the research team used the term 'Big Brother' (as the AJCUI team are all female, this really should be 'Big Sister'), when discussing the MAP support (stated in a positive way).

"It's good enough, because when communicating with each other, you can understand each other, but the communication that is established between researchers only occurs when the Big Brother" gives direction or provokes us to discuss, beyond that we rarely communicate." (Youth Researcher 3)

"The Big Brother of the MAP team always reminds us as researchers in any case so there are no communication problems, it's really important." (Youth Researcher 2)

The youth researchers also communicated as part of a working group using WhatsApp, which whilst deemed effective also led to some delays in decision-making because of members being slow to respond.

"It's good, the information conveyed in the WA group is quite clear so it makes it easier to understand, but sometimes it doesn't get a response from other friends." (Youth Researcher 3)

"Sometimes it's a little hard to respond quickly." (Youth Researcher 4)

When discussing their work with the illustrator (a member of the Atma Jaya team)², the youth researchers were also very positive, seeing the process as informative, constructive and 'cool'. Figures 3.1 and 3.2 also show the comic development in action (conducted over Zoom) to provide additional context.

² Some of the youth researchers contributed pictures of local sites (e.g. food kiosk) and drawings (e.g. of doctors, nurses) that guided the illustrations in the comic book.

"[Illustrator] was cool, from both the layout of the illustrated images and suggested ideas"
(Youth Researcher 2)

"Good, because of the very good response from [Illustrator], every input given is all received by them and they are quite transparent in terms of the workmanship of the comic itself, top marks!" (Youth Researcher 3)



Figure 3.1. Online Comic Book Development 1



Figure 3.2. Online Comic Book Development 2



The project also benefitted from the input of several external stakeholders, including local officials, community groups and community members (i.e. parents). The project team were also very complimentary about the support received from these sources, which enabled the project to be fully grounded in the local context.

“it is good because what the head of the village said is quite true, that in terms of handling brawl cases, it must involve local officials.” (Youth Researcher 3)

“Every process there are always valuable lessons. For example, art workshops filled with experts directly, etc. they can join this young research team, process with the existing team, and be accompanied other experts who know what to do and position themselves in such a way to the young research team, so that the process is more interesting.” (Youth Researcher 5)

“Very good, because it [outside help] can accompany us from the beginning of the process to the end of making this comic work.” (Youth Researcher 6)

3.1.1.2 Project Experience and Impact

When discussing the impacts of the project and the comics produced, the youth researchers were very positive also, arguing that the comics generated better understanding of community brawls, that it achieved 90% of the project aims and that it matters as the youth team are trying to drive change (even if the impact and change is not fully realised).

“Surely it can because with comics people can better understand the good and bad of brawls” (Youth Researcher 1)

“Of the 1-10 my belief in achieving the goal is at 9, because I believe there are still many who want to read and understand the content of this comic even though some of the perpetrators of the brawl are a little difficult to discuss about the purpose of this comic.” (Youth Researcher 2)

“It can [drive change] but not directly, because this topic is not an ordinary topic, but this topic is trying to change the mindset of the community, so this is not easy...at least there is the effort/participation of us to become agents of change, change the environment of the research area so that it is better than before.” (Youth Researcher 5)

The research team also discussed the process of designing and implementing the focus group interviews with the young people and parents from the communities affected by brawls. With regards to the design phase and hybrid implementation of online and in-person work, the research team were again positive regarding the impact, albeit feeling that sometimes the online nature made people less willing to contribute, lessening the richness of the experience. Participants also discussed the growth they experienced in preparing for the focus groups, such as coping with nervousness around public speaking.



"The feeling must be very happy, because I am surrounded by a fun team who are equally willing to learn and do everything with pleasure so it's easy for me to go through the process." (Youth Researcher 6)

"It helps because during discussions both online and offline all voices can be accommodated and received without exception and also given instructions on how to act as a good and correct discussion leader and how to make questions that are in line with the target." (Youth Researcher 3)

"In every discussion, in my opinion, sometimes members are more silent, and rarely add new ideas, but sometimes I am too. So each discussion results are not too 'rich'." (Youth Researcher 4)

"Yes, I practice speaking in front of the mirror to reduce the feeling of nervousness when asking questions to participants." (Youth Researcher 2)

During the actual focus group interviews themselves, the participants were proud of the impact that the comics had clearly had on the young people in the community, as expressed by the participants in the focus groups. They felt that the comics that had been produced had been well-aligned with the focus group participants' lived experiences, but noted that engagement and richness of experience would have been better if the focus groups had been held in person and not online.

"Proud, because all audiences feel that the comics that we make are very relevant and in accordance with the conditions that occur in society." (Youth Researcher 5)

"What I got is that comics can be interesting because the stories are in accordance with the lives of local residents." (Youth Researcher 4)

"What I will do is communicate more with the team so that I can freely express my opinion, and I want the discussion to be held not via zoom anymore but face to face." (Youth Researcher 2)

The experience of delivering the focus group interviews was also something that the participants felt helped them to develop individually also, with improvements in confidence, communication skills and engaging with different groups of people. It also helped them to develop their research skills and feel that research is something that they can successfully complete to a high level.

"I can get a lot of knowledge and improve soft skills, and an interesting experience is when zooming with countries that also work with MAP there I get new knowledge and new friends." (Youth Researcher 3)

"Yes there is, because this is my first time doing an FGD, so I am very nervous and afraid that what I say cannot be understood by the participants." (Youth Researcher 4)



"I feel happy and challenged, happy to be in a sporting and supportive environment, and feel challenged to make critical questions to achieve research success." (Youth Researcher 5)

The fact that the comic boom stories, data from the focus group discussions and the wider infographic outputs of the project were all going to be used as part of a policy paper to shape local policy focused on street brawls in the youth researcher's communities was also seen as a big positive, and one that meant the team felt that their project had created real social value.

"I feel proud because it is the first art form that my team and I created and will use for social activities such as this research, and I feel very happy because I have succeeded in making a project that will be felt by many people because it will be made into a policy paper to reduce [street brawls]..." (Youth Researcher 3)

3.1.1.3 Understanding Brawls

The focus group discussions were also very useful for discussing with the young people in the community, both those in school and those not in school, the reasons for community brawls breaking out. The participants discussed various issues that lead to engagement in brawls, including familial problems/breakdown, the desire to be around friends for a sense of belonging or escape, conflict between groups over issues such as noise or verbal disputes, and as a form of emotional regulation (de-stressing). The young people also discussed showing solidarity with their friends as well.

"For example, if there is a family problem, then you can't forget it in the family. So forget it on someone else." (School Youth)

"When we're really angry, only friends can cheer us up." (School Youth)

"Our hangout is safe, his hangout is noisy. We're not comfortable. That's what caused the fight." (School Youth)

"Sometimes I get emotional too, like feelings [feels relieved after the fight]. We are venting our hearts into brawls." (School Youth)

"It's really hard. Yes, the name is teenagers, their emotions are still unstable, it's still unstable, it's hard to control them." (Youth)

"Helping friends when they are in trouble [under any circumstances]" (School Youth)

"Those who have personal problems, everyone joins...it is based on solidarity...in my opinion solidarity is togetherness, so what we all feel must be felt. So if we are sick, we all have to feel the pain..." (Youth)

"But actually, the [elder] had forbidden it. It's just that these children joined in, some were threatened, some were, what's the matter, solidarity with friends." (Mother)



One area that emerged from the data also was that the brawling was agreed upon between groups, with both parties arranging fights and agreeing to be part of it. Sometimes a brawl was avoided if both sides talked and discussed the issues, but this was sometimes derailed by individuals within the groups who would not talk or compromised. The mothers interviewed in a separate focus group also discussed the role that social media plays (and messaging apps) in arranging or causing fights, with young people also wanting to create 'content' from the fights to be shared online.

"You want to play with your hands?' Come on, I see. You want to play stuff too..." (School Youth)

"But if there is one of our teams who is-- Our team is cool-headed, the team he is cool-headed can be cool-headed. But if one team is stubborn, the other is stubborn, it can become a fight." (School Youth)

"Let's say it's cool! [laughs]. Create content [laughs]. Make TikTok!" (Mother)

3.1.1.4 Community Impact

The impact of these brawls on the young people and the communities can be severe, with the young people discussing stabbings, reduced freedom (they can't leave their immediate community), school exclusions, police arrests and in some cases even young people being killed. The young people also recognised the long-term barriers that injuries from brawling might present them with regards to future employability, whilst mothers lamented the wider damage that it can bring even to those just 'caught up' in the fighting.

"Not free to go anywhere. The impact after the brawl is being less free. Everywhere you have to be careful."

"It's detrimental to everyone...if there is a brawl on the street, [it can] get messy, causing traffic jams [which is detrimental for the community] (Youth)

"...those who do business on the side of the road. Well, that's where the impact is really visible. He will, for example, just come out, usually at night, what kind of fried rice is that, right? If there is a fight, the result will be the [reduced] income..." (Mother)

"People who want to go out, come in at night, the road has been closed. Is that troubling the family? Even though we whose goals are good in the end the road is closed." (Mother)

"Yes, it seems that our discussion this time is useful and we know more in other lives. So know the experience of the people here. The message, yes, for those who go to school, don't join in the fight again because regret will come last." (Youth)

"When it comes to positive impacts, there is absolutely nothing, because it's a negative activity, right? It's negative, there's no positive impact at all." (Youth)



"As a result, if we are physically disabled, it will be difficult to find a job in the future. Later, the companies will not accept it. It's hard to accept whether you have a physical disability. What's more, there are now rules about looking attractive. If we have a shortage it will be difficult." (Youth)

"My son didn't fight, but because the one who was in the fight ran to the internet cafe, so they brought everything to the internet cafe. My children were taken to the police station. Everyone at the police station was crying!" (Mother)

3.1.1.5 Preventing Brawls

Positive activities outside of school or the family home included football, volleyball, futsal; albeit there was recognition that the activities have to have buy-in from the young people. The young people can also have positive impacts on them from others, particularly those closest to them such as parents, friends and teachers, who can offer advice and calming support. These people who are close to them can also influence behaviour through being positive role-models or offering mentoring support. It was also acknowledged by the mothers that supporting a young person's strength of character can help them to reject the brawl culture and not be pressured into fighting (a theme of one of the comic stories). Finally, the role that the Police can play in preventing community violence and brawls was strongly made by the young people (albeit the latter's effect can be limited once they have left an area).

"My positive activity is only football... That's it." (School Youth)

"Doing activities [prevents brawls]. Like for example futsal or something... something like that." (School Youth)

"Volleyball, volleyball...Basketball" (School Youth)

"If we like to fight, then we should join karate in self-defence, but in karate we are taught to do it or not." (Youth)

"The times have changed. So, we have to be beautiful, how do we recruit her and join? That's the trick we have to look for. Okay, the funds are there, the facilities are there. But if we can't build the children's will, it's useless, there won't be an activity." (Mother)

"The closest people [can calm us]. For example, people, parents... teachers, or boyfriends." (School Youth)

"It should be possible, if from solidarity, it should be possible. For example, the solidarity of 10 people who often go everywhere. If one has entered the positive path, others will definitely follow." (Youth)

"With him, he can lie to his mother that he works in groups of all kinds. In the end, though, he ended up in a brawl and his life was lost. So the impact on the outside is actually



stronger. But back again to the individual among ourselves. If indeed he is equipped with a character in which he is indeed responsible for what is part of his own activities, he will reject things that are not good. Oh, I see...But if she herself has the feeling of 'ah, I'm not good,' then yes. 'I don't want you to be with me,' right, 'I'm considered stupid, I'm considered stupid'. Well, on the other hand, sometimes children like that are easily influenced.” (Mother)

“There must be security if that's the case. That's the middleman. So the middleman [community leaders and teachers]...these people are important. But it has to be fair. You can't defend this, you can't defend that. Must be neutral.” (School Youth)

“When the police are gone... do you have a cold head? Got a cold head. Even if there are police, there are police, we are cool there. It's getting cold-headed. It's not going to happen. If so, make sure that the police are gone, the event is over.” (School Youth)

“Yes, the citizens also have to help. Don't rely on the cops. Residents must also be able to help, the reaction is fast. So, is it okay, even if we can't handle it, just disband it.” (Youth)

The participants also discussed the effect that the community workshops, supported by MAP, had on them and their peers with regards to brawls. This impact included informing them more of the social effects of brawling, as well as the role the produced comics played in educating them. The young people also discussed their desire to not brawl, to have alternate activities and opportunities for educational progression. However, one person did state that the storylines in the comics needed to be improved, in order to make the social connections and reasons for the brawling clearer.

“If the workshop can continue...it can also be a socialization of the effects of brawls.” (Youth)

“This comic is lacking when it comes to fighting, it usually sucks. There's no fighting between students, right, this is a comic, there's a fight right away, it's like there's no connection.” (Youth)

“The impression is that this discussion is quite useful for all of us to share together to prevent another brawl from happening so that what has already happened doesn't eat up again. The message is for friends, all who want to join the brawl again, are invited or want to find a name, don't do it. We're just looking for positive activities, just looking for achievements, it's pretty good to get money, get certificates that can be used for work.” (Youth)

“Maybe the child needs to appear confident, so there must be guidance, there must be support, there must be support. Most of the brawling children are not confident.” (Mother)



3.1.1.6 Preventing Brawls – Project Summary

The data has revealed that the impact of the MAP small grants project to produce comic book stories to educate and deter brawls was largely positive, benefitting the youth researchers leading the project through upskilling, confidence-building and networking. However, it also benefited the community, with greater understanding of the causes of youth brawls (and hence how to prevent them), as well as the empowerment of young people and families to believe that they could overcome them through programmes such as this. However, there was also a recognition that when using storytelling like comic books, there is a need to ensure that the stories are as close to lived experience as possible, and to also show how young people become embroiled in brawls and community violence. It was felt that in places the comic stories did not do this, and this reduced empathy between the young people in the community and the fictional characters representing their experiences. This is a key learning point moving forwards, albeit the evidence overwhelmingly shows the impact that such arts-based methods can have in reducing intra and inter-community violence in Indonesia.

3.1.2 [Responding to Sexual Violence](#)

The project titled 'Listen, Care and Respond to Sexual Violence Around Us' sought to reduce sexual violence in the community, as well as support victims and drive change. The project took place between January and February 2022, had a total budget of 46.6 million Indonesian Rupiahs (just over £2,500 GBP) and had two distinct aims:

1. Provide direction/education to the community on how to respond to sexual violence.
2. Provide recommendations as to how the community can create a safe space for everyone so that there is no more sexual violence.

The project was divided into 3 phases: 1) Planning: preparation of activities and meetings with artists/NGOs; 2) Implementation: workshops with artists and NGO staff to deliver theatrical performances; 3) art-based presentations: policy papers and video clips. As an example of dissemination, the club members met with the affiliated NGO 'Sunshine' and local arts workers, to develop a policy paper/infographic that was submitted to local policy-makers after the theatrical performance. The breakdown of activities across these three stages is detailed below and also outlined in Table 3.2.

- Planning Stage:
 - Discussion on plans to make a short film on the theme of Sexual Violence.
 - Create a questionnaire using google form for the target (community and survivors).
 - Filmmaking:
 - Short film content according to the results of the questionnaire.
 - Maximum duration 10 minutes.
 - Showing violence (but not too vulgar). The goal is to ask the public's opinion.
- Implementation Stage:
 - The community was asked to watch a short film and asked for their responses through interviews.
 - Discussions about safe spaces.



- Target group:
 - Minimum age 17 years.
 - 50 people.
 - Gender male and female.
- Presentation Stage:
 - Policy paper.
 - Audience with local government (Mayor).

The project sought to capture the perceptions of and impacts on participants through focus group discussions that were held after they had watched the film outputs. The focus group discussions targeted a total of 30 participants spread across five groups (6 people per group), with all participants being women from the local communities. The project also partnered with three local institutions, namely: CBU Children's Forum; Budi Mulia Children's Forum; and the Bandungwangi Foundation. Table 3.2 below outlines the project timelines and outputs.

Date	Activity description	Who is taking part in this project?
3 rd – 7 th January 2022	Questionnaire processing with Advisory and mentoring groups	Project team & Atma Jaya
8 th – 9 th January 2022	Data collection	Project team & Atma Jaya
10 th January 2022	Club meeting to discuss the organization of activities and division of tasks Club members and teachers/facilitators	Project team, Atma Jaya, 3 x NGOs
10 th – 14 th January 2022	Data processing with Advisory group	Project team, Atma Jaya, 3 x NGOs
15 th – 16 th January 2022	Discussion with Kalamtara regarding the results of the questionnaire Advisory group and Kalamtara	Project team, Atma Jaya, 3 x NGOs, Kalamtara
17 th – 31 st January 2022	Pre-production: Screenplay, place research, and search for actors. Work with the Advisory group, Responsible and Kalamtara, and psychologist	Project team, Atma Jaya, 3 x NGOs, Kalamtara, Responsible & Psychologist
28 th January 2022	Several club members will visit the 'Sunshine' organization to discuss potential collaborations of 6 club members, teachers/facilitators, NGO staff members	Project team, Atma Jaya, 3 x NGOs
1 st February 2022	The club will discuss the development of a video clip about the need for girls to access education Club members and teachers	Project team, Atma Jaya, 3 x NGOs
1 st – 15 th February 2022	Film production with Advisory group, Kalamtara, and NGOs/institutions	Project team, Atma Jaya, 3 x NGOs, Kalamtara & external stakeholders
16 th February – 1 st March 2022	Data collection process with Advisory group, PKK women, facilitators, MAP participants	Project team, Atma Jaya, 3 x NGOs, beneficiaries
25 th January – 8 th February 2022	Data analysis with Advisory group	Project team, Atma Jaya, 3 x NGOs
9 th February 2022	Policy paper production with Advisory group	Project team, Atma Jaya, 3 x NGOs

Table 3.2. Project Timeline & Activities

The project adhered to University of Lincoln and Atma Jaya ethical considerations, with no participants identifiable in the research. The video clips produced in the research were produced sensitively and with the aim to not show gratuitous violence/assaults, whilst remaining realistic. Survivors of sexual assaults engaged in the research were given appropriate support and signposted to other agencies where appropriate. The project team consisted of five youth researchers from, who were supervised by the AJCUI team throughout the project journey and also received ethical support and training from the University of Lincoln.



3.1.2.1 Film Development and Production

The research team reflected on the process of developing the film(entitled 'Rumah Tak Ramah' or 'Unfriendly Home'), in terms of working together as a team, developing the script and then the actual production process. The project team were very positive about this journey, with the supportive nature of the team members, their adherence to roles (i.e. Director) and communication through group chats such as WhatsApp being mentioned. The support from AJCUI was also stated to have been very helpful.

"In my opinion, the cooperation between the team is very good because it is evenly distributed even though [name] as the director leads more because 4 of them follow the director's orders, but both from the script creation process to the editing process yesterday went smoothly, starting from the tone of writing the scenario with [name] direction, such as looking for players with [name] approval, everyone became a crew with [name] direction, tone helped prepare the wardrobe with [name] assistance, until the editing process [name] and [name] helped [name]." (Youth Researcher 1)

"Communication in groups on WA is very helpful for the research team who can't participate in discussions or shooting activities to know the process is updated through group news." (Youth Researcher 2)

"I want to comment but I'm really sorry if this is going to be the longest, from the start I was really happy because I could meet and be accompanied by brothers and sisters from AJCUI, starting from discussions, making questions, interviewing people, making scenarios, casting players, sharing crew, wardrobe provision, until yesterday's editing process all were really assisted and accompanied 100% by brothers and sisters from Atma Jaya, all suggestions from us are accepted, all comments given as feedback are very well informed to us very gently and easy to understand, all facilities very well provided from transportation, food, drinks, and many others." (Youth Researcher 1)

"This is my new experience, even though I have participated in several workshops before but I think this is the one that is more thought-provoking and takes a lot of time, but it's really fun! I was put together with a cool research team, even though we can't be said to be very compact but I think it's for beginners like us that's normal hahaha. I know more about the character of my friends, I learned a lot in the process of making films, I know a lot of new people starting from the network and some of the cast (if Kalamtara I already know before) we are accompanied by brothers and sisters from Atma Jaya who are super kind and patient, thank you sis for always supporting us ❤️." (Youth Researcher 4)

The youth researchers in the project team also talked about how the process had made them more creative, empathetic and aware and described the process of developing the project and the activities that they and the participants would engage in. It had also taught them about research work, methods and evaluating projects. Figure 3.3 shows a photograph taken during the development of the films and the focus group workshops with participants.

"I am very proud to be part of a young research team, and during the research process to the making of the film I learned a lot about the research process." (Youth Researcher 2)

"First of course we will show the film first. After that, we will ask their opinion about the film and the theme of sexual violence and start a discussion with the respondents. Before that, the MAP Young Research Team had to make preparations. Maybe in one of them still prepare a questionnaire / question in the sense that if the respondent gives a response (after the film is shown) which according to the researcher has answered the question that has been made, then there is no need to ask again. On the other hand, if the respondent gives a response that is not in accordance with the theme, then the question should be asked immediately. Most importantly, the Research Team must ensure that the research process including discussions with respondents is in accordance with the original objectives." (Youth Researcher 3)

"I am happy because I get new experiences such as interviewing people, making synopsis, making screenplays, casting players, being a cast, editing, and presenting films." (Youth Researcher 5)



Figure 3.3. Working with local females as part of the film/workshop development

The young people involved in appearing in the film (cast members) also discussed their experiences of the film production, in a focus group discussion. They argued that the production process was fun, educational and made them think about the roles that they were playing (and



how that reflects on to real life). Further, they felt that it offered them chances to also learn skills, such as acting, production processes and how to present stories.

“From this film, I personally gained a lot of knowledge, not only from the script but from the people behind the screen, such as how to use the camera, camera angel, act naturally, work with a very persistent team, moreover this is beyond the scope of this film. My story is the main thing in the production of this film, slowly changing my character and there are still many positive things that I take from the production of this film.” (Youth Actor 5)

“Yes [it was a success], because of the cohesiveness and enthusiasm of the team who made the script with passion.” (Youth Actor 12)

“Very good and I never regret playing the Unfriendly Home movie.” (Youth Actor 3)

The actors also discussed the impacts that they felt the films had on people (and themselves). This included acting as a motivational tool, education for children and young people, self-improvement, maturity, respecting women and understanding how gender imbalances and violence can destroy futures. A roadmap for producing the film is also shown in Figure 3.4.

“It's really good, the film is amazing, the content of the film is also interesting, can be used as motivation, lessons, just amazing” (Youth Actor 4)

“My impression is that the film can be an illustration for children out there who don't pay much attention to their parents.” (Youth Actor 11)

“a very good film so that the audience of teenagers and others can learn and know about this film and can become a better person and a more mature mind to solve problems.” (Youth Actor 2)

“I got knowledge as I can respect a woman in a good way.” (Youth Actor 10)

“[People are] better able to protect themselves from things that will destroy their future.” (Youth Actor 7)

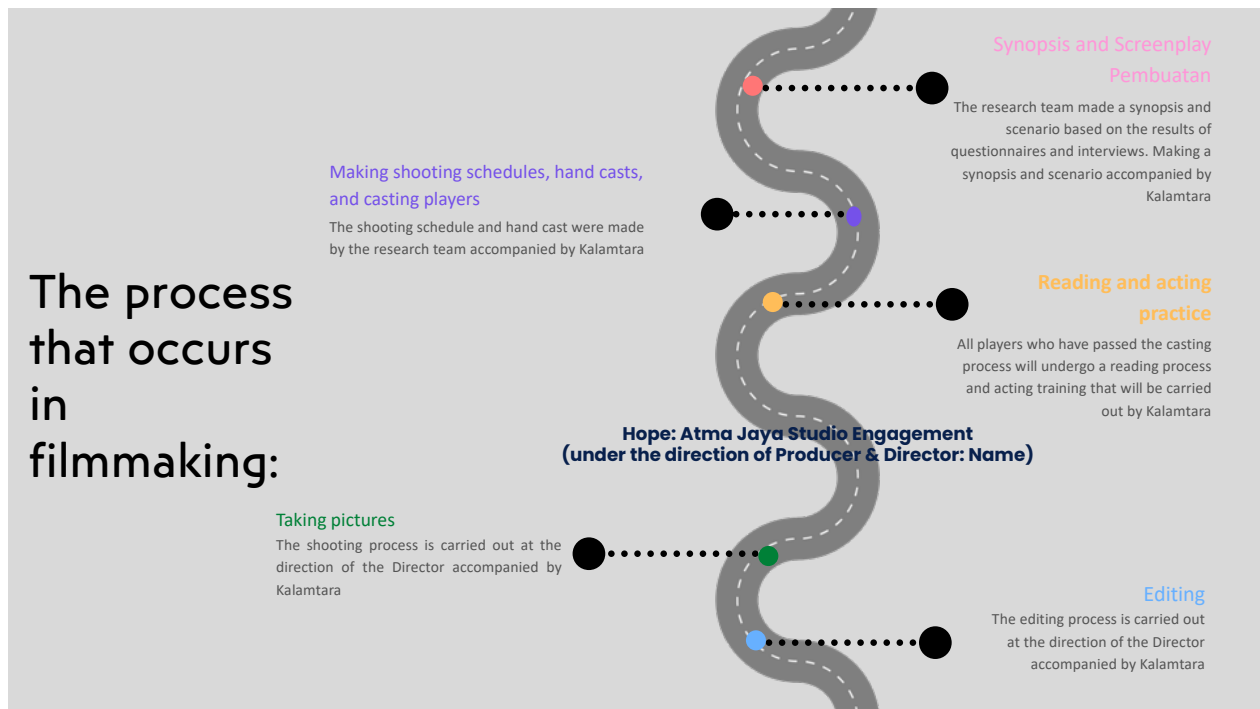


Figure 3.4. Roadmap for Producing the Film

3.1.2.2 Preparing and Running the Focus Groups

In relation to preparing the focus groups, the youth researchers discussed how the preparation together allowed them to formulate and practice asking the questions, that they worked as a team covering for each other when someone wasn't free, using online platforms to meet when necessary or running hybrid meetings and the difficulties of running a focus group after a film has been played.

"I reread the questions that will be asked and write notes for the opening and closing of the discussion, and practice with a friend who will lead the discussion together." (Youth Researcher 5)

"Confused, and happy. the most memorable experience was when we were zooming in to make questions that would be asked of the mothers and teenage girls, we Zoomed together at [name] house to have direct discussions." (Youth Researcher 4)

"There were times when we compiled the questions, we were confused about where to start the question because the data collection process was started by the film. Mothers and teenage girls, we Zoomed together at [name] house to have direct discussions." (Youth Researcher 3)

"Very compact, because the team is very helpful if there is one or more members who cannot participate in the activity, they can complement each other's shortcomings." (Youth Researcher 2)

With regards to the running of the focus groups, the youth research team argued that they felt that this was a success, with the female participants all accepting the contents and premise of the films. The success of this and the focus group discussions was evident from the fact that participants were discussing issues that were on the interview schedule for later, essentially answering future questions early in their discourse. This was often confusing for the research team, but ultimately a good experience for them. The research team also discussed how much they liked the ice-breaking activities to relax everyone, a photo of which can be seen in Figure 3.5.

“My feelings regarding the first experience of using the film "The Unfriendly Home" to obtain information were very fascinated because it turned out that the information conveyed was clearly accepted by the discussion group, and all questions and answers could be adapted to the content of the film.” (Youth Researcher 1)

“I feel happy because I can tell stories and find some solutions, the most memorable experience was during icebreaking.” (Youth Researcher 4)

“What I learned when using the film "The Unfriendly Home" to obtain information was that I could clearly explain the purpose of the discussion simply by allowing the group to watch the contents of the film and they would immediately understand it.” (Youth Researcher 1)

“Yes, when they give an answer that I think has already answered the next question (on the other hand, sometimes when they are asked a further question they even answer the answer in the previous question) and they also give each other answers at a very fast tempo so I'm confused to find answers where are they from?” (Youth Researcher 3)



Figure 3.5. Ice-breaking activities for participants



3.1.2.3 Impact of the Films

The youth researchers also felt that the film could have a strong impact on reducing sexual violence, encouraging discussion around the issues, create safe spaces for women and to generate sympathy and empathy. This was particularly supported by the provision of a closed screening for the community.

"I'm sure it can. From the results of the film, in my opinion, it is strong enough and able to generate sympathy for the audience and can also be used as a tool for discussion with research respondents." (Youth Researcher 3)

"Yes, because the storyline can make us realize that we have to create a safe environment." (Youth Researcher 5)

"Of course you can, because the film is very interesting and makes anyone who watches it know the intent and purpose of this film, because the interesting story makes this film can be a very interesting discussion material in activities related to the prevention of sexual violence." (Youth Researcher 2)

"I think the Unfriendly Home film can achieve that goal because from the story content to the very supportive role of the players it is enough to represent the public's concern about this sexual violence case, then we will also discuss it again with the community who will make them understand and the house film will not friendly will achieve its goal little by little." (Youth Researcher 1)

A focus group discussion was also held with women and young girls to understand their views of sexual violence and the film itself. This discussion revealed that the film raised awareness of the causes of sexual abuse and the risk factors to be aware of, as well as making women aware of what could be done to reduce the risk of this occurring³. The participants also recognised the trauma caused to victims of sexual abuse, as well as their roles in reporting cases when they learn of them, and the role of education in supporting women and girls in this area.

"Some of the participants' opinions regarding the film "Unfriendly Home", namely that the sexual violence experienced by [character in film] could occur due to lack of attention from parents, the association and friendship environment of the child, the experience of the child related to violence, and lack of comfort and disharmony in the home which causes the child to seek refuge outside the home (in movies, protection from friends/boyfriends)." (Women and Girls Focus Group Notes)

"Some of the impacts for victims of sexual violence: traumatizing the victim, loss of future due to dropping out of school, being excluded from the environment and friends, and allowing for the emergence of physical illness as a result of the incident." (Women and Girls Focus Group Notes)

³ These quotes are taken verbatim from the focus group report produced for the discussions with PKK women and girls. They do not represent direct participant quotes and are instead researcher paraphrasing of the discussions held.

“Prevention that can be done to reduce cases of sexual violence start from the smallest scope, namely in the family by building comfort and providing early education for children.” (Women and Girls Focus Group Notes)

“The role of various parties is to support the reduction of cases of sexual violence, namely in the home environment, to make environmental protection regulations, with the government by implementing related policies (focus on preventing early marriage, and increasing deterrents/punishments), and with schools, so as not to decide unilaterally for the victim.” (Women and Girls Focus Group Notes)

The following images presented in Figures 3.6 and 3.7 are both taken from a PowerPoint produced by the research team and used to educate individuals within the focus groups/workshops as part of the project. Figure 3.6 shows the presentation header page and is translated, whilst Figure 3.7 shows the summary slide in Indonesian, with a translation in the footnotes.



Figure 3.6. Slide from Researcher PowerPoint Outlining Project (Translated)



Figure 3.7. Slide from Researcher PowerPoint Outlining Project (Indonesian)⁴

3.1.2.4 Responding to Sexual Violence – Project Summary

The project titled ‘Listen, Care and Respond to Sexual Violence Around Us’ had a clear and positive impact on the community, in raising awareness of issues related to sexual violence, that are perhaps not always openly discussed. The youth researchers and actors all argued that the process of designing, scripting and producing the film was very beneficial in terms of their own understanding and their own development. In addition, the design of the research methods and the running of the focus groups/workshops was also something that taught the youth researchers new skills and built confidence. The impact of the film was also argued to be widespread, by both the youth researchers and the women and girls that watched it. Indeed, it was seen to raise awareness of the issue of sexual violence, offered possible solutions to preventing it and understanding of what can be done to report it and support victims. Finally, the outputs produced, including the film, can be used to support wider education around sexual violence in other communities across Indonesia, offering longevity to the outputs produced from the project.

3.2 Kyrgyzstan

In Kyrgyzstan the small grants work funded 16 projects that were delivered in 16 schools/youth clubs across the four areas of the country (Bishkek, Osh, Jalal-Abad, and Batken) and involving 421 young people. The projects had various titles (listed below) and were delivered with the support of NGO ‘Foundation for Tolerance International’ (FTI). Most of the schools, youth and

⁴ The Bahasa translates to English as follows: ‘End of story: The victim rarely went to school because there were rumours of rape being spread. In response to this, the teacher at the school removed the seniors and provided education to the parents of the victims. Educate discussion participants.’



teachers had never planned projects such as this before, nor produced project budgets, and so FTI supported them in writing their bids. These small grants aimed to support young people and schools to enhance and finalise their policy briefs that they had begun work on during Phase 1 of the MAP programme, and to carry out arts-based activities for change in their communities. Between January and March 2022, the clubs continued their work to raise awareness of community problems through arts-based methods (e.g. forum theatres, drawing contests, film-making projects, and a comic exhibition).

3.2.1 Kyrgyz Small Grant Projects Overview

The project titles, districts, school and a brief description of each is provided below, whilst each project had a budget of 30,000 Kyrgyzstani Som, equivalent to approximately £313.50 (overall total across the 16 projects of around £5,016). The projects are grouped below across the four regions of Kyrgyzstan.

- **Batken Region:**
 - 'Together we will win everything': Ak-Tatyr village - T. Sadykov School. The aim of the project was to 'motivate young people to make the right use of their time and the right use of social media for education and development'. Art-based methods include written essays, forum theatre and video/social media outputs.
 - 'We are for a bright future': Aksai village - Hozdaeva School. The aim of the project was to 'increase the interest of young people in reading and motivate them to self-education'. Art-based methods include drawing, videos and forum theatre.
 - 'Quality education is the key to success': Kyzyl-Zhol quarter - Kizil-Zhol school. The aim of the project was to 'to contribute to the strengthening of ties between schoolchildren, parents and teachers to motivate young people to education'. Art-based methods include video and social media.
 - 'Think, plan and make your choice to success': Samarkandek - M. Salikhov School. The aim of the project was to 'establish a relationship between young people, their parents and teachers to motivate young people to receive a quality education.' Art-based methods include drawing masterclasses, video and social media.
- **Osh Region:**
 - 'For life without racketeering in schools!': Chek-Abad village (Aravan district) - T. Ismayilova School. The aim of the project was to 'assist in solving the problem of school racketeering and draw public attention to the problem'. Art-based methods include comics and theatre.
 - 'Together to positive changes': Manas-Ata village – No. 27 School. The aim of the project was to 'convey to adults that young people need parental attention and support'. Art-based methods include flash mobs and theatre.
 - 'Life without cruelty to children!': Amir-Temur village – No. 47 School. The aim of this project was to 'draw the attention of adults to the problem of violence against migrant children and to motivate them to search for joint ways to solve the problem'. Art-based methods include forum theatre and drawing competitions.



- 'We are against violence against children!': Uzgen village - S. Sharipov Secondary School. The aim of this project was to 'draw public attention to the problem of violence and the inadmissibility of child abuse, to urge adults to take action to solve this problem'. Art-based methods include a drawing competition and a video.
- Jalal-Abad Region:
 - 'Let's preserve our ecology': Suzak district - T. Baizakov School. The aim of this project was to 'raise awareness of adolescents and adults about the dangers of burning garbage, about the consequences and risks, as well as about alternative methods of garbage collection and disposal'. Art-based methods include a forum theatre and drawing and essay writing competitions.
 - 'Girls need education': Blagoveshchenka village - A. Gaidar School (No. 22). The aim of this project was to 'raise awareness of young people and parents about the problem through the creation of a dialogue platform'. Art-based methods include a forum theatre and an essay competition.
 - 'Cleanliness is the key to children's health': Dostuk Village - Osmonov School. The aim of this project was to 'raise awareness of the poor sanitary conditions of school toilets across Kyrgyzstan'. Art-based methods include video surveys, infographics and posters.
 - 'Triangle of relationships: parents, children, teachers': Zhiyde village - Turusbekova School. The aim of this project was to 'create a dialogue platform for the development of cooperation between families in education, in the manifestation of their own educational and upbringing initiatives, the creation of an active parent community focused on constructive forms of family participation in the life, education and upbringing of their children and cooperation with educational institutions in this direction'. Art-based methods include a forum theatre and a creative competition.
- Bishkek Region:
 - 'Clean air - the source of healthy life': Ak-Ordo district – No. 96 School. The aim of this project was to 'promote the voices of young people in solving environmental problems'. Art-based methods include collective video and photovoice.
 - 'Happy Childhood: Give wings to the future': Kelechek – No. 87 School. The aim of this project was to 'raise awareness of adolescents and adults about the dangers of using heavy child labour'. Art-based methods include collective video and social media.
 - 'To the elders - honour, to the younger – respect': Kolmo district, No. 78 School. The aim of the project was to 'contribute to strengthening the connection between generations in the spirit of mutual respect and tolerance'. Art-based methods include a forum theatre and a creative drawing competition.
 - 'Education is taught from a young age': Mayevka village - Mayiv Secondary School. The aim of the project was to 'implement a mini-project through a cultural and educational event in order to positively influence the cultural and value orientations of adolescents in our community in the form of creating a social video



and further broad discussion with all stakeholders'. Art-based methods include collective video and social media.

The data gathered from this project was collated and analysed by both FTI in Kyrgyzstan, as well as the UK team at the University of Northampton. The evidence from these analyses is presented in the following sections. The project adhered to University of Lincoln and FTI ethical considerations, with no participants (youth or other community participants) identified in the research. Youth participants and researchers were all supervised in the programme by FTI and also received ethical support and training from the University of Lincoln.

3.2.2 Acting and Drawing Masterclasses

In preparation for the small grants work, the young people across the 16 schools had participated in acting and drawing masterclasses (held in Q4 2021), to support their development in using creative methods for driving social change. These are covered here partly because of their relevance to the small grants work completed in early 2022, but also because the timings of these masterclasses meant that they were not fully explored in the Phase One report. A total of 38 young people participated in feeding back to FTI with regards to these masterclasses. With regards to the acting masterclasses, the young people discussed how they found the acting more difficult than they had expected and that the subtleties of acting were more complex, but that when completing scenes that they felt a sense of pride. They also discussed how theatre provided a means to create dialogue that was understandable to people from different backgrounds (a common language). The young people also talked about the difficulties of overcoming the nerves of performing in public and stage fright.

"Everything turned out to be more difficult than we imagined. For acting, in order to convey your message, you need to invest your soul, turning your inner world inside out." (Youth Participant 3)

"I thought that we would not have time to prepare a scene according to a given genre, but everyone did it and showed a very good result. Feeling of pleasure and pride." (Youth Participant 8)

"Ability to communicate through acting. I think in the future it will be easier for me to find a common language with others using such skills." (Youth Participant 22)

"I'm not used to doing things in public and I had a hard time overcoming these obstacles through various exercises." (Youth Participant 25)

"I thought colloquial speech, and in general the ability to speak beautifully, is simple, but the subtleties of sound production, voice, intonation, down to every sound, in this regard, all this was a discovery for me." (Youth Participant 31)

"I was surprised by the work of my friends. The skill of the trainer, her teaching method are very understandable, we learned a lot." (Youth Participant 38)



With regard to the drawing masterclasses the young people discussed the confidence that these gave them in both expressing themselves visually, but also talking about their work. They also discussed the creative processes involved in drawing and the need to bring ideas out from within yourself. The young people also argued that in drawing there was relaxation and a form of therapy that enabled self-expression.

"When drawing, I learned attentiveness, focus, and also the courage to speak to comment on my drawing." (Youth Participant 30)

"I never attached importance to drawing, I just drew something mechanically. Now it's already thoughtful and in order to lay down some kind of idea, I realized this in the process and it was not easy for me." (Youth Participant 33)

"Basically, everything is familiar to me. Drawing, if it reflects the inner world of a person, can be considered as a mirror of the soul." (Youth Participant 3)

"It surprised me that you can combine a pleasant pastime and relaxing to create and express yourself through drawing." (Youth Participant 20)

"During the drawing process, I had a feeling of relax. Under a pleasant melody and silence to work at ease - it was wonderful." (Youth Participant 36)

Some of the drawings created by the young people are also presented in Figures 3.8 and 3.9 below. The drawings shown are all from female participants and illustrate their feelings around how they believe their society limits girls' aspirations and dreams.



Public opinion, criticism, [and] the indifference of loved ones do not allow girls' dreams to come true.

Figure 3.8. Drawing Produced by Female Participant in Bishkek (P5)



In this picture, I share my worldview through people. There is no difference between these silhouettes of men or women. They are exemplary successful in their lives. In the foreground are mother and daughter. In this case, the mother wants her to be obedient and ignore her feelings. The daughter was psychologically unprepared and did not follow her example and under her mother's pressure, she began to 'break' and 'waste'. And as you can see, the fragments below are people who are 'broken', unable to endure the hardships of life.

Figure 3.9. Drawing Produced by Female Participant in Bishkek (P6)



3.2.3 Kyrgyz Young Peoples' Small Grant Experiences

The youth researchers were given opportunities to reflect on their experience of the small grants projects, in relation to the selection of problems and arts-based methods, the role that this played in developing community cohesion, the changes it had on themselves and the wider impacts on their communities, as well as the opportunity to engage in policy development also. As was noted earlier, 142 young people participated in 16 focus groups that took place across the 16 small grants projects in Batken, Bishkek, Jalal-Abad and Osh. With regards to the selection of problems and methods, there was a consensus that the selection of problems was robust and studied, with evidence gathering and group discussions leading to final choices. This was the same with the arts-based methods selected, with the youth researchers agreeing that they had made the right choices in their approaches.

"We raise problems in the relationship between schoolchildren, their parents and teachers. We chose this problem based on the results of research among peers." (Youth Researcher – Jalal-Abad)

"We conducted a study among our peers regarding youth problems. The participants of the research named several problems, analyzed the given problem, determined the causes and consequences of the problem. For them, the most urgent problem was the school racket. The first time we shot a video, and the second time we showed it in the forum theatre. There were no disputes and disagreements regarding the choice of art. We also discussed the following issues: early marriage; environmental problem; interethnic hostility; territorial division youth." (Youth Researcher – Osh)

"We chose the forum theatre in order to inform the LPR, parents and other participants of the relevance of the chosen problem, in order to jointly develop an action plan to solve the problem." (Youth Researcher – Batken)

"Street fights, confrontations, racketeering, disrespect for other people's work, bullying, vandalism, uncensored violence - all these are frequently encountered phenomena in our environment. Therefore, we decided to indicate to ourselves that our team will try to influence the situation in order to broadcast a positive message under the motto "Culture begins with us!" (Youth Researcher – Bishkek)

The youth researchers also discussed the role that utilising arts-based methods has in developing community cohesions, by building empathy between different community groups, enabling participation in events (i.e. the forum theatre) and building shared understanding of social problems and their antecedents. Figure 3.10 shows a student drawing competition in Osh for the violence against migrant children project.

"We also wanted parents to be able to take on the role and visit the place of the victim, taking into account life experience." (Youth Researcher – Batken)

"The advantage of the forum-theatre is the participation of all parties in solving the problem. For example, during the second show, his parents appeared on the stage, playing

the role of the protagonist or antagonist. That is, LPR can feel the pain and resentment of the main character live and change the situation for the better.” (Youth Researcher – Jalal-Abad)



Figure 3.10. Students Drawing Competition in Osh

The personal impacts on young people of participation in the small grants projects was clear to see from the focus group data. Indeed, the young people discussed how the projects had bolstered their problem-solving skills, knowledge and skills, built their confidence and also developed leadership traits. It should also be noted here that as part of the Small Grants workshops, the young people received specialist training also from the Kyrgyz and UK MAP teams; whilst FTI provided additional training on ethics and safeguarding for small grant awardees who were conducting independent research.

“In another way, start looking at the problem and its solution. This is thanks to the training on problem analysis.” (Youth Researcher – Bishkek)

“I learned to speak in front of a large audience, it was a great experience for me. This experience will be useful in the future.” (Youth Researcher – Osh)

“Learned how to shoot videos and edit them in different programmes, and then started learning other editing programmes on YouTube.” (Youth Researcher – Jalal-Abad)

“It came to the point that after participating in many trainings on the project, my leadership qualities improved and now I became a joker in the presentation meeting at the Forum Theatre.” (Youth Researcher – Batken)

“Thanks to participation in the project, I was able to contribute to the solution of the problem. A feeling of self-confidence appeared.” (Youth Researcher – Osh)

The young people also acknowledged wider impacts, both in how they approached their education, but also in educating community leaders, parents and other stakeholders on the social problems that troubled them. They felt that the projects meant that they were listened to more and they felt empowered to engage with senior adults such as teachers and policy-makers in ways that they wouldn’t have, or felt they couldn’t have, before. Figure 3.11 shows photos from the ‘Relationship problems between parents, children and teachers’ project delivered in Jala-Abad (parents/children creative competition and forum theatre performance).

“We have shown how parents give girls the opportunity to continue their studies after finishing school and marry them off at an early age. Gender inequality and gender stereotypes.” (Youth Researcher – Osh)

“At school, they started paying more attention to us. The teacher says that in the future there will be even more such performances and we will be invited to other schools, the village government will show a forum-theatre.” (Youth Researcher – Jalal-Abad)

“The project is my motivation for self-development, I have a goal in my life. Before, I didn't want to study, what was interesting to me at school. Thanks to the project, I will share with my colleagues.” (Youth Researcher – Osh)



Figure 3.11. Parents/Children Creative Competition and Forum Theatre in Jalal-Abad



This isn't to say that the projects were viewed completely positively. Some weaknesses were noted by the young people, either related to the specific methods used (i.e. community members being reluctant to participate in public events like the forum theatres), or because the young people doubted that the small projects that they had delivered, could really drive change at a systemic or community level.

"The weak side is that not many participants agree to go on stage, most likely it is due to shyness and reluctance to openly express their opinion. In general, it turns out that our residents are not used to public attention, they are afraid of the opinions of others, of being ridiculed." (Youth Researcher – Jalal-Abad)

"We can judge only by the reactions of our peers and those who watched the presentation video. In general, they agree that the problem is urgent. But I don't see any drastic changes in favour of solving the problem of lack of culture. The reason is that we have a very small project and limited opportunities. If we take our financial project, the goal is to solve the problem of lack of culture." (Youth Researcher – Bishkek)

Despite this though, and as will also be shown in Section 3.2.5, there were recognised impacts on policy and policy-makers. The young people could see their successes both through the dialogue that they created across their communities, and then subsequently the invitations that came to them to engage with different stakeholder groups such as teachers, policy-makers and local officials. What was also interesting was to see how knowledgeable and articulate the young people had become with regards to social problems and their causes. Figure 3.12 shows the forum theatre, video competition and poster from the 'Low level of interest of schoolchildren in reading books and getting an education' project delivered in Batken.

"Our project became successful, so we were invited to show the forum-theatre at the district level again. It was the first time we performed in front of such a large audience." (Youth Researcher – Jalal-Abad)

"So I was able to fight - this is a very big job, but we were convinced that if we constantly talk, invite LPR to talk, demand - then the case will start moving from a dead point." (Youth Researcher – Bishkek)

"We began to communicate more with teachers and not only on the topic of studying. We ask the council, sometimes they ask for help with the organization of events. They started inviting us to other projects." (Youth Researcher – Jalal-Abad)

"The low interest of schoolchildren in obtaining education is now considered at the national level...the state is developing various programmes in order to raise the level of education. Starting with an increase in teachers' salaries. It seems to me that if the state is interested in solving problems, then in the future we can measure our work done." (Youth Researcher – Batken)



Figure 3.12. Schoolchildren Reading Project in Batken

3.2.4 [Kyrgyz Adult Stakeholder Perspectives](#)

The interviews held with the eight adult stakeholders engaged across the small grants projects also provided insightful data as to how the projects were perceived outside of the schools in communities. There was recognition that art provided a means to illustrate the problems we experience and that expression through art was a form of life in of itself.

“Since I myself teach visual arts at school, I always tried to convey to children that art is not only an aesthetic component of our life, but also life itself, an expression of the processes of the surrounding reality, as well as the inner world of a person.” (Teacher)

The social problems facing areas of Kyrgyzstan, particularly in the border regions, were recognised by all eight participants, with one government official discussing the onwards trauma that these social problems can leave in children and young people.

“As mentioned earlier, incidents that occur in border villages lead to a number of problems that we need to discuss with young people; provision of psychological assistance to residents who are eyewitnesses of cross-border incidents, problems of migrant children, due to unemployment, parents are forced to leave their children with their relatives and go to earn money.” (Civil Servant)

As with the youth researchers, there was also recognition that art provided a powerful medium for driving collaborations between different groups in society (i.e. parents, young people, teachers, community leaders) and that this promoted dialogue and empathy (and ultimately as

was shown in the Phase One report, community cohesion). This allows people to also evolve informed opinions and identify in their own minds what solutions are required to prevent these problems reoccurring. The importance of such dialogue is also discussed in the next section focused on community impacts. Figure 3.13 illustrates one of these dialogue sessions involving parents, community leaders and police officers in the ‘Violence against migrant children’ project in Osh City.

“There are many advantages of using different forms of art when presenting problems. We were able to determine the needs of our children together with our parents, so that we can overcome all of this together. Also, with the help of the forum theatre, they feel what it's like to be in the place of the oppressed, so as to conduct a reflective analysis (of the problems)” (Civil Servant)

“Through the forum theatre, it is possible to show the causes and consequences of the problem. Everyone can see themselves from the outside...You can see the problems in detail, who affects whom and how, how children can behave when they are faced with a problem, and you can conclude for yourself what needs to be done to avoid such problems.” (Parent)



Figure 3.13. Adult Stakeholders Participating in the Forum Theatre in Osh City

Finally, there was also recognition that such arts-based approaches could be applied by the adult stakeholders in their own lives and work environments. One Police Officer discussed how they would like to see forum theatre methodologies applied within the Police Force, and also discussed the need to roll-out these small grants projects to other areas, schools and villages in order to maximise impact.



“The perception of the project, especially from the forum theatre, my impressions are the most positive. Moreover, I would also like to use this approach in my practice, and I would ask you to expand the activity of the project to a larger scope, to adapt it to other problems in other schools and educational institutions. I would also like to express my gratitude to the creators and executors of the project, wish them success, and express the hope that there will be many such projects.” (Police Officer)

3.2.5 [Community Impacts in Kyrgyzstan](#)

The policy impacts delivered by the MAP Small Grants programme in Kyrgyzstan continued to build on the strong policy successes delivered in Phase One. There were numerous extra engagement events carried out by the schools outside of the core projects, designed to bolster impact on policy and in the community. Table 3.3 below summarises these events and the numbers of people involved (775 engaged in total).

Small Grants Events			
Events	Total	Female	Male
Drawing content (Sharipov Secondary School)	17	13	4
Training on comic making (Secondary School T. Ismailova)	19	11	8
Drawing contest (Secondary School #47)	38	22	16
Drawing contest (Secondary School #77)	32	20	12
Book collection event (Salihov Secondary School)	200	-	-
Video (Jalal-Abad)	60	-	-
Video (Jalal-Abad)	100	-	-
Baseline Survey	165	-	-
Final poll	144	-	-
Totals	775	N/A	N/A

Table 3.3. Small Grant Extra-Engagement Events Held and Participant Numbers

The importance of dialogue and events was also viewed as a critical element of the success of MAP. The impacts on the young people themselves were argued to be preventative of trauma and other negative effects, whilst the visual element of arts was seen to make expressing difficult emotions or talking about difficult topics much easier. This led to the young people actively engaging and holding dialogue with local decision-makers (i.e. policy-makers) and working with them on the day to find solutions to the social problems identified. Figure 3.14 shows young people presenting their artwork at one of the dialogue events for the ‘Violence against migrant children’ project in Uzgen (Osh Region).

“When conducting an event with the use of art among young people, it helps to carry out preventative work. It is also necessary to scale this method, so invite people from relevant structures (authorities) to talk.” (Child Psychologist)

“And the MAP project, like no one else, explains it perfectly. Especially when it comes to the discussion of problems, art acts as a powerful tool, because now many people do not

fully understand when they express concern about these or my problems with simple conversations, words or dry text.” (Teacher)

“But the fact that some of them already participate in projects and conduct such events not only for their peers, but also for adults is, in my opinion, the most effective way of influence. I also became interested in the method of forum theatres, and for our service, I think it is necessary to adopt it and practice it at work.” (Police Officer)

“All participants were involved in the discussion. Decision-makers really thought about the problem and tried to find effective solutions. The presentation meeting creates an opportunity for all parties to find a way to solve the problem.” (Academic Expert)



Figure 3.14. Children Presenting Artwork to Local Decision-Makers at Dialogue Event in Uzgen

It should also not be overlooked that arts-based methods are considered interesting and fun, both for the children and young people, but also for the adults. The dissemination event becomes something that people want to engage with and can understand, in the way that a written report, policy-paper or academic article would not be able to achieve. Such projects were also seen to promote teamwork amongst young people.

“The advantage is that it is interesting to watch...And in the rest of the time, the youth and the population as a whole have no opportunity to attend any events or concerts. Art helps solve problems well, as we are convinced. Last year, I invited the team to star in a video, and they did a great job. And this year will cooperate. The video spreads well among the population, adults and children watch TV, every resident has access to the Internet.” (Policy-maker)



“The method is good, I liked the performance of the children, even if it was close to their art and culture. And even all the religious, closed ones became, and the young people were not open, everyone began to think about himself. The work in the project is united, it is clear that the team formed well.” (Village Elder/Chief)

Finally, the emotional power and impact of arts-based methods was also discussed, with the participants arguing that art provides a powerful medium for engaging people emotionally. This is linked back to the interest that visual and participatory methods can bring, but also the comments of the young people around arts fulfilling expression of the soul. As one academic expert interviewed noted, the essays written by some of the young people had local government officials in tears on hearing them read out. This can be a powerful method for facilitating change, as will be shown in the next section around policy impacts.

“Art makes us think about things that we don't usually pay attention to: people's feelings, experiences. We held an essay competition among children about Covid-19, there were essays that made the members of the commission cry.” (Academic Expert)

3.2.6 [Policy Impacts in Kyrgyzstan](#)

Policy Briefs in the form of infographic outputs were produced across all 16 Small Grants projects, as part of the MAP programmes wider aims to drive systemic change. The impact of MAP on policy in Kyrgyzstan has been significant, as was detailed in the Phase One report where the MAP project was shown to have been responsible for the implementation of new youth policy in the country to establish youth community groups across the nation as part of wider educational policy reforms. The small grants work sought to build on this, by producing outputs that would engage wider stakeholders in the community (including policy-makers) to show what change the young people felt was required. These outputs were deliberately designed to be visually appealing, with clear core messages for the readers. They were also short (usually 4 pages), so as not to deter people from engaging with them. Examples of these are shown below in Figures 3.15 and 3.16. In Figure 3.15, the message is on air pollution with a core narrative centred around how to bring about collaborative action for change (the last paragraph reads: ‘*At the dialogue meetings, it was said that solving this problem requires the joint efforts of all parties: local authorities, medical and social workers, public organizations, owners of private enterprises, residents of the residential area*’). This was also recognised by a local policy-maker, who argued that issues of pollution cannot just be solved by government, but also through education of the population at large.

“I think so. Now almost 80% of the population knows that the garbage collection system has worked and that it is necessary to pay now. Maybe everything is ready, but in time you will get used to it. I think that my children should continue to inform about the negative consequences of burning garbage.” (Policy-maker)

In Figure 3.16, the bullet points on the second page provide recommendations to policy-makers and the local community as to how young people can be better engaged with education and families made to see the benefits of education more broadly. The recommendations are translated below:



- Hold extra-curricular activities at the school to motivate students to education with the invitation of successful graduates and specialists, who:
 - provide information on the need for school education;
 - hold meetings with parents to inform about the methods of upbringing and development of children; get the experience of other schools where “schools for mothers” operate, which are popular in schools in Batken oblast, teaching parents to develop children’s interest in lessons, recognize children’s abilities and support them in their support.
- Renovate the book fund of the village library, conduct activities on the basis of libraries to motivate young people to education.
- Carry out vocational orientation events with high school students to help schoolchildren in determining a profession, exploring the possibilities of an educated person both at home and abroad.
- Conduct events with high school students to provide information about the problems of migration, and how awareness and education helps to overcome these problems.
- Conduct training for teachers on interactive teaching methods for use in lessons of, where methods of critical thinking, the ability to discuss, set goals and develop plans to achieve goals are used.





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3.2.7 [Kyrgyz Small Grants Summary](#)

The 16 small grant projects funded by MAP in Kyrgyzstan demonstrate the impact that even small programmes can have (the cumulative funding was only just over £5,000). The masterclasses in acting and drawing that acted as a prelude to the small grants programmes were very well received, as was the ethics training and support with the small grants proposals and budgets delivered by FTI. The small grants generated clear benefits to the young people including in improved confidence, upskilling, leadership and empowerment. They also positively impacted community cohesion, shaped the perceptions of adults, developed collaboration and empathy between different societal groups, and created policy impacts through the 16 infographic policy booklets produced, which built upon the significant policy work delivered in Phase One. Whilst there were some minor perceived negatives around some community members not fully engaging with projects, especially with the forum theatres, the overwhelming evidence was that these events were a great success. The projects helped to reduce trauma in young people, promote new practices to adults that could be applied in their work, and built understanding around social problems and how to solve them. Considering the minor levels of funding involved, this was significant impact delivered.

3.3 Rwanda

In Rwanda the small grants work funded 10 projects that were delivered in different youth clubs based in schools, communities and religious organisations. The projects had various titles (listed below in Table 3.4) and were delivered with the support of a Rwandan NGO called Uyisenga Ni Imanzi (UNM)⁵. These small grants projects were delivered between January and May 2022 across the country.

3.3.1 [Rwandan Small Grant Projects Overview](#)

A central theme of the 10 small grants projects in Rwanda is that of mental health. Children and young people in Rwanda often experience multiple mental health problems, yet there is low mental health literacy amongst young people, parents, and teachers to identify and support people suffering from these issues. The young people on the 10 small grants projects were able to explore this through workshops, and then share these through their arts workshops with parents and teachers to help educate and promote positive mental health. The data gathered from this project was collated and analysed by both UNM in Rwanda, as well as the UK team at the University of Northampton. The evidence from these analyses is presented in the following sections. The project adhered to University of Lincoln and UNM ethical considerations, with no participants (youth or other community participants) identified in the research. Youth participants and researchers were all supervised in the programme by UNM and also received ethical support and training from the University of Lincoln.

⁵ Uyisenga Ni Imanzi (UNM) is Rwandan NGO established in 2002 with a vision of implementing child and youth focused programmes addressing the special needs of orphans headed households affected by genocide and/or HIV/AIDS, young girls' victims of violence and other vulnerable children (UNM, 2022). See: <https://uyisenganmanzi.org.rw>



School, Club & Project Name	Themes Selected
Remera Protestant Club: Human & Humanity Project - Arts-based Mental Health Support	<ul style="list-style-type: none"> • Family conflicts • Mental health issues such as depression, lower level of self-esteem, self-hatred • Lack of coping mechanisms
Ikibondo Primary School Club: BEZA MAP Project - I feel like I hear you	<ul style="list-style-type: none"> • Mental health issues such as anxiety, depression, and loneliness due to COVID-19 • Family conflicts • Lack of supportive adults
Notre Dame du Bon Club: IHOZO Project - Peace & Conflict Management	<ul style="list-style-type: none"> • Mental health problems such as depression and anxiety due to continuous periods of social isolation during COVID lockdowns • Behavioural and academic problems
International School Club: Friend of Children Project - Good Mental Health in Youth is the Future of the Nation	<ul style="list-style-type: none"> • Lack of school materials • Lack of support from significant others • Negative impact on identity development • Mental health issues due to COVID-19
Buhaza Club: MAP Project – External comfort	<ul style="list-style-type: none"> • Increased incidence of bullying and discrimination • Mental health issues such as depression and increased feelings of loneliness • Decreased academic performance
Kagugu Catholique Club: ISHEMA RYACU Project – Listen to me	<ul style="list-style-type: none"> • Family conflicts • Mental health issues such as anxiety, depression, loneliness, and lower level of self-esteem • Behavioural problems • Decreased academic performance
Cyivugiza Club: Hope & Beyond Project - Take comfort in me	<ul style="list-style-type: none"> • Mental health problems such as depression, anxiety, low self-esteem, and loneliness among young students living in precarious situations
Saint Aloys Rwamagana Club: Empathy Hearts Ruhuka Map Project - Ruhuka Center	<ul style="list-style-type: none"> • Mental health problems such as depression, anxiety, and loneliness among individuals with disabilities • Stigma and discrimination
Butamwa Club: Mental Health Humura Project – We are alone	<ul style="list-style-type: none"> • Mental health problems such as anxiety, depression, low self-esteem, and loneliness among young students living in precarious situations



Remera Nyarutarama Club: Ikizere MAP Project – End all child abuse	<ul style="list-style-type: none">- Increased incidence of violence against children- Increased school dropout rate- Mental health issues relating to physical, sexual, and emotional abuses
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Table 3.4. Rwandan Small Grant Projects Overview

3.3.2 Young Peoples’ Mental Health

Given the core focus of the 10 Rwandan small grants projects on mental health, it is no surprise that this factored into the feedback significantly from young people, teachers and youth workers when the efficacy and impacts of the projects were discussed. The social problems discussed throughout the Rwandan projects and expressed through the arts-based methods are serious and complex, and include bereavement, rape, homelessness, drug abuse and discrimination. All of these experiences will have significant and serious mental health impacts on children and young people, and this was discussed by a youth worker with reference to the case-study of one young person.

“These factors could have a long-lasting impact on young children as their roots were from their past. For example, during group discussions, some youths shared their story. One of them said that he lost his parents when he was 3 years old. Later, the family took over the responsibilities to take care of him, but they couldn’t continue after a while. He didn’t have anyone in his family who was able to care for him by providing him with necessities. As a group experience, it was very sad to hear this story. After hearing his story, we understood better why he dropped out of school and had symptoms of depression. We also learned that children having mental health problems such as depression are less likely to receive support from significant others. They also have lower levels of confidence in other people. They feel that they are not like other children; as a result, they started to adopt maladaptive behaviors like taking illicit drugs, which helped them to not think too much about the struggles they faced in their lives.” (Youth Club Worker – Ikibondo Primary School)

The small grants projects particularly wanted to focus not just on empowering the young people, but also changing the mindsets of the parents, teachers and community leaders in how they approach the issues surrounding young people, their home-life, education and wellbeing. One of the project youth workers discussed how they adopted multiple methods to build empathy with teachers, but also to promote peer-to-peer support amongst children and young people.

“We have been able to convince the school leaders and teachers of the need to change the way they treat children by taking extra precautions during the decision-making process...We created a website assessed by children, teachers and school leaders for working together to clarify and understand children’s behaviours...We established a way of connecting younger children to older ones (secondary students) by making them Godmothers/fathers to primary students.” (Youth Club Worker – Remera Protestant School)

The adults involved in the programmes often found listening to the stories and experiences of the young people upsetting and difficult, but this was vital in order to build empathy and generate understanding of the issues faced by youth. This was also a key element of the theatre plays put on by some of the projects (see Section 3.3.3) and demonstrated to adult stakeholders the loneliness and isolation that many Rwandan young people were facing when dealing with these problems.

“It was not an easy experience for us to witness these young people’s testimonies as they had to go through these experiences on their own without help from others like families, communities, or societies.” (Youth Club Worker – Ikibondo Primary School)

The children and young people also produced and presented artwork in group sessions to parents, teachers and school leaders to demonstrate how they felt different social issues affected them. Figure 3.17 below details one young person’s work illustrating how family arguments and conflict negatively affect a young person’s mental health and wellbeing, demonstrating how families can inflict trauma on their children and showing the need for peaceful resolution to conflicts.



Figure 3.17. Drawing on Family Conflict (Buhaza)

However, dealing with these issues was also difficult for the children, who had to relive trauma and reflect on negative experiences such as bullying, rape, domestic violence and financial problems. This demonstrated the courage of the young people in being able to navigate and deal with this trauma as part of the projects. Nevertheless, it also demonstrates the great care that needs to be taken with children and young people on projects such as the small grants work delivered through MAP.



“The facilitators declared that among our students, it was very hard for them to attend project pre-session of identifying root causes of problem as it was like “kubatoneka” meaning taking exactly what have happened to them. It was found that some of the students have been raped and kept quiet due to families’ miss-understanding, many of them found comfort at school more than at home as their parents always fight and other found themselves out school due to the inability to pay school fees and get bullied by officials through different discourses.” (Teacher – G.S. Notre Dame du Bon)

3.3.3 Social Problems and Youth Solutions

As was noted earlier, one of the arts-based methods used to demonstrate the social problems facing children and young people was community theatre. Here, the young people would produce plays based upon real events (but with identities of victims/perpetrators changed) and they would then perform these to the community, including parents and teachers. These theatre plays dealt with distressing and serious social problems, including discrimination, rape, homelessness and drug abuse. Synopses for three of these plays are presented below, to show the traumatic narratives that have been experienced by the children and young people.

Theatre Play 1: Muhoza in Mage: Muhoza is a secondary student who comes from a poor family. She decided to rear rabbits and save some money. They had to give the money to an entrepreneurship teacher, Karoli. One day, Muhoza asked the teacher if she can get her money back. He told her to go to his home. When she reached home, she was raped. She decided to report him to the police, but it resulted in vain because the teacher and the police officer are siblings. Her parents were angry with her as in Rwandan culture, it brought shame on the family, and they wanted to keep it quiet by negotiating with the teacher and resolving the problem in secret. Her friend talked to Mujyanama, a clinical psychologist, and she then was taken to the hospital for treatment. Her parents were advised when Karoli was ultimately sentenced to prison.

Theatre Play 2: Amina at School: Amina went to school late because her parents doubted her ability as she is disabled, and they were poor. At school, none of the school staff cared about her. In her class, there were children with bad behaviours who started to bully her. She had no friends at school and felt lonely. She then decided to commit suicide. She was found nearly dead. After some time in the hospital, and her friends being punished, the school principal decided to ask for her forgiveness.

Theatre Play 3: Ngabo on the Street: Ngabo does not know his parents, as his mother was a housewife and ran away after having a child with the owner. Ngabo was raised in that family. When he asked who his parents were, they started torturing him because they did want him to know his real parents. He could not perform well at school because he did not have time to revise for his lessons, there was a lot of work at home, and he was not given food to eat. He could not sleep. He finally decided to go to the streets and use drugs. A friend reported his guardians to the police. Ngabo was then taken to the hospital for treatment and counselling.

The strength of the young people in facing these issues and identifying the causes of problems and their potential solutions was something that surprised many adults, especially when emerging from younger children who were still in primary school. This surprise is evident in the youth worker quote below. Further, the work of the children and young people to map out the antecedents and solutions to social problems can also be seen in Figure 3.18, which shows a problem tree developed by the young people in workshops in Kibondo. This tree focused on children's mental health and was coproduced by both children/young people in school and those who were excluded or not attending.

"We were surprised to hear from critical thinkers from Primary 4, 5, and 6 with strong ideas to solve different problems" (Youth Club Worker - Rwamagana)

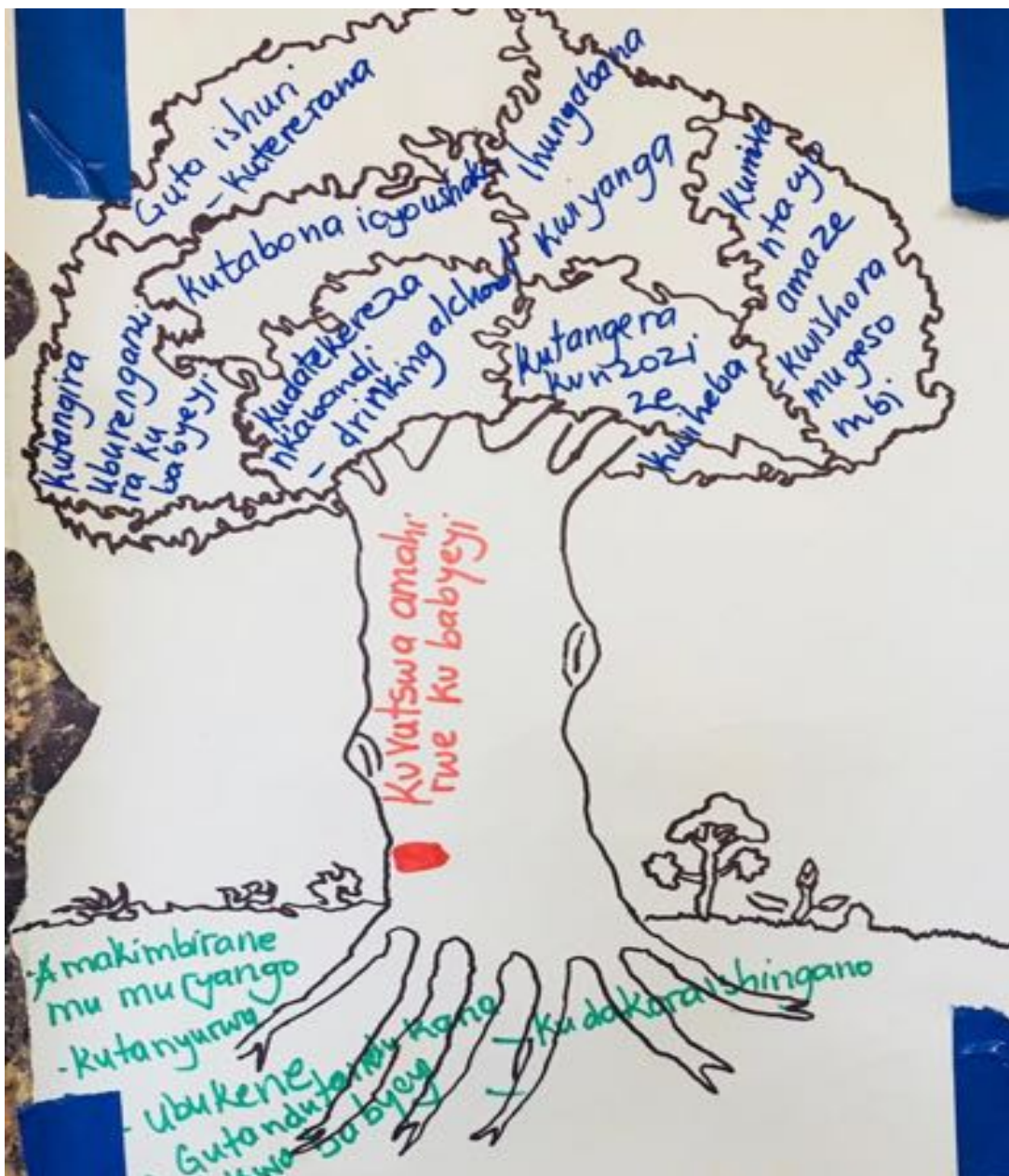


Figure 3.18. Mental Health Problem Tree (Kibondo)



The exclusion that many children and young people can face was eloquently summarised by one young person, who had experienced homelessness, violence, criminality, drug abuse and discrimination. The youth clubs established through MAP had saved this individual and led to them returning home and back to school. However, they had seen the other side of society and how pernicious exclusion can be, and they wanted to see more empathy towards people and a willingness to see the ‘child’ and not the circumstances that the child has lived through.

“I remember one day, I was from school like others, by arriving at home quarrels was every way, my mother was fighting with my grandparents, I was so hungry, there was no food and no one was interested by situation. From the quarrels I realized that it was me giving them a hard situation, so from that moment on I decided to leave the home and live on my own with other many children on the street. It wasn’t an easy journey, because on the street I have meet with many problems, being beaten by others, sleeping on the street, chased by the police, imprisonment and drug use. After then, I was approached by one of my peers and he helped me to come to my senses and returned back home and to school, but the fact that harassments are everywhere, in the class, by students and teachers, people in the community, I have been called different names and always, it is me to get punished even for things that I did even do. However, I have found comfort in my club mates, and my voice today will at least help my fellow classmates to understand that it can be just circumstances and misfortune that we meet in our lives that make us look like shit, guilty of everything. We need them to make it easier to be included, feel a sense of happiness and being called names only can help me to perceive it as us versus them. I am a child like any other.” (Young Person – G.S. Cyivugiza)

3.3.4 [Community and Policy Impacts in Rwanda](#)

There were many impacts delivered through the MAP small grants projects in Rwanda, including for the children/young people themselves, but also for parents, teachers, youth workers and the wider community. These are summarised below:

- **Children/Young People:**
 - Children/young people are more confident, with enhanced self-esteem and communication skills.
 - Gives a voice to young people around social problems.
 - Improved children/youth mental health and proactive coping.
 - Arts-based skills enhancements for children/young people.
 - Reduced school exclusion and improved attendance.
- **Parents, Teachers and Youth Workers:**
 - Greater responsiveness among parents and teachers to children’s needs.
 - Awareness amongst school leaders about the positive impacts of youth clubs.
 - Better participation and responsiveness among parents, teachers & school leaders
- **Wider Community:**
 - Understanding of children/young people’s needs and rights.
 - Wider recognition of the need for good mental health and support around this.
 - Enhanced trust between groups and inclusiveness in society.

The wider impacts delivered in the community, and especially with teachers, school leaders and community leaders and policy-makers, was achieved through the power of the arts-based methods. There were many examples of this as we have seen through the children and young people's drawings and community theatre plays, but another method that was used by one of the projects was that of a comic (as we have also seen in Indonesia). Figure 3.19 details the comic that was produced in Remera and designed to act as an awareness-raising method. This was presented in the project's final workshop in May 2022 to parents, teachers and local community leaders, and the comic shows how it only requires simple acts of kindness and understanding with children struggling with depression, for them to feel better and have a greater sense of belonging.

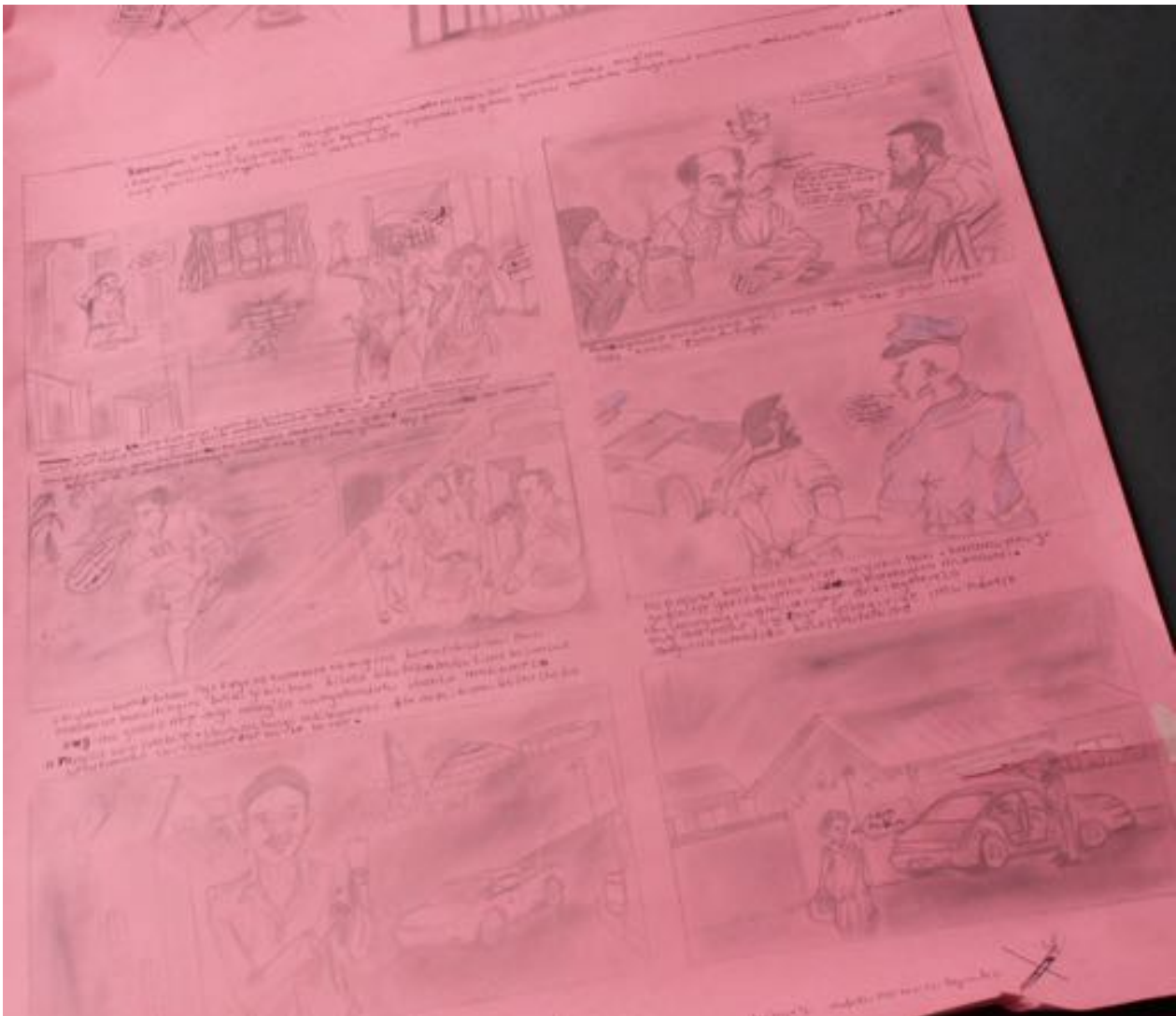


Figure 3.19. 'Dear Friend' Comic from Remera Protestant School

The children and young people also used arts-based methods such as poetry to illustrate their feelings around peacebuilding in their communities, and these were also presented to and read to parents, teachers and community leaders. Figure 3.20 below illustrates one of these poems titled 'What does peace look like?'. This allowed the young people to express their feelings and to ask questions around critical issues to the security of their communities. The second verse is

presented below in translation and shows the young person reflecting on the fragility and challenges of peace, exploring themes of materiality, love and friendship.

*What does peace look like? Tell me.
It is the luxury of luxury homes,
It is a contradiction in terms,
It's a paradise that I feel like you've built for me,
Yes, it is a search for what you love,
Ask a friend, 'what does peace look like?'*

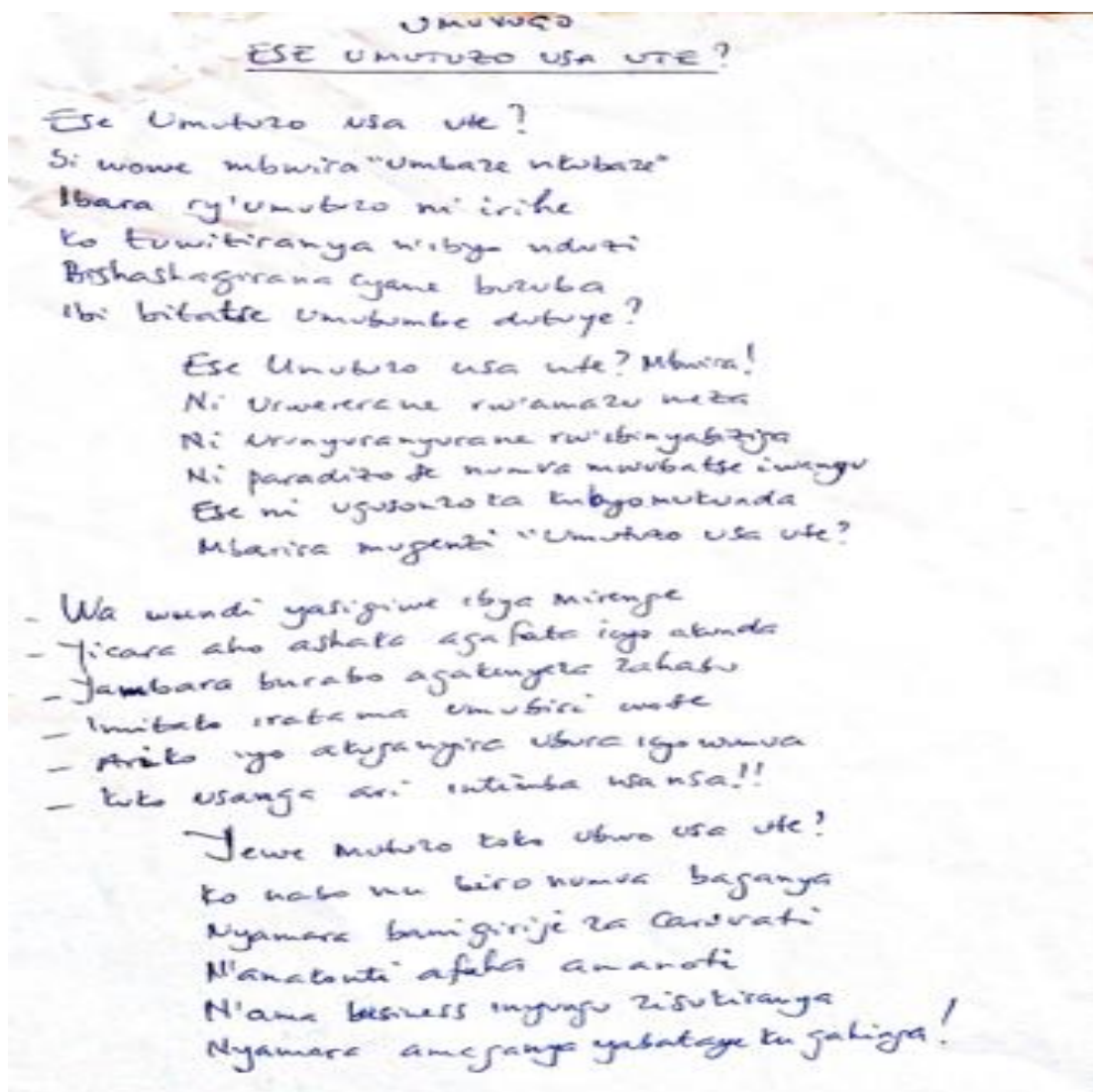


Figure 3.20. Young Person's Poem Titled 'What Does Peace Look Like?'

There were also policy impacts delivered through the small grants projects. Two of these are presented below, obtained from policy briefs produced through the projects. The impacts delivered include changes to school policies, spaces for children and young people to meet to discuss issues, education of adult stakeholders and the expansion of programmes to other schools outside of MAP. Figure 3.21 outlines these impacts delivered.

“Ruhuka Center is a project by Club Empathy Hearts (Ruhuka MAP) delivered at G.S. Saint Aloys, Rwamagana. There was no clearly established mechanism at the school for supporting students with mental health problems. Students, teachers and school readers were not informed about youth mental health problems. Therefore, Club Empathy Hearts established a platform for students to share through, and provided space at the school for meetings. A night-time arts exhibition was held to engage students, community leaders, mental health providers from the local health centre and NGOs providing mental health support in the community. Recommendations have also been made to the school to increase awareness and participation through social media platforms, maintain club activities during the holidays, and promote their art works on social media” (Adapted from Rwandan Small Grants Policy Brief No. 8)

“Humura Ndahari, is a project run by the Hope and Beyond Club of G.S. Cyivugiza. Students starting at the school have a broad mix of backgrounds, with some students from rich families and others from poor families. It has been seen that students socialise based upon their socioeconomic backgrounds. There was also a realisation that poorer students were being discriminated against by the better-off students and teachers, especially as many experience homelessness. The project’s motto is that no one choose vulnerability, that life is bright and sweet when everyone is cared for equally and that just a simple act of understanding can mean a lot to vulnerable people. This led to changes in behaviours amongst students and teachers and a recognition that school policies had to change. The project is now requesting physical space from the school and looking to spread their work to other schools also.” (Adapted from Rwandan Small Grants Policy Brief No. 9)

Figure 3.21. Policy and Practice Impacts Delivered Through the Small Grants Projects

3.3.5 [Rwandan Small Grants Summary](#)

It is clear that the MAP small grants work in Rwanda delivered through the 10 school/youth club projects has had a significant impact on the young people, as well as parents and teachers, school environments and even community leaders. The power of arts-based methods when aligned with real-life stories of mental health breakdown, abuse, drug addiction, rape and homelessness have changed attitudes towards children who have experienced trauma and may be living on the streets. The projects allows young people to express themselves round mental health challenges and social problems, and looked to develop solutions to these problems coproduced with the young people. This meant that the children and young people were able to channel their ideas on mental health and social issues and use the resources within MAP and their arts-based outputs to change attitudes, policies and raise-awareness of the challenges that many of them face, with school and community leaders. Figure 3.22 below provides an illustration of the young people engaged in the MAP workshops.



Figure 3.22. Young People in MAP Workshop

3.4 Nepal

In Nepal the small grants work received 12 project applications from seven youth clubs in MAP partner schools, across three districts (Kanchanpur, Palpa and Makwanpur). The projects had various titles and ultimately seven of these applications were funded (the successful projects are listed below in Table 3.5). These small grants projects were delivered between January and March 2022 across the country with policy work continuing until May 2022.

3.4.1 [Nepalese Small Grant Projects Overview](#)

The seven funded projects had a variety of aims, ranging from ethnic and caste-based discrimination, through to drug abuse, child marriage and human trafficking. The seven projects utilised a variety of methods including plays/theatre, songs, exhibitions, documentary productions (short films) and the use of a radio station. The data gathered from these projects were collated and analysed by both the Department of Conflict, Peace and Development Studies



(DCPDS) at Tribhuvan University in Nepal, as well as the UK team at the University of Northampton. The evidence from these analyses is presented in the following sections. The project adhered to University of Lincoln and DCPDS ethical considerations, with no participants (youth or other community participants) identified in the research. Youth participants and researchers were all supervised in the programme by DCPDS and also received ethical support and training from the University of Lincoln.

School	Social Problem	Project	Objectives
<i>Bagmati Province, Makwanpur District</i>			
Janariya Secondary School, Makwanpur	1. Caste Discrimination 2. Menstruation	Ethnic untouchability & gender discrimination	1. To raise-awareness of discrimination due to caste and gender
Churiyamai Secondary School, Makwanpur	1. Menstruation 2. Use of drug by young people	Drug abuse & its effects among youth	1. Raise-awareness (in school and out of school) about the bad effects of drugs.
<i>Lumbini Province, Palpa District</i>			
Janapriya Secondary School, Tansen, Palpa	1. Cast discrimination 2. Violence	Art Exhibition on child labour, untouchability and violence	1. To convey messages against caste-based discrimination and violence. 2. To advocate with local government for implementation of policies against discrimination and violence.
Mohankanya Secondary School, Tansen, Palpa	1. Child marriage	Child marriage: A Documentary	1. To raise-awareness with young girls/community against child marriage. 2. To advocate with policymakers to reduce child marriage
Bhusaldanda Secondary School, Tansen, Palpa	1. Access to education 2. Child labour 3. Gender-based violence	Labour family and its impact on child	1. To raise-awareness with people about child labour 2. To create dialogue between youth and policymakers to reduce child labour and GBV.
<i>Sudurpaschim Province, Kanchanpur District</i>			
Janajyoti Secondary School, Dodhara Chadani, Kanchanpur	1. Child marriage 2. Human Trafficking	Human trafficking	1. To protect people from human trafficking by raising awareness 2. To engage policymakers and local police to protect against human trafficking
Mahendranagar Secondary School, Bhimdatta, Kanchanpur	1. Use of drugs 2. Domestic Violence	Drug abuse & its effects	Drawing public attention to the problem of drugs and their effects.

Table 3.5. Nepal Small Grant Projects Overview

DCPDS also delivered training support to the seven partner schools on building their small grant proposals, working with them to shape ideas, identify arts-based methods that were suitable, work on funding and project costing breakdowns and imagining pathways to impact. Figure 3.23 below presents a screenshot of one of these online sessions.

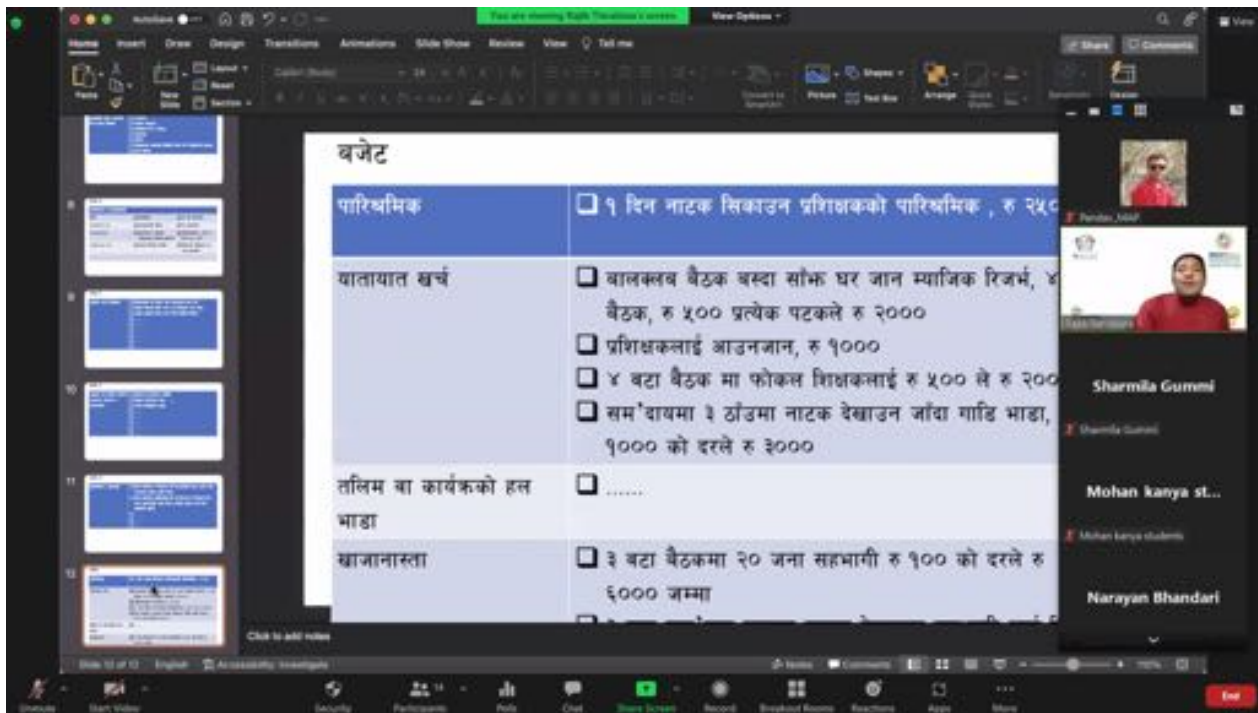


Figure 3.23. Proposal Development Workshop

3.4.2 Youth Impacts & MAP Efficacy

As has been noted in the other three countries, engagement in the MAP small grants work helped young people to build their confidence and skills. The young people specifically identified greater confidence around public speaking, teamwork, and effective communication. They also discussed the skills that they had developed around the use of the arts and also in digital technology (i.e. film-making). The young people also expressed a desire to pass to their learning to others through a peer mentoring approach. Figure 3.24 shows the audience at one of the plays focused on raising-awareness of the problems of drug abuse.

"I was too scared to speak, my hands used to shake when I carry the mic, but now I feel mature to speak. If someone asks me who I am, I can give my definition. I learned how to work with new friends, senior siblings, and how to deal with the situation. I want to teach what I have learned to others in my school." (Young Person – Palpa)

"I could not speak in front of other people; I was a reserved type. When I engaged in MAP, I learn to express my feelings to others using art forms. For example, if I can't talk, I can draw pictures or I can make videos and send to others. I have a dream to record a song." (Young Person – Makwanpur)

“Through this programme, students, as well as teachers got the opportunity to learn many new skills. It has also developed students' abilities, knowledge and skills. I hope for continuation of such programmes in the coming days. We received positive responses for the programme from the representatives and communities. The students learn the importance of group work and got knowledge of various arts. The representatives have committed to support in spreading public awareness.” (Teacher – Palpa)

“We used to see video in TV, but we did not know how to make video. In two days training provided by MAP, we learned to make video. Then we made a documentary on caste discrimination and presented to the trainer who provided video-making training to us. Then the feedback he has given to us made me happy, which is one of the great happiness in my life. I am proud of myself, because, I can create a video about the problem in our society and aware people myself”. (Young Person – Palpa)



Figure 3.24. Drug Abuse Play

The young people also recognised the impacts that they were able to have on each other, especially around education and peer support. The young person below discusses the impact that they were able to have on a friend who used to miss school due to having to work. Figure 3.25 also shows a photo taken during the delivery of a community play focused on caste-based discrimination.

“We have a friend who used to go to labour [work] and he was irregular to the school, he was about to drop-out due to poverty. We have created a story of our own friend and he is the main actor of the film, we have used his own location to shoot. After the film, he is [now] regular to the school, which is a change due to our video.” (Young Person – Palpa)



Figure 3.25. Caste-based Discrimination Play

Finally, the teachers involved also talked about the positive impact of the small grants work on the young Nepalese people, stating that they hoped that there would be a continuation of funding from MAP to continue this work in the future.

“After participating in this programme, students are able to raise their voice on child rights, against ethnic untouchability, and discrimination in society. Students, as well as teachers, have developed a positive attitude towards the MAP project. Through this programme, students have got educational, as well as intellectual development. As far as possible we will apply the activities which we learned from MAP to our learning method in the coming days. Expecting for continuation of such programmes in the coming days.” (Teacher – Makwanpur)

“Through this programme, the students got the chance to reveal their hidden talent. Through the interaction programme I got the opportunity to share my experience, as well as learn their experiences, which was highly appreciated. Expecting for continuation of the programme.” (Teacher – Palpa)

3.4.3 Raising Awareness of Social Problems

One of the key features of the MAP small grants projects across all four countries, and especially in Nepal, was the desire to raise-awareness around social problems. The participants all discussed the success of this approach, both in teaching about issues, but also in driving societal change. Often, this impact was enhanced through cooperation with government and public bodies (i.e. the Police). This policy impact is explored in more detail in section 3.4.4. Figure 3.26 shows an awards ceremony for the young people involved in an art competition as part of the work.

“While doing case study, we found drop-out is great problem. The reason behind drop-out found is child marriage. Also, there is one tradition in Magar community. One of our child club member got married at the age of 13 years. After the marriage, she dropped school.

We (school teachers, her friends, child club members) went to convince her and ask to re-join the school. After a couple of month follow-up, she agreed to re-join the school. Based on her story we have made an awareness video against child marriage and she is in main character in the video.” (Teacher – Palpa)

“Such awareness programmes will also support our society and help in reducing the distortion of the society. We are planning to make such awareness videos every year on different topics. We will keep it within the regular programme of the school”. (Headteacher – Kanchanpur)

“The video made by our friend about menstruation is great. We have such discrimination. This film gives a message about how girls should not get discriminated against during their period. We should raise awareness with people through drama and more activity.” (Young Person – Palpa)

"The play...in coordination with the District Police Office was very heart touching and informative. This programme is very informative to the society, especially teenagers. If such programmes can be shown in other places, the youth will also be aware about drug addiction and its consequences. Such public awareness helps youngsters avoid becoming addicted. Thank you so much for giving us the opportunity to watch this play.” (Community Member – Makwanpur)



Figure 3.26. Art Competition Awards Ceremony

The participants also discussed the ease of understanding that comes through the use of arts-based methods, especially in driving positive student engagement, community buy-in and intrinsic understanding of the causes of the social problems being explored. This work included

film-making, drawing, painting and collages (see figure 3.27) and the use of art therapy, which enabled the young people to channel their feelings (and possibly trauma) into arts-based outputs.

"We have a big problem in Sudurpaschim about menstruation. I congratulate the filmmakers. The film is simple and easy to understand." (Teacher – Kanchanpur)

"Among the various modes of learning were video, drama, painting, sports, etc...If we can engage students in these various activities, their inner potential will evolve and facilitate in [town]" (Parent – Kanchanpur)

"Through art therapy, we were able to facilitate positive change through engagement with the therapist and the art materials in a safe environment. Participants were able to reciprocate their thought and emotions during the process of physical involvement with the materials; through the making of a significant art object; through sublimation of feelings into the images; and through communication with the therapist via the art object." (Artist)



Figure 3.27. Collage Creation Workshop

3.4.4 [Policy Impacts](#)

The impact of the small grants work in Nepal was not just limited however, to the young people and raising community awareness, there was also the additional impact related to policy-makers and influencing local officials. The projects engaged with a wide variety of stakeholders including local police, elected officials and those responsible for making decisions in the communities affected. As was seen earlier in the report, arts-based methods retain the power to influence people at an emotional level and drive them to realise change. This is even more pertinent when

those being influenced have the power to drive change through their positions. The quotes below illustrate how this happened through the arts-based outputs produced, with politicians and NGOs discussing the impacts delivered. Further, figure 3.28 shows the Deputy Mayor of one area speaking at the theatrical event for the human trafficking project.

“We hear through Deuda and we watched a video about trafficking. Now we need this to implement in our behavior. We need to make aware everyone in the community. The municipality is ready to collaborate at any point.” (Politician - Kanchanpur)

“I am a government representative, I am against these traditional harmful practices so I promised that I will be always ready to support such type of programme” (Politician - Palpa)

“I am sure that these video and Deuda will help to raise awareness. I request you all to upload the videos in social media as soon as possible. If everyone fulfils their responsibilities, such activities will be reduced. All the artists are doing their respective job greatly.” (NGO – Kanchanpur)



Figure 3.28. Deputy Mayor Speaks at Human Trafficking Play

Finally, there were also other impacts with state bodies, in particular the Police, who were engaged on a number of projects. The outputs produced had an impact on these institutional actors, with commitments made to fund further educational programmes from Police budgets based upon the small grants work, the materials used more widely by teachers in schools not involved in MAP directly, and through the spread of the materials on social media. The projects also led to collaborations between the police and local NGOs and schools (drug abuse), as well as greater kindness and empathy amongst project participants. This again evidences the power of



arts-based methods to drive positive impact in communities. Further, seven policy briefs were produced (one from each of the projects) and two exemplars of these are presented overleaf in figure 3.29. Each of these policy briefs distilled the social problem at hand, the work done by young people and provided recommendations for developing solutions. These were presented to the relevant local decision-makers, policy-makers and stakeholders for each project.

“As we post the video on human trafficking...in social media we got lots of appreciation for the work done by our students; further, the people call us to get information about donor institutions. As per the teachers at other schools, they now teach social study subjects by showing the video on child marriage and human trafficking made by us. We screened the video to the Mayor, Sub-Mayor, representative from the Police Office/Ward Office and they promise/commit to allocate the budget for such an awareness programme.” (Teacher – Kanchanpur)

“Thank you, organizers for screening such a public awareness drama. The drama has great significance in the society. It is clear from the play how the wrong company leads to addiction and what the consequences might be? Police are not only here to arrest, but also to protect the youth who are trapped. In the coming days, we want to collaborate with the organization working for the youngsters to help them to be good citizens”. (Police Officer – Makwanpur)

“The programmes that MAP Nepal has adopted to address social problems and the unique learning method is highly appreciated. Under this programme our school presented street play and dance, which was very effective. The programme portraying the caste discrimination has been encouraged by the representatives from Police Office, Municipality and many more. The police office has assigned two police personnel for security at the venue and similarly, the Village Development Committee has also provided assistance and support to us. This programme has also developed a spirit of cooperation among the students. I have found that caste discrimination, discrimination against gender has been reduced to some extent. Most of the viewers have considered the street drama positively. The concept by Mobile Art for Peace is highly appreciated. All the representatives have committed to support in spreading awareness programme.” (Teacher – Palpa)



Summary:

Nepali law prohibits child labor and has set targets to banish all types of child labor by 2025. Child labor is recognized as a violation of human rights, deprives children of education and impacts their future. However, despite this, recent data shows that over 15% of children in Nepal are engaged in child labor. Child club members of the Bhusaldanda secondary school explored the issue using art-based methods to analyze the root causes and impact of child labor. The research shows that more needs to be done to raise awareness and to monitor the implementation of the legislation.

Key Policy Recommendations

1. Action should be taken to raise public awareness against child exploitation. NGOs and the local community should play a role as pressure groups for the protection of children against child labor and for raising public awareness in favor of child rights.
2. Local NGOs and Local governments should use arts-based methods for awareness activities.
3. Local Curriculum Development Committees should integrate content in local curricula that increase awareness of child rights and contribute to reducing child labor.
4. There should be successful and effective implementation of laws against child labor and in favor of child rights and fulfillment of positive social efforts and roles. The local government's oversight mechanism should be proactive.

This research is part of the [Mobile Arts for Peace – MAP – project](#), which aims to strengthen peace by teaching young people to express their ideas and feelings through the creative arts and by highlighting the need to participate in the life of the community.



Summary:

Human trafficking poses a serious challenge to Nepal's socioeconomic development, and peace building. This policy brief is based on arts-based research carried out by young people and provides an outline of the research findings and recommendations to prevent human trafficking. These recommendations are intended to complement the work of the Government of Nepal and various organizations making efforts to prevent human trafficking. Our research has highlighted the need to raise awareness in communities and to make local government accountable for reducing human trafficking.

Key Policy Recommendations

1. Local Indigenous cultural forms (i.e. Deuda) should be used for dialogue between children and youth, parents and policymakers to address trafficking.
2. School is the key place for raising social awareness, various street plays and awareness programs should be conducted in the school.
3. The political leadership and the local government must take appropriate action against those involved in human trafficking.
4. It is necessary for the local governments to provide adequate security patrols on the open border of Nepal and India.

This research is part of the [Mobile Arts for Peace – MAP – project](#), which aims to strengthen peace by teaching young people to express their ideas and feelings through the creative arts and by highlighting the need to participate in the life of the community.

Figure 3.29. Policy Briefs Produced – Two Exemplars



3.4.5 [Nepalese Small Grants Summary](#)

Overall, the small grants work in Nepal can be viewed as a success, with significant impact on the children and young people engaged in the projects, as well as on raising-awareness within communities of the social problems existing in Nepalese society. The young people benefitted from confidence-building, social skills enhancement, greater teamworking abilities and upskilling around arts-based and digital methods. Communities were able to discuss social problems and recognise potential solutions, whilst there was a significant depth of policy engagement, both during the events but also through the production of easy-to-engage policy briefs. Many of the participants called for an extension to the small grants work, and it will be interesting to see how some of the work and momentum here can be extended by those delivering the medium grant work in the next phase of MAP. As one Nepalese social worker stated, when discussing the power of arts-based methods to drive change:

"The way you are trying to convey a message through drama to prevent the addiction and distortion of the young people from school life to drug trafficking, it has certainly sent a positive message to the society. You all will have a big role to play in moving the society in a positive direction by presenting such dramas in various places. Best of luck to all of you."
(Social Worker)



4. Summary

This report has sought to provide an overview of the impact and efficacy of the MAP small grants programmes delivered across Indonesia, Kyrgyzstan, Nepal and Rwanda, utilising a qualitative methodological approach to gather and analyse programme documentation, interviews and focus groups. A wide variety of stakeholders have been engaged, ranging from children and young people, parents and teachers, through to policy-makers, NGOs, local officials, police and social workers. This broad dataset has enabled a holistic overview of the performance of the MAP small grants programme to be ascertained, albeit the lack of longitudinal data capture (see recommendations) limits the ability to ascertain true impact and distance travelled. This final section will explore the key findings to emerge from the study, before making some recommendations as to how the data gathered through this report (and Phase One), can be utilised to inform the medium grants work that is about to commence in all four countries, along with the two large grant evaluations that are due to run between November 2022 and March 2024.

4.1 Overall Small Grants Summary

The research has identified that the MAP small grants programme ran with high efficacy from a delivery perspective, but also that it generated significant impact at the individual, organisational and societal levels. The findings of the data outlined in section three are now summarised here in five core areas.

1. **Young people:** The impact on the young people who led the delivery of these small grants was significant, both in terms of skills and softer outcomes such as wellbeing. Specifically:
 - a. *Upskilling:* young people were supported to develop core skills that will have educational, employability and general life benefits for them. Namely, these included confidence-building, social and communication skills, and developing expertise in arts-based and digital methods. This enhanced their creativity and ability to function in a team to effectively deliver projects.
 - b. *Reducing trauma:* The projects helped to reduce trauma in young people, by enabling them to express their feelings and emotions through arts-based methods in safe spaces alongside their peers. This enabled them to process their past experiences, build empathy with peers around their past experiences, and learn how to effectively communicate this to others in the community.
 - c. *Mental health:* The follow-on to this reduction in the effects of trauma was to also build the mental wellbeing of young people, as was also noted in the [Phase One](#) research. Young people discussed feeling better emotionally, less anxious and happier in life.
2. **Teachers/schools:** The small grants work also brought benefits to teacher and schools, through the upskilling of teachers, enhanced learning materials and the building of networks. Specifically:
 - a. *Providing new practice and teaching materials:* The projects promoted new practices to teachers/adults that could be applied in their work, and built understanding around social problems and how to solve them. It also provided



- b. *Alternative educational provision:* Following on from the above, the use of arts-based materials for peacebuilding in schools, youth clubs and communities provides alternative educational provision, not just for the young people, but for all those in the community who engage with the projects and their outputs. In this way, the small grants acted like community education programmes, but with innovative, easy-to-understand and communicate methods.
- c. *Links to community:* The projects built links between schools/youth clubs and the communities, especially parents, local decision-makers and NGOs. These links and relationships will be beneficial to all in the future, but especially the schools/youth clubs.

- a. *Community education and awareness-raising:* The projects essentially acted as an amplifier for awareness of and discussions around the social problems within communities. It enabled dialogue between different stakeholder groups and brought understanding of the underlying causes (and possible solutions) to these social problems.
- b. *Community cohesion:* This building of dialogue, creation of networks, development of empathy and coproduction of possible solutions, also enhanced community cohesion, in much the same way as was evidenced in the Phase One report.

5. **Power of arts-based methods:** Ultimately, the strength of the projects rested in their use of arts-based methods, which across the funded projects repeatedly demonstrated their power and value in helping to develop community understanding of problems, build



empathy and cohesion and drive wider impact through policy. Indeed, the use of arts-based methods and infographic policy briefs arguably had more impact on changing policies than an academic policy paper could have ever achieved. In engaging the wider communities, the projects also ensured that they built a groundswell of support for the solutions developed.

4.2 Recommendations

Despite the generally positive nature of the findings and the high efficacy of the MAP small grants work, there were some areas that could be improved, or best practice that should be carried forward into the medium and large grants. The following five recommendations are therefore made, designed to inform the work to be conducted in the medium and large grants and ensure that longer-term impacts can be realised and measured (including through monetary values). These recommendations can also help the medium grant delivery to build upon the high efficacy and impacts of the Phase One and small grants work conducted through MAP to date.

- 1. Children and young people's skills remain the focus:** It is essential that the children and young people's skills remain a core focus of the MAP work moving forwards. This is embedded in the large grant proposals through the training, mentoring and coproduction elements of both research projects, as well as in the majority of the medium grant proposals submitted. However, ensuring that this is what is delivered, and understanding from the young people what skills they want, is imperative if the project is to genuinely empower beneficiaries.
- 2. Ensuring genuine coproduction across the communities:** Delivering genuine coproduction across projects, especially larger ones like the medium and large grants, is not easy. However, if young people are not genuinely engaged in projects to develop solutions, alongside other members of the community, then the wider impacts of MAP activities will be limited. There was little evidence from the four countries that young people did not feel genuinely involved, but this best practice must continue into the medium and large grant work.
- 3. Continuation of the policy briefs work in the medium grants:** The creation of policy impacts and changes across society has been one of the strengths of MAP through the phase one and small grants research. This focus should continue, with infographic policy briefs produced across the medium grant projects, but with a commitment within each project to drive tangible policy changes and establish meetings to discuss these (i.e. policy roundtables).
- 4. Longitudinal data capture and theory of change:** To date the evaluations that have taken place in phase one and the small grants work have been limited in their ability to fully capture the social impact of the work undertaken, as the research team has not been able to capture genuine longitudinal data due to either time restrictions or resource limitations. This, combined with multiple theories of change produced across projects, means that the impact evaluation has not yet fully met best practice standards. Therefore, the ability to produce an overall theory of change for the medium grants work, alongside



project specific theories of change, all codeveloped with young people is critical. Building on this with the embedding of longitudinal data capture, utilising a redrafted version of the survey utilised in phase one, can allow the project to capture distance travelled across MAP and therefore start to develop more concrete impact conclusions.

5. **Wider focus on mental health and trauma:** One of the strengths of the MAP projects, across all four countries but particularly in Indonesia and Rwanda, was the focus on developing and supporting youth mental health and enabling them to process and deal with trauma. Ensuring that this becomes a key feature across the medium grant provision and within the theory of change, can enhance the impact delivered by MAP.



Appendices

Appendix A – ISII Overview

The [Institute for Social Innovation and Impact](#) (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.



Appendix B – Researcher Biographies

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.

Dr Michael Maher BA, MA, PhD: is a Researcher in the Institute for Social Innovation and Impact (ISII) at the University of Northampton. Michael's background is in exploring the development of social enterprise ecosystems, as well as in evaluating the impacts of youth based interventions, especially those targeted at the socially disadvantaged. He has led research in Poland and Vietnam to explore social enterprise development, and also works on the University's evaluation of its Access and Participation Plan Strategy, outreach work in disadvantaged schools (UniConnect) and the measurement of the University's social impact. Michael has published peer-review journal articles and acts as a reviewer for several international journals.