MAP Large Grant Main Report (Kyrgyzstan, Rwanda, Indonesia and Nepal)

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Contents

Glossary of Terms

Agency	Agency is having the capacity to perform an action. Agency in social sciences often refers to the theorist Anthony Gidden's[1] understanding of agency which is the individuals' ability to make their own decisions and choices without being entirely influenced by social systems or structures.
Peacebuilding	Peacebuilding is the process of realising sustainable peace in a way that ensures justice, equality and harmony.[2] Peacebuilding efforts work to address root causes of violence and to reduce structural violence, emphasising social justice, equality, economic development and access to basic services such as healthcare, education, and housing. While **direct violence** is defined as conflict between people that harms them (such as physical brawls, bullying and violent attacks), **structural violence** is defined as the political and economic forces that cause suffering on individuals and populations, usually the most vulnerable people in society.[3] Social justice initiatives – including enhancing gender equality, youth participation, education, skill building and economic strengthening – can all be considered peacebuilding efforts.
Wellbeing	Wellbeing is when you feel good in your mind, body, spirit and heart. Everyone has different things that make them feel well. Feeling worthy, connected, hopeful, respected and safe are all important parts to feeling well (see Tracking tool 2). Some things that contribute to wellbeing are: supportive relationships with friends, family, and community; doing activities you enjoy; being creative; having access to natural spaces, culture, religion, health and social care; and having a role to play in your family or community.
Confidence	Confidence is a psychological characteristic that influences wellbeing, performance and overall behaviour. It can be defined as a belief in oneself, one's abilities, and one's judgment. It involves having trust and assurance in one's capacity to handle situations, solve problems, achieve goals, and interact effectively with others.
Self-Efficacy	Self-efficacy, a concept introduced by psychologist Albert Bandura, refers to an individual's belief in their capability to successfully accomplish a specific task or achieve a particular goal. It is linked to confidence but is task/context dependent.

[1] Kipo (2013) Agency-Structure Relation in social sciences reflections on policy implementation. Canadian Centre of Science and Education.
[2] Early Childhood Peace Consortium. 2023. What is Peacebuilding? Available here.
[3] Farmer (2003). Pathologies of Power: Health, Human Rights, and the New War on the Poor. Berkeley: University of California Press.

Epistemic Injustice	Fricker's (2007) Epistemic Injustice focuses on the fair distribution of knowledge and recognition and Fricker talks about two primary forms of injustice, these being "testimonial" and "hermeneutical" injustices. **Testimonial injustice** occurs when an individual or a group are not given enough credit or are dismissed altogether due to the prejudices or biases of the listeners (Fricker, 2006). These prejudices and biases often stem from stereotypes, and preconceived ideas about certain groups' social identity such as race, gender, and class (Fricker, 2006). Therefore, any knowledge that is produced by a marginalised group and their opinion would become obsolete or illegal, and they would face systematic injustices. **Hermeneutical injustice** describes structural injustices in societies.
Capabilities Approach	The Capabilities Approach, which was first pioneered by Amartya Sen (1989; 1993) and then developed further by Martha Nussbaum (2003), is a person's achieved well-being is evaluated by considering the level of their valued functionings, or the "beings" and "doings" that they can accomplish. Functionings can include basic things such as: being well-fed, taking part in community, being sheltered, relating to other people, and being healthy (Robeyns, 2002). Capabilities are "what real opportunities you have regarding the life you may lead" (Sen, 1987, p.36) and not everyone has the same capabilities to achieve these functionings.
Political Capability	In this report, we specifically draw on 'political capabilities. We draw from the notion of political capability (Sen, 1999; Nussbaum 2000) which was broadened by Cin (2017), who defined it as "the ability to express political views and participate in political activities; to protest and be shielded from governmental oppression" (44). In this research, we use political capabilities to understand young people's "freedom to express" their political views and engage in political issues (Cin and Suleymanoglu-Kurum (2020). Failure to exercise this political capability (or being denied the chance to do so), can lead to epistemic injustices and political poverty (Bohman, 1996). In this research, we indicate how MAP can support overcoming young people's political poverty by increasing their political capabilities through the medium of art.
Social Impact	The intended and unintended social consequences, both positive and negative, of planned interventions and any social change process invoked by those interventions[4].

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[4] Vanclay, F. (2003) International Principles for Social Impact Assessment. *Impact Assessment and Project Appraisal*, 21(1): 5-11.

Outputs	Outputs describe our project activity or are the immediate result of an activity. Sample outputs include the number of workshops conducted or the number of policy papers written.
Outcomes	Outcomes are the changes the project members wish to accomplish through a project. These changes can be at the individual level or group level (families, communities or institutions). Outcomes describe the effect that the project hopes to have on individuals or groups/communities. Well-defined outcomes are SMART: **S** – Specific: *What exactly do you hope to accomplish?* **M** – Measurable: *How will you measure this outcome? How much? How well?* **A** – Achievable: *Is this doable? Do we have the necessary skills and resources to accomplish this?* **R** – Relevant: *How does this outcome align with the broader MAP project? Why is the result important?* **T** – Time-bound: *What is the time frame to accomplish this? Is it realistic?*
Youth	Youth, in this context, refers to individuals aged from 15-24 years old, combining the definition of 'youth' posed by the United Nations (United Nations, 2024). The definition of 'youth' may be extended to 15-29 years old to align with the Commonwealth (2023) definition of youth.
Social Innovation	Social innovation is a process that seeks to empower the disadvantaged (or those without power) by the reconfiguring of social structures/institutions/processes in a manner that improves society's economic, social and environmental performance (Mulgan, 2019; Heiscala, 2007). In the context of this report, it can therefore be closely linked to the concept of epistemic justice.
Voice	In this report when the term "voice" is being used it refers to children and young people's views and opinions.
Dialogue	In this report when the term "dialogue" is being used it refers to a two-way conversation between two parties.
Resilience	In this report when the term "resilience" is being used it refers to the process of successfully adapting to a challenging situation (APA, 2024). It also refers to having or building the capacity to persist or maintain function when faced with disturbance (Hodgson et al., 2015)

Acknowledgements

1. Background and Introduction

1.1. Overview

Mobile Arts for Peace (MAP) is an international project that provides a comparative approach to peacebuilding utilising interdisciplinary arts-based practices. The project connects communities in Indonesia, Kyrgyzstan, Nepal and Rwanda (Figure 1.1) through engagement in the arts.

Figure 1.1. The Four MAP Countries

This research project sought to evaluate the efficacy and impact of the MAP project across all four countries; however, the evaluation was carried out primarily in partnership with Foundation for Tolerance International (FTI) in Kyrgyzstan and Pusat Kajian Pembangunan Masyarakat Universitas Katolik Indonesia Atma Jaya (CSDS-AJCUI) in Indonesia, with both countries acting as specialist qualitative case-studies for exploring the impact of youth-led, arts-based approaches to peacebuilding. Quantitative data in the form of longitudinal surveys was however, captured across all four countries in partnership with the MAP Medium Grant partners in each country. The evaluation in this report therefore primarily focuses on the Medium Grant projects funded in Indonesia (Beyond Tradition and GenPeace) and Kyrgyzstan (Arts for Dialogue and Magic of Theatre), albeit it does touch on the Medium Grant projects funded in Nepal and Rwanda through the quantitative

analysis[5]. The University of Northampton and University of Edinburgh teams have created a supplementary 'Joint Report' to provide a comparative overview of findings for the MAP project across all four countries.

1.2. Research Focus

The overall research aim for the Large Grant Monitoring, Evaluation and Learning (MEL) project was to explore the use of interdisciplinary arts-based practices for peacebuilding in Indonesia, Kyrgyzstan, Nepal and Rwanda, including political, cultural, religious and linguistic factors, as well as the crosscutting issues of gender and intersecting inequalities, environments and the exclusion of children and youth from policy-making processes. This evaluation draws on the five key MAP Research Questions, derived from the MAP Large Grants call and overall MAP project:

1. How can different art forms be used to co-design, deliver and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?
2. How might cultural forms be used for dialogue with and between children and youth, educators and policy makers to advance peacebuilding through a local and indigenous approach?
3. How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children and youth, especially those from marginalised groups?
4. How can cultural forms be incorporated into child- and youth-led participatory action research methodologies and adapted for the purposes of the design, undertaking and delivery of interdisciplinary projects in diverse social, political and cultural contexts?
5. How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national and international approaches to peacebuilding?

1.3. Co-production and Empowerment

A key feature of this research was the involvement of young people in the design, delivery and analysis of the MEL activities. This co-researcher model was adopted as the research team believe that a youth-led evaluation approach centred upon capabilities, empowerment and justice are crucial for effective evaluation of arts-based peacebuilding activities. The theoretical approach of the MEL activities was centred on Sen's (1989) Capabilities Approach, as well as Social Impact Measurement Framework (SIMF) theory as a form of social innovation empowerment process

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[5] Further details and data concerning the projects in Nepal and Rwanda can be found in the partner MAP Large Grant Report produced by the University of Edinburgh. Further information about all projects funded can be found online at https://map.lincoln.ac.uk/

(Mulgan, 2019; Hiruy et al., 2021). A Theory of Change was developed to underpin this (see Appendix A). The Theory of Change was developed from the existing Theory of Change approaches developed by the MAP partners across the four countries and also with regard to the Institute for Social Innovation and Impact's (ISII) expertise in this area.

This research and impact approach was embedded within a methodological approach centred on epistemic justice in which local, novice researchers (the young people) were involved in gathering data on the ground in a way that encouraged engagement from peers and limited the outside or in-betweener status of international researchers (Kaya and Benevento, 2022). In adopting this combined theoretical approach alongside a participatory methodology, the research was able to demonstrate the impact of MAP activities in a way that is relevant to the young people and their local communities. Indeed, the young people benefited from this engagement through in-depth training and mentoring that supported their development and empowered them.

1.4. Engagement and Participation[6]

The research adopted a multi-method approach to the MEL utilising both quantitative methods (longitudinal online survey) and qualitative methods including semi-structured interviews and focus groups, as well as a 'River Journey' exercise (more details on these methods can be found in Section Three of this report). The longitudinal survey collected 265 responses from children and young people when they first engaged with MAP (Time 1), and 201 responses from children and young people when completing their MAP engagement (Time 2), with a matched paired sample (Time 1 and Time 2 responses for the same children and young people) of 143 individuals. A breakdown of this sample is provided below in Table 1.1.

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[6] We conceptualise engagement and participation as different terms. One can participate without being completely engaged (i.e., if they do not want to take part but they have to so they are not engaged in the activity) or one can choose to engage with an activity (i.e., by listening) and not participate. Please see: Almqvist et al., 2007; Gourlay, 2015.

Country	Initial (T1)	Follow up (T2)	Paired
Nepal	45	41	39
Indonesia	61	49	38
Rwanda	27	29	13
Kyrgyzstan	132	82	53
Total	**265**	**201**	**143**

Table 1.1. Details of collected surveys split by country, interval, and the total number able to be paired.

With regard to the qualitative data, in Indonesia, data from 15 individual stakeholder interviews, and focus groups with 105 children and young people, were collected. Additional qualitative data was collected using River Journeys (linked to the focus groups). In Kyrgyzstan, data was collected from 18 individual stakeholder interviews, alongside focus groups held with 30 children and young people. This meant that the qualitative element of the research engaged with a total of 33 stakeholders and 135 children and young people, for a total of 168 participants. Further details on the sample breakdowns can be found in the Methodology section (Three) and the qualitative and quantitative analysis sections (Four and Five) of this report.

1.5. Summary

Overall, our approach to the MAP MEL was one that sought to understand the overall success of the MAP project across the entire span of the project, through Phase One and into Phase Two with the small, medium and large grants. Our commitment to ensuring that the MEL work was youth-led ensured that the research findings were relevant to the lived experiences of young people centred on peacebuilding and arts-based methods. In undertaking this participatory approach, the MEL supported the young people to develop capabilities, to use their voices in inter-generational spaces to positively shaping their communities and to understand the power of the arts in supporting societal change centred particularly on the core MAP Sustainable Development Goals (SDG3: Good Health and Wellbeing; SDG 4 Quality Education; and SDG 16 Peace, Justice and Strong Institutions). The breadth of the samples achieved provide this Large Grant evaluation report with a broad dataset from which to analyse the efficacy of the MAP Medium Grant projects across all four countries and specifically in Indonesia and Kyrgyzstan.

The rest of the report is structured as follows: in Section Two, a literature review is presented focused on peace, peacebuilding and the use of the arts to deliver this. This literature review also provides short country context overviews for the four countries, as well as focusing on key constructs such as epistemic injustice and the capabilities approach. In Section Three, the methodological approach of the MEL approach is presented, including the tools used, the samples obtained, analysis approaches and the engagement of co-researchers. In Section Four, the qualitative

data analysis for the interviews, focus groups and River Journeys (Indonesia only) is presented for Indonesia and Kyrgyzstan. In Section Five, the quantitative analysis for the longitudinal survey data gathered across all four countries is then presented. In Section Six, the overall impact of the MAP project is explored for Indonesia and Kyrgyzstan, with additional reflections from the research team for this report and the reflections of those children and young people that engaged in the project Youth Advisory Board. Finally, Section Seven presents a summary of the findings from this MEL work to synthesise the different sections together in order to understand the efficacy and impact of MAP across the Medium Grant projects explored. References and Appendices relevant to the research and signposted to during this report are then presented at the end of the document[7].

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[7] Throughout the report, full size images are used to create breaks between the chapters. These a decorative and not part of the evaluation.

2. Literature Review

This literature review is divided into four sections: i) Country-context; ii) Peacebuilding; iii) Theoretical framework; and iv) Arts-based participatory research for peacebuilding. The focus of this review is to set the context for the spaces that MAP was operating in across the four countries, as well as providing the theoretical underpinnings for our approach to the research, analysis and storytelling relevant to MAP.

2.1. Country-context

The MAP project works with and connects communities in Indonesia, Kyrgyzstan, Nepal, and Rwanda through engagement in the arts. The first part of the literature review includes a short description of these countries' contexts, that have been produced in collaboration with the in-country partners delivering the Medium Grant projects.

2.1.1. Indonesia

Indonesia is the fourth most populous country in the world with a population of more than 270 million spread across 17,000 islands (USAID, 2024). In the last 25 years, Indonesia has faced "several civil wars, multiple major incidents of ethno-religious violence, as well as a nationwide non-violent social movement for democracy" (Smith, 2020, p.39). Therefore, different attempts at peacebuilding with actors (i.e., government, religious leaders, civil society organisations) have been examined by academics to cease hostilities in the country (Lee, 2020). While in the last two decades artworks have been used as mediums of peace building (Hastarika, Suryatmoko, and Isabella, 2019), the results of MAP's 2019 scoping visit in Jakarta showed that children's participation in peacebuilding initiatives was still limited. It is known that these limitations are due to a lack of creative tools that youth facilitators can use when interacting with children and young people. In 2022, the number of children and adolescents in Indonesia was around 88 million, consisting of one-third of the population and of that 88 million, around half were adolescents (aged 10-19 years). Indonesia's Child Protection Law states that every child has the right to express and be heard and in Article 56, paragraph 1, it is stated that the role of the government and regional governments is mandatory in striving for children to be able to participate in Development Planning (Republic of Indonesia Law on Child Protection, 2014). The definition of participation of children and adolescents in Indonesia is regulated in the Minister of Women's Empowerment and Child Protection Regulation Number 12 of 2015, concerning Guidelines for Children's Participation in Development Planning, it is stated that children's participation consists of their involvement in the decision-making process on all matters relating to them, so that they can enjoy the results of said decisions (The Minister of Women's Empowerment and Child Protection, 2015). Prior research related to the participation

of children, states that children are involved in religious activities, community service projects, and cultural preservation initiatives, such as learning regional languages, song and dance (Octarra, Iustitiani and Ajisuksmo, 2022). Nevertheless, children mostly play the position of "executor" and they are rarely involved in the planning or decision-making process for these activities. One of the recommendations from this research, is to design a targeted intervention to encourage adults in schools and communities to support the creation of safe and empowering spaces for engagement and participation (Octarra, 2022). According to the Central Government database, in 2022, West Java had the third highest number, and Daerah Khusus Ibukota Jakarta the fourth highest number, of all cases of violence against children reported throughout Indonesia. Against this complex backdrop, MAP's two Medium Grants projects chose to implement their programmes in Jakarta and Bandung (West Java).

According to Bräuchler (2022), official platforms for peacebuilding, reconciliation, and addressing historical grievances are limited in Indonesia. As a result, there is an urgent demand for innovative approaches to peacebuilding and resistance (ibid). Different attempts at peacebuilding with actors (i.e., government, religious leaders, civil society organisations) have been examined by academics, in order to cease hostilities in the country (Lee, 2020). For instance, one study (Bakker and Karim, 2022) states that Indonesia is home to numerous civil society militia groups that claim to uphold peace and security within society. Often aligned with particular ethnic or religious factions, these militias enforce order in their territories and employ threats or acts of violence to discipline offenders. Their activities significantly impact social stability and peace. Bakker and Karim's (2022) article illustrates that various actors contribute to establishing and preserving peace in Indonesian society. Certain organisations (such as an *Ormas*[8]) position themselves prominently as key players in this regard (ibid), and they do so by representing particular groups or communities, as well as by highlighting the risks that threaten social order, asserting their ability to counteract these risks. In so doing, they assert their expertise, credibility, and capacity within society (ibid).

2.1.2. Kyrgyzstan

Kyrgyzstan is a landlocked mountainous country in Central Asia, with a multi-ethnic population of six million, and has a considerable amount of religious diversity including Judaism, Christianity, and Islam, with Islam consisting of different sects such as Sunni, and Shia (Bisig, 2002). The nation shares borders with China, Kazakhstan, Tajikistan, and Uzbekistan and contends with cross-border disputes with these neighbouring countries. These conflicts arise from disagreements over different matters, including access to natural resources such as water, land, and pastures. These conflicting interests have resulted not only in local disputes, but also

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[8] *Ormas* means: *organisasi kemasyarakatan*, a people's/civil society organisation (Bakker and Karim, 2022).

in yearly violent confrontations between Kyrgyz and Tajik communities and their respective militaries (Eginalieva et al., 2024). Kyrgyzstan[9] is considered to be one of the poorest countries in Europe and Central Asia, where culture remains deeply influenced by a historical legacy of paternalism, Soviet-era authoritarianism, and a prevailing belief that the fundamental order of society is based on "loyalty and patronage, rather than equity and consensus" (Bisig, 2002, p. 10). Due to the significant mistrust of the government amongst the population, Kyrgyzstan has experienced three revolutions in 2005, 2010, and 2020 (ibid). Kyrgyzstan has had many conflicts since the 1990s and has been confronted with violence due to (sub)national power struggles; the drug trade; border trades; and nationalism (Kreikemeyer, 2020). As Kreikemeyer (2020) states, Kyrgyzstan is a fruitful context to study peacebuilding since:

> *Unlike other Central Asian states, where international interventions are rare or no longer welcome, Kyrgyzstan allows us to study how post-conflict places have become objects of peacebuilding interventions, how communal actors, and institutions (as well as ordinary people) have approached local-international encounters, and how they navigate multiple social configurations* (p.503).

Therefore, existing literature includes several research papers examining peacebuilding and post-conflict studies in Kyrgyzstan. One study (Ismailbekova and Megoran, 2021) examined how women contributed to peacebuilding in Southern Kyrgyzstan. The paper argued that female peacebuilders in Osh employed tactics that operated within established norms to influence formal male leaders and achieve the outcomes they envisioned (ibid). These women leaders conformed to existing patriarchal structures as a strategic approach to advance their own interests. In terms of sustainable development this can be linked into SDG5 Gender Equality.

There were also initiatives that took place in Kyrgyzstan such as *LivingSidebySide* (LSBS), which is an interactive peacebuilding training programme designed for youth aged 13 to 18 years (Aladysheva et al., 2017). Implemented as an extracurricular activity in ten schools across three southern oblasts of Kyrgyzstan (Osh, Jalalabad, and Batken), the programme engages young participants in workshops, which are focused on six key peacebuilding themes. At the end of the project, the youth participated in a community service activity (ibid). Another research project looked at the role of 'local ordering' in peacebuilding tasks, given the historical distrust of government in the country, with the involvement of communal actors, institutions, and increased localisation (Kreikemeyer, 2020). In these cases, consideration needs to be given to the potentially gendered customs, and a tendency to 'look inward', however, they were shown to encourage individuals to act and take responsibility in the mobilisation of peacebuilding institutions (ibid). This also demonstrates the need

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[9] GNI per capita for 2022 $1,440 (World Bank, 2024).

for MAP's localised interventions in Kyrgyzstan and need to work directly with local communities (i.e., the MAP schools engagement across 16 youth clubs in the four regions of Kyrgyzstan), due to this political turmoil and distrust at a national level.

2.1.3. Nepal

Nepal is a non-coastal country, and its economy heavily relies on aid and tourism[10] (BBC, 2023). Nepal faced an armed conflict that was led by the Communist Party of Nepalese Maoists (CNM-M) from 1996 to 2006. This ten-year conflict is estimated to have led to 15,000 people losing their lives and the displacement of many thousands more (Robins, 2011). In 2006, the *Comprehensive Peace Agreement* between Maoist insurgents and the government marked a crucial milestone in ending Nepal's decade-long civil war (Bhatta, 2023). This significant political transition from conflict to peace and democracy also brought about a 'paradigm shift' on various contemporary social issues, including the rights of Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ+) individuals (Bhatta, 2023). Nepal seeks to build a democratic and affluent society and thus unveiled a new constitution in 2015, whilst it is the first country in Asia to specifically protect LGBTQ+ rights (HRC, 2015). Previously marginalised in terms of sexuality, LGBTQ+ communities now have expanded political, legal, and social platforms to express their concerns (Bhatta, 2023). Indeed, in late November 2023, Nepal's government officially acknowledged a marriage between Nepalis of the same legal gender for the first time.

The existing literature indicates that Nepal and the key actors within the country are supportive of peacebuilding processes and that there has been the emergence of community-based organisations seeking to play a significant role in peacebuilding and supporting the country to overcome poverty and disadvantage (Acharya, 2015). Numerous community-based organisations (CBOs) have emerged in Nepal, emphasising inclusive decision-making, sufficient bargaining power, economic and social security, and community empowerment (Opare, 2007). For example, Acharya (2015) indicated that community-based organisations play a crucial role in governing communities in Nepal and support the peacebuilding process in several ways. First, they help address inequality and isolation in communities. Second, their ongoing social and economic activities promote awareness, democracy, empowerment of so called marginalised groups, and empowerment of the powerless. Third, they encourage partners to create an environment that enables the mobilisation of local resources. Last, they enhance accountability structures and contribute to peacebuilding efforts (ibid). However, community-based institutions in Nepal are often ignored by the political power structure and bureaucratic processes. This situation arguably hinders their progress and effectiveness, making it difficult for all community-based organisations (CBOs) to fully implement governance systems in their decisions and actions (ibid).

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[10] GNI per capita for 2022 $1,340 (World Bank, 2024).

Efforts to decentralise education in Nepal have been made through initiatives like the Community School Support Project (CSSP), which was introduced by the Government of Nepal in June 2003 with funding from The World Bank (Carney et al., 2007) This project served as a model for implementing community management in all 26,000 public schools across the country (Carney et al., 2007). Moreover, in Nepal, community-based child clubs have arisen to encourage children's involvement within their communities (Singh, 2012). These clubs act as valuable platforms where children can learn about their rights, tackle various issues, and improve their personal and social skills. Research suggests that these clubs have had positive effects on children, their families, and broader society (Dahal, 2014; Singh, 2012). Having established a notable presence in society, these clubs challenge traditional norms that inhibit child participation. Consequently, they actively promote and safeguard children's right to participate and develop their agency (Dahal, 2014; Singh 2012). It is because of this decentralisation of education/curriculum development that MAP's focus in Nepal has been in part on informing policy and curriculum through the local child clubs.

2.1.4. Rwanda

Rwanda is a small, landlocked country with a population of over 13 million people[11] (The World Bank, 2023). Rwanda's history contains genocide, which began on the 6th of April 1994 and continued up until July 1994, when the military took control of the entire territory of Rwanda. Rwanda has since kept its political stability since the 1994 genocide against the Tutsi minority ethnic group. In 2018, the parliamentary election saw women fill 61% of seats (The World Bank, 2023). However, the Human Rights Watch (2023) indicates that the ruling party, the Rwandan Patriotic Front (RPF), has an authoritarian approach and does not welcome any opponents to the government, as opposition parties face administrative obstacles. While Rwanda is one of the few countries in East Africa that does not criminalise same-sex relations, LGBTQ+ people face stigma (Human Rights Watch 2023). As a result of the 1994 genocide, the existing literature has several studies/research on post-conflict Rwanda and peacebuilding processes (see: Alluri, 2009; Sentama, 2009; Kehoe, 2016). Kehoe (2016) indicated that more than two decades following the 1994 genocide, the persistent emotional impact of the genocide continues to influence the classroom practices of a new generation of history teachers who have received university training. Moreover, the memory of the 1994 genocide was central to the Rwanda's 2008 O-level history curriculum construction, mediation, and implementation (ibid). One study (Alluri, 2009) discussed the role of tourism in contributing to economic growth and physical reconstruction. Alluri (2009) indicated that since the tourism industry became the primary source of foreign currency for the country in 2007, it holds potential for promoting peace. It was stated that peacebuilding through tourism could be

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[11] GNI per capita for 2022 $930 (World Bank, 2024).

achieved by various means, such as developing inclusive business models, offering financial and in-kind support, advocating for environmental conservation, rebuilding infrastructure, generating employment opportunities, backing women's initiatives, and addressing socio-economic disparities (ibid).There has also been pathways of intervention, for instance, Breed (2019) indicates that MAP designed a safe space for young people to use participatory arts methods to address difficult conversations. Moreover, MAP sought to develop a handbook or 'toolbox' to aid in instructing Performing Arts under Rwanda's national curriculum. Despite Music, Dance, and Drama being part of the curriculum from primary to upper secondary levels since 2015, there was no curriculum or training provided for these subjects (Breed, 2019).

2.2.   Peacebuilding

Peacebuilding is a post-conflict action, which is often viewed as a diplomatic action to improve the economic and social aspects of the conflict-affected countries (Latifi, 2011). In conflict-affected regions, peacebuilding involves creating a secure environment, providing tangible solutions, instilling trust in the political process, and strengthening national capacities for sustainable development (UN, 2009). Despite more than 600 million children are living in conflict-affected areas, children's voices are often disregarded and excluded from conflict resolution, even though they experience the profound impact of violence (Ozcelik et al., 2021). Although children's voices are often left out of peacebuilding efforts, there has been a growing recognition of the crucial role they play in peacebuilding, in order to promote inclusion of children in the decision-making processes (Pruitt, 2013). Indeed, this can be evidenced by the focus on this at an intergovernmental level in the last decade, through areas such as the Global Forum for Youth, the Global Coalition on Youth, Peace and Security (formerly known as the Working Group on Youth and Peacebuilding), which published the UN Security Council resolution 2250 mandated study 'The Missing Peace: Independent Progress Study on Youth, Peace and Security' in 2018[12].

In existing literature, children can be viewed as "passive victims" of conflicts, and attention can be focused on concepts including "stolen childhood" and "lost generations" (Feinstein et al, 2010; McEvoy-Levy, 2011). However, at the local and national levels, children can possess skills that can help contribute to building peacebuilding frameworks (ibid). Peacebuilding Initiative (2008) indicates that children bringing their perspectives on conflicts and peacebuilding to the forefront, can help generate new insights and innovations to the peacebuilding efforts and become significant contributors to peacebuilding around the world. Using participatory approaches can also empower children to recognise and tackle issues impacting their communities, fostering a sense of ownership and influence in decision-making processes (Montreuil et al., 2021). By empowering children through

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[12] See: https://www.youth4peace.info/About_GCYPS

participation, policymakers can gain deeper insights into community needs and priorities. For instance, Soliman et al. (2022) suggested that children's involvement as researchers in their community can safeguard their cultural heritage, promoting a sense of collective identity.

MAP's use of arts-based methods to promote peacebuilding with children and young people aligns with Sustainable Development Goal 16 (SDG 16), which aims to promote peaceful and inclusive societies, ensure access to justice for all, and building effective, accountable, and inclusive institutions at all levels (United Nations, 2024). Peacebuilding with children and young people involves creating environments where children are actively involved in decision-making processes (Ozcelik et al., 2021). Involving children in peacebuilding initiatives empowers them to contribute to building peaceful and inclusive societies (UNESCO, 2022). It provides children and young people with opportunities to voice their perspectives, address issues affecting their communities, and participate in decision-making processes. By engaging children in the design, implementation, and monitoring of policies and programmes aimed at promoting peace and inclusivity, SDG 16 contributes to creating sustainable peace and development outcomes that benefit all members of society, including children (United Nations, 2024).

2.3. Theoretical Framework: Linking Epistemic Injustice and Capabilities Approach

This research was framed within a framework based on Epistemic Justice and the Capability Approach (CA), both of which aim to promote justice and equality. We chose to approach the MAP research through the lenses of the CA and Epistemic Justice, because MAP's arts-based methods serve as tools to empower children and young people, enabling them to generate knowledge and transform their local environments (Kaya and Benevento, 2022). Promoting epistemic justice involves empowering individuals' voices, particularly those of children and young people, so that they can challenge prevailing narratives, address testimonial and hermeneutical injustices, and exercise their political capabilities (Fricker, 2007). Political capability, as defined by Nussbaum (2000) and reiterated by Cin and Suleymanoglu-Kurum (2020), encompasses one's freedom to express political views, engage in politics, and avoid state oppression. Failure to exercise this capability (or being denied the chance to do so), can lead to epistemic injustices and political poverty (Bohman, 1996). Our research findings through the previous Phase One and Small Grants evaluations, indicated that MAP, through arts-based methods involving children and young people, played a crucial role in fostering epistemic justice. It provided spaces for children and young people to exercise their political capability[13] and participate in

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[13] We adopt the notion of political capability (Sen;1999 and Nussbaum 2000) but broaden the understanding outlined by Cin (2017), who defined it as "the ability to express political views and participate in political activities; to protest and be shielded from governmental oppression" (44). This use of political capability extends Bohman's (1996) concept of political poverty to advocate for the importance of "political equality in access, skills, resources, and opportunities to enhance capabilities for

community discussions. MAP also offered platforms for children and young people to express themselves through mediums such as theatre, songs, poetry, and filmmaking. These methods democratise the process of knowledge creation, ensuring that diverse perspectives are heard and respected. Moreover, MAP's arts-based methods supported children and young people's creativity and imagination. By involving children and young people in MAP projects and encouraging reflection on peace, arts-based methods expanded their capabilities for agency and dialogue.

2.3.1. Epistemic Injustice

Fricker's (2007) Epistemic Injustice focuses on the fair distribution of knowledge and recognition and Fricker talks about two primary forms of injustice, these being "testimonial" and "hermeneutical" injustices. **Testimonial injustice** occurs when an individual or a group are not given enough credit or are dismissed altogether due to the prejudices or biases of the listeners (Fricker, 2006). These prejudices and biases often stem from stereotypes, and preconceived ideas about certain groups' social identity such as race, gender, and class (Fricker, 2006). Therefore, any knowledge that is produced by a marginalised group and their opinion would become obsolete or illegal, and they would face systematic injustices. **Hermeneutical injustice** describes structural injustices in societies. This type of injustice occurs when a society is unable to understand individuals' or groups' experiences, due to belonging to a social group that is prejudicially marginalised (Fricker, 2007).

2.3.2. The Capability Approach (CA)

The CA, which was first pioneered by Amartya Sen (1989; 1993) and then developed further by Martha Nussbaum (2003) is a broad framework used for examining individuals' well-being, social arrangements, inequality, and poverty (Robeyns, 2023). According to CA, a person's achieved well-being is evaluated by considering the level of their valued functionings, or the "beings" and "doings" that they can accomplish (Robeyns, 2023). Functionings can include basic things such as: being well-fed, taking part in community, being sheltered, relating to other people, and being healthy (Robeyns, 2002). Capabilities are "what real opportunities you have regarding the life you may lead" (Sen, 1987, p.36) and not everyone has the same capabilities to achieve these functionings. Using a CA framework to analyse young people's work in MAP provides a framework to assess and promote social justice by focusing on young people's capabilities to understand if MAP has provided spaces to remove barriers that limit young people's freedoms and opportunities to achieve valuable functionings.

Expanding Sen's work (1987), Nussbaum's (2003) provides a specific list of the Central Human Capabilities for individuals to flourish. There are ten Central Human

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public engagement and knowledge generation" (Cin and Süleymanoğlu-Kürüm 2020, 172–173) for achieving complete political freedom.

Capabilities: *1) Life, 2) Bodily Health, 3) Bodily Integrity, 4) Senses, Imagination and Thought, 5) Emotions, 6) Practical Reason, 7) Affiliation, 8) Other Species, 9) Play, and 10) Control Over One's Environment* (ibid, p.40). This last capability includes political capability, which relates to having the right to political participation. This is an open-ended and dynamic list (Nussbaum, 2003) and this research draws mainly from the political capability. Political capability can be linked to Fricker's (2007) Epistemic Injustice, as existing literature argues that lack of hermeneutical and testimonial justices can lead to the absence of political capability among so called marginalised groups (Soliman et al., 2022; Cin and Süleymanoğlu-Kürüm, 2020).

As social inequalities have epistemic consequences, Fricker's (2007) conceptualisation of 'Epistemic (in)justice' allows expanding the understanding of political capability (Nussbaum, 2000), which is to be free, positive, express opinions and be free from repression (Cin, 2017). Therefore, 'epistemic injustice' represents political poverty (Bohman, 1996) and a lack of freedom to exercise these capabilities (Kaya and Benevento, 2022). Political poverty (Bohman, 1996) argues for the necessity of "political equality of access, skills, resources, and space to advance capacities for public functioning and knowledge production" (Cin and Süleymanoğlu-Kürüm 2020: 172–173; Soliman et al., 2022: 125) for fully functioning political freedom. In this regard, one can see an alignment between epistemic justice and Sen's (1989) CA, as epistemic injustice leaves an individual excluded from public/political spaces, unable to express themselves.

Overall, the MAP project, utilising various arts-based methods, emphasised the voices of children and young individuals to promote epistemic justice. By creating environments that recognise and prioritise so called marginalised groups such as children and young people, whose perspectives are frequently dismissed due to hermeneutical injustices (Fricker, 2007), MAP acknowledged their ideas and offered opportunities for acknowledgement. Children and young people had safe spaces/platforms through MAP to discuss societal, political, and community issues. The findings in this report (see sections 4.1 and 4.2) showed that being part of MAP improved young people's political capabilities, providing them with the freedom to be politically active and free from oppression (Nussbaum, 2003).

2.4. Arts-based, participatory research for peacebuilding

Existing research indicated that using arts-based participatory research can help address these epistemic injustices, enabling individuals and so called marginalised groups to feel empowered (Cin et al., 2023; Mkwananzi et al., 2023). By adopting participatory, co-produced methods within an arts-based paradigm, researchers can empower and build trust with marginalised young people, enabling them to produce knowledge and influence the world around them (Kaya and Benevento, 2022). For example, Cin and Süleymanoğlu-Kürüm (2020) used participatory action research (PAR) in a gender project in Turkey to develop the political capabilities of the

students, so that they could voice gender equality issues. Using public displays of the videos these students made, helped them expand their capabilities and functionings that were diminished by structural inequalities (Cin and Süleymanoğlu-Kürüm 2020). Soliman et al. (2022), in their research, indicated that using Participatory Video (PV) increased Palestinian young people's political capabilities to face epistemic injustices and strengthen the community relationships within the areas that they lived. Arts-based methods can also be helpful to children who faced trauma, as they can offer therapeutic avenues for children to express emotions (Buser et al., 2023). Using arts can enhance children's mental health and overall wellbeing (ibid). Furthermore, taking part-in arts-based initiatives can foster children's resilience and strengthen their self-esteem (Zarobe et al, 2017). This was evident in the MAP data that showed that children who took part in art-based activities felt more confident and had better self-esteem (further information can be found in Section Four).

Arts-based methods, as experienced in the MAP project, have the potential to enhance public understanding of political, social, and cultural matters, raising critical awareness, therefore leading to epistemic justice in the long term (Mkwananzi and Cin 2021; Hazenberg et al., 2024). Arts-based research can create impact not just through the knowledge created, but also inherent to the methods utilised. The current literature shows that the utilisation of artistic methods for peacebuilding can be effective. For example, Mkwananzi et al. (2023) utilised artistic approaches in Tonga to empower young people, foster their development and shift power imbalances within their society. In this research, they worked with twelve young individuals, aged 19 to 24 years, from different parts of Binga, with Tonga heritage. They came together to depict their aspirations and highlight epistemic injustices through graffiti paintings on movable boards (Mkwananzi et al., 2023). In another study (Cin et al., 2023), the PhotoVoice technique was used to address the challenges faced by refugee children to enable their political participation. This research looked at a comparative case study across three countries: South Africa, Turkey, and Uganda (ibid). Photovoice workshops took place over nine months, involving introductory meetings, photo and ethical training, outdoor photography sessions, and reflection meetings. Participants partnered with a refugee and a local youth for fieldwork, which included taking photos. They then selected five photos for display in formal art exhibitions organised at three locations. Participants also created brief narratives to explain their chosen photos. This aimed to increase the visibility of the art and provide participants with a political voice to raise concerns and engage in epistemic resistance through political participation (ibid). Participatory arts have the potential to create avenues for collaboration, and engagement, and enhance the capabilities of marginalised young people and children to voice their opinions in their communities (Mkwananzi et al., 2023). Arts can therefore play a significant role in reshaping communication and power dynamics in communities (Holland et al., 1998).

3. Methodology

3.1. Research Aim and Questions

The overall research aim for the Large Grant MEL project was to compare the use of interdisciplinary arts-based practices for peacebuilding in Indonesia, Kyrgyzstan, Nepal and Rwanda, including political, cultural, religious and linguistic factors, as well as the crosscutting issues of gender and intersecting inequalities, environments and the exclusion of children and youth from policy-making processes. The five questions that guided this research were:

1. How can different art forms be used to co-design, deliver and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?
2. How might cultural forms be used for dialogue with and between children and youth, educators and policy makers to advance peacebuilding through a local and indigenous approach?
3. How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children and youth, especially those from marginalised groups?
4. How can cultural forms be incorporated into child- and youth-led participatory action research methodologies and adapted for the purposes of the design, undertaking and delivery of interdisciplinary projects in diverse social, political and cultural contexts?
5. How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national and international approaches to peacebuilding?

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

3.2. Methodology

Our methodological approach sought to merge arts-based methods with MEL approaches to capture the social impact delivered through the MAP project and to do so in a way that is participatory and empowering for young people, whilst building upon the wider MAP Methodology (Figure 3.1). By ensuring that young people engaging with MAP across the four countries are engaged in the co-design, delivery and analysis of the research methods and data, through YAB activities, we sought to empower young people within a framework of delivering epistemic justice. Empowerment of young people in the MAP project, especially in this MEL research, promotes the purpose of youth participation including skills-building in co-research, as well as exerting influence on the research. This approach to youth participation moved between consultative, collaborative, and youth-led (see Lansdown, 2018), depending on young people's level of confidence and the research context.

Figure 3.1. Overall MAP Methodology

In undertaking this research, we build upon the activities carried out in the Phase One and Phase Two Small Grants evaluations, to utilise arts-based approaches with young people and wider stakeholder groups as part of peacebuilding activities. The focus of our research, as within MAP as a whole, was on children, adolescents and young people aged 12-24 years. In addition, we recognise the critical role played by educators, civil society organisations, artists, parents and policymakers in enabling these arts-based activities to drive wider change and impact in communities. Therefore, these groups also formed a key focus of interest in building understanding of the efficacy of arts-based approaches and how they can promote peace and peacebuilding in communities in order to reduce conflict.

The research utilised a multi-method approach to answering the above five research questions, with key questions in surveys and interviews (and focus groups) schedules aligned with the research questions. In addition, the research draws on secondary data analysis and analysis of primary quantitative and qualitative data gathered within the project by the partners, including the River Journey approach adopted from the University of Edinburgh toolkit and utilised in our qualitative data capture in Indonesia.

3.2.1. Secondary Data

The analysis of secondary data to underpin the MAP Large Grant evaluation design, analysis and reporting, included a number of different sources, both from within the MAP project's existing repository, partner resources and wider online academic and grey literature resources. These are summarised below:
- Literature review on art-based practices for peace-building (adapted from the Phase One report and Small Grants report and extended).
- Analysis of relevant policy documentation and grey literature relevant to the four delivery countries.
- Analysis of other project documentation relevant to MEL, including delivery partner Theory of Change documents.
- Engagement with data gathered in Phases One and Small Grants, held in both the Glasscubes repository and reported on in the Phase One and Small Grants reports.

3.2.2. Qualitative Data

Qualitative data was gathered from MAP participants including young people, parents/teachers/youth workers, community leaders, policymakers and other relevant stakeholders. Whilst traditional methods such as interviews and focus groups were used, in-country teams were encouraged to engage with the MEL Toolkit that showcased arts-based methods and/or utilise other arts-based methods. Arts have the soft power to make people engage willingly (Cohen, 2017), and in-country teams were empowered to use the arts in ways that aligned with their projects.

Both arts-based and traditional methods in this research are complementary, as they aim to illuminate the social world in which MAP participants live and engage. As Leavy (2015, p.29) argues, qualitative research and artistic practices have many synergies and they both can be perceived as crafts. As such, the practices rely on researchers' creative and flexible approaches in conducting the research. This means employing reflexivity throughout, with young researchers in the YAB provided with early training and skills development on traditional and arts-based methods, as well as inputs from in-country teams. As the MAP epistemological approach is one that is grounded in creativity as generativity, it can be argued that MAP makes a methodological contribution through its flexible approach to embedding arts-based in peacebuilding work more broadly.

These methods were co-developed in collaboration with youth co-researchers and in consultation with the wider MAP team and include:

- Use of photos, paintings and drawings, as well as theatre/plays.
- Use of storyboard/comic strips/diaries to illustrate the participant journey.

- Use of River Journey and Wellbeing Thermometer activities.
- Use of participatory video/vlogs where young people can create videos[14] working as co-researchers. Indeed, video has been shown to be a key feature of supporting youth-led epistemic justice.
- Participatory focus group discussions where young people co-create schedules/topics for discussion and lead on asking questions.

This approach to co-production was aligned with our theoretical approach centred on Sen's (1989) Capabilities Approach, Fricker's (2007) idea of epistemic justice and the conception of social innovation as a means of empowerment.

3.2.3. Quantitative Data

Quantitative data was collected through longitudinal surveys, to better understand the broader impacts of the MAP project in terms of longitudinal changes in participant perceptions of community cohesion, conflict resolution and wellbeing. This approach built upon the evaluation work conducted in Phase One, through the adaption of the MAP survey developed for that evaluation, to ensure that longitudinal data was captured between Time 1 (when children and young people first engaged with a Medium Grant project) and Time 2 (where their engagement ceased). The survey was co-designed with youth researchers through the YAB, allowing the youth in each country to engage in the creation of a survey that could capture the impact of MAP across all countries. Each survey (Time 1 and Time 2) was translated by the research team and verified by adult-allies in Kyrgyzstan, Rwanda, Indonesia and Nepal. Figure 3.1 provides an overview of the participants' journey through the survey, with data captured in the following areas:

- Demographic data
- MAP project experience
- *Community Cohesion:* National Archive of Criminal Justice Data (NACJD) Project on Human Development in Chicago Neighbourhoods (PHDCN, 1995).
- *Conflict Resolution:* adapted version of Gaumer-Erickson and Noonan's (2018) 'Conflict Management Formative Questionnaire'[15].
- *Wellbeing:* Warwick-Edinburgh (2008) SWEMWBS 7-item wellbeing scale.

It should be noted that the three academically validated scales outlined above were originally selected for the evaluation during the Phase One research. They were chosen given MAP's close focus within its programmes on building community cohesion and understanding conflict resolution and supporting individual wellbeing.

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[14] These videos will be created with support from the research team.
[15] Adapted from Gaumer-Erickson, A.S. and Noonan, P.M. (2018). Conflict management formative questionnaire. In The skills that matter: Teaching interpersonal and intrapersonal competencies in any classroom (pp. 183-184). Thousand Oaks, CA: Corwin. A=Natural Responses to Conflict; B=Understanding Context; C=Approaching Conflict.

All three scales have been used extensively in prior research and indeed were used in the Phase One and Small Grants research evaluations, thus providing us here with data continuity from previous MEL work.
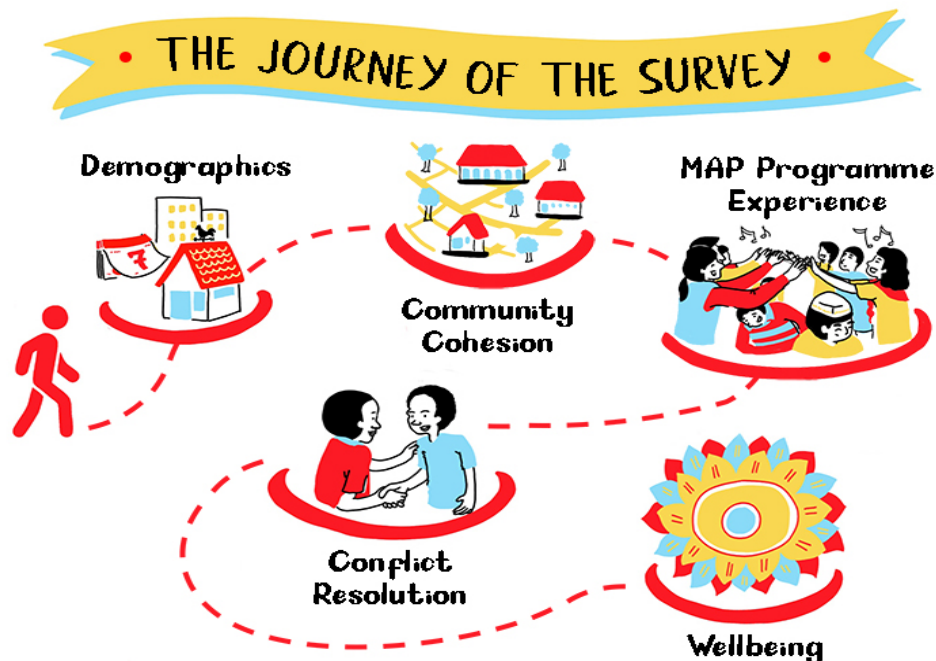
Figure 3.2. MAP Survey Journey

3.2.4. Sample, Data Analysis and Interpretation

The collected quantitative data was analysed through IBM's Statistical Package for the Social Sciences (SPSS v28.0.10) and Microsoft Excel, utilising descriptive statistics, paired-sample t-tests, one-way analysis of variance (ANOVAs), and chi-square cross-tabulations, where appropriate (further information on these is provided at the appropriate places in Section Five). Surveys were conducted twice during the participants' engagement in the project, with an initial survey at the beginning of children and young people's engagement with MAP (T1), and a follow-up survey carried out upon completion of their engagement with MAP (T2). The surveys were written in each country teams' preferred language and translated back into English through TextUnited when necessary. The survey was designed to examine the longitudinal changes in participants' wellbeing, conflict management skills, and their perceptions of their communities' cohesion. In addition, bespoke scales were utilised to evaluate the development of engagement with stakeholders and trust. Open questions were available for participants to discuss their interpretations of peace and peacebuilding, which were subject to a thematic analysis to allow for coding, categorisation, and analysis. The T1 survey collected 265 responses, and the T2 survey collected 201, which created a sample size of 143 participants who could be longitudinally tracked and paired across both surveys (i.e., 143 individuals completed *both* the T1 and T2 surveys).

Qualitative data for Indonesia was collected from 15 individual stakeholder interviews and focus groups with 105 children and young people, with additional qualitative data also collected using the River Journeys methodology provided by the University of Edinburgh (linked to the focus groups). In Indonesia, the transcripts from the interviews and focus groups were translated by the UON research team through TextUnited, with analysis of translated transcripts aligned with the Coding Framework (Appendix H). Qualitative data for Kyrgyzstan was collected from 18 individual stakeholder interviews, and focus groups with 30 children and young people. In Kyrgyzstan, the transcripts from interviews and focus groups were translated and analysed by the in-country research team, with analysis aligned with the Coding Framework (Appendix H). This meant that the qualitative element of the research engaged with a total of 33 stakeholders and 135 children and young people, for a total of 168 participants. Further details on the sample breakdowns can be found in the Methodology section (Three) and the qualitative and quantitative analysis sections (Four and Five) of this report.

Qualitative data collected from the interviews and focus groups was analysed using both pre-determined categories, derived from the literature and secondary sources, and through identification of emergent categories and themes from the interviews (Wolcott 1990). This included the creation of an iterative Coding Framework (Appendix H) that allowed for the analysis of interviews and focus group data obtained from each country, allowing for in-country nuances to be captured and reflective in the respective analysis. This approach was also used in analysing the arts-based methods (i.e., River Journey), with flexibility embedded for acknowledged any additional themes that emerged from young peoples' arts-based work and dissemination. The research analysis process aligned with that carried out in MAP Phase One and Small Grants reports.

3.2.5. Social Impact Matrix©

The Social Impact Matrix© developed by the University of Northampton helped to provide a holistic social impact measurement approach that can be used to develop a measurement framework for evaluating the social impact of peacebuilding activities globally. This was developed from the ToC produced by the ISII, itself based on the previous ToC's developed by the in-country teams in MAP Phase One and used to develop a participatory Social Impact Measurement Framework (P-SIMF). This P-SIMF would also be designed to be replicable/applicable to other peacebuilding initiatives globally, as an added original contribution of the research, which could be used in other arts-based peacebuilding projects. This P-SIMF can be found at Appendix G.

According to this framework, an *output* can be defined as the direct and easily identifiable outputs of a project (i.e., for the numbers of young people engaged through MAP). Outputs are augmented with longer-term benefits called *outcomes*

that represent positive changes to participants' states of mind that will enhance their lives and psychological well-being overall (i.e., improved wellbeing). The framework also seeks to articulate *impact*, an even longer-term benefit relating to the wider impact on society resulting from the intervention project (i.e., increased community cohesion). While *impact's* focus on the wider and less tangible aspects of an intervention project makes it the most difficult element to measure, its inclusion in the evaluation is essential for understanding the effectiveness of an intervention project. Whilst the P-SIMF is not directly implemented in the analysis of the data gathered through this Large Grant evaluation[16], its production alongside that of the Theory of Change is crucial in understanding how impact can be delivered in peacebuilding projects, as well as providing impact overviews for future work. It is also relevant to and discussed in the Impact section of this report (see Section Six).

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[16] The data within the project is not sufficient to enable this. However, where possible, some of the impact calculations related to wellbeing, volunteering, upskilling and welfare savings have been applied in both countries. See the Impact Summary in Section 6.5.

4. MAP Qualitative Analysis

4.1. Kyrgyzstan

After all, it is not for nothing! They say, 'If young people develop, then society will also be developed', so we will try to develop.
(MAP School Club Member from Batken)

Overview

The project in Kyrgyzstan brough about extensive benefits for the children and youth, and their communities. Participants developed a deeper understanding of their experiences, which influenced not only their approach to peacebuilding education, but improved their intergenerational communication. Collaborating with their peers and project leaders facilitated joint growth and curriculum development, with the incorporation of the arts providing youth centric environments, which encouraged them to take the lead by fostering confidence and enhancing learning, whilst improving their political capabilities.

Interviews (N=18) were conducted with five stakeholder groups (educators, youth facilitators, artists, social services staff, and government officials/policymakers) and focus groups were conducted with 30 MAP school club members (children and young people) to explore their experiences of the MAP Medium Grants projects

The selection of the participants for interviews and focus groups were made according to two criteria – either they were involved in MAP project implementation at different stages and/or have been participants of MAP events. Data was collected in accordance with the interview and focus group guides with a focus on: (1) Kyrgyzstan context of youth problems and conflicts, (2) experience of using arts-based methods in psychosocial work and (3) engagement to the MAP project, as well as (4) the project impact at different levels.

In total four focus groups (with 30 children and young people) were conducted with MAP School Clubs members in four regions of Kyrgyzstan – Batken, Bishkek, Jalal-Abad and Osh. The participants were chosen for focus group participation through recommendations made by the local MAP Coordinators, selected as they were the most active young people and the majority of them (18 from 30) had been involved in MAP activities from the beginning of the project in 2020-2021. The participants were children and young people (aged 14-18) from four schools that were chosen by the MAP NGO partner 'Foundation for Tolerance International' (FTI) from the beginning of the MAP project in 2020. Table 4.1.1 represents the number and gender of the interview participants, MAP School Club members, in the project regions.

MAP School	Girls	Boys	Total
Kelechek school (Bishkek)	4	5	9
Kyzyl-Zhol school (Batken)	5	4	9
Suzak school (Jalal-Abad)	4	1	5
School №47 (Osh)	5	2	7
Total	**18**	**12**	**30**

Table 4.1.1. MAP Youth Club Members Interview sample

In total, 18 interviews were conducted with stakeholders to explore their experiences of the MAP Medium Grants projects (Table 4.1.2). As can be seen from the table, educators represent each region, being mainly schoolteachers who work with MAP participants; also included were youth workers (facilitators) and psychosocial workers who deal with youth problems; policymakers, such as a head and deputies of local municipal councils. Further, two representatives of the artistic team of 'The Magic of Theatre', participated in interviews[17]. The interview participants were primarily women (n=12), with only six men interviewed. This represents the situation on labour market in Kyrgyzstan where education and social spheres are mostly composed by women – 83.2% and 80.2% accordingly (Gender-based Opinion of Labour Market in Kyrgyzstan, 2020).

Location	Educators	Youth workers	Psychosocial workers	Artists	Policymakers	Total
Bishkek	1	3	-	2	1	7
Batken	1	1	3	-	-	5
Jalal-Abad	1	-	-	-	1	2
Osh	1	-	2	-	1	4
Total	**4**	**4**	**5**	**2**	**3**	**18**

Table 4.1.2. Adult Stakeholder Interview sample

The interviews and focus groups lasted between 51-117 minutes, with the average duration being 59 minutes. All were audio recorded, transcribed, and translated from Russian/Kyrgyz/Uzbek into English. All files were uploaded to the SharePoint of the University of Lincoln in accordance with the Data Management Guidance produced by the University of Lincoln.

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[17] The involvement of 'The Magic of Theatre', a team of professional theatrical directors and artists, to the MAP project in 2022 has strengthen the Kyrgyz team with representation of cultural workers in project implementation.

Images 4.1.1 - 4.1.4. Participants of focus groups from Batken, Bishkek, Jalal-Abad, Osh

4.1.1. Community contexts, youth problems and conflicts

4.1.1.1. Children and young people's concerns in the community

At the beginning of each stage of the project [Phase One (2020/2022), Small Grants (2022/2023), and Medium Grants (2023/2024)], MAP School Clubs members were trained in research and analysis concerning their problems (e.g., by a creative method 'Obstacle Tree'). Then by discussion within MAP School Clubs, they chose the problems that they wanted to present on and discuss with adults (teachers, parents, community members and policymakers) through the usage of arts-based methods. According to some participants, these discussions were not always easy, as they wanted to present different problems and some MAP clubs were doing this by voting.

We had a hard time choosing a topic. But we agreed and chose one problem. This topic was bullying. So, we discussed it and decided. … When we started choosing a problem, everyone had different opinions. We didn't fight directly,

Additionally, MAP Clubs researchers conducted drawing completions and made short videos about problems of violence and migration in their regions.

Image 4.1.5. Drawing of Symbat Zhanybekova from Jalal-Abad 'Father, Mother, please help me!'

Image 4.1.6. Drawing of Gulkaiyr Pakhiridinova from Batken 'Don't violate people's rights!'

4.1.1.2. Depth of problems and concerns in Kyrgyzstan

The concerns raised by children and youth mirror the problems and concerns from adult stakeholders, with the most common concerns from all four regions related to

labour migration, access to education and border conflicts. In relation to labour migration, one of the consequences of labour migration, mentioned by participants, was the problem of children who are left by their parents with relatives or acquaintances. This leads to young people experiencing psychological problems such as lack of confidence, they have poor academic achievements or dropping-out of school completely, and psychological and physical violence towards children of migrants all around.

According to the Multiple Indicator Cluster Survey (2018), there are approximately 99,000 children who have both parents living abroad and 277,000 children who have at least one parent living abroad (Multiple Indicator Cluster Survey, 2020). Very often these children do not attend schools due to exploitation on the fields and at homes by relatives. The International Labour Organisation confirmed that that those children who have no parents nearby to care and protect them, are more likely to get exploited on the markets (32.4%), fields (4.7%), and during transportation, loading and unloading of goods (13.7%) (Child Labour in Kyrgyzstan, 2011). Further, children whose parents migrated experience instances of bully from their peers (Caravita, 2016). The report of the Ombudsman in Kyrgyz Republic stated that 43% of all sexual abuse victims are girls of migrated parent (Human and civil rights, 2018). As a consequence, physical violence over the most disadvantaged social groups contributed to the unequal distribution of life chances among the youth of Kyrgyzstan and also contributes to suicide rates amongst youth (Situation of Children in Kyrgyzstan, 2022). These problems were named as the most crucial and broadly discussed by all participants.

> *…labour migration … Someone leaves out of fright; someone leaves due to lack of money .. Children are left without attention, without control .. They are migrant children, they stay with their grandmothers, grandfathers, aunts, uncles, and, of course, they lack any appropriate controls, attention…*
> (Social worker from Batken)

> *Children who have problems whose parents are abroad in Russia to work, leave their children with relatives and grandparents. … They, of course, try to give them their time, some attention, but still, it is not enough. And these are the moments that so many children have psychological apathy..*
> (Policymaker from Bishkek)

> *Children left without the attention of their parents, migrant children, I just feel how much they need care, affection, communication.*
> (Educator from Jalal-Abad)

Another problem which is widespread in the south of Kyrgyzstan concerns girls who do not have access to education and who are forced to get married at an early age. It is known that 9 out of 100 15-19 year old girls are married (registered marriage or

religious marriage) (Multiple Indicator Cluster Survey, 2020); one out of 10 Kyrgyz girls under 18 years old is married off by her caretakers; and a significant proportion of early marriages are the result of bride abduction (Violence against Women, 2018). A Forum Theatre play presenting this problem was performed by the MAP Club in Osh.

> *Parents do not allow girls to choose, for example,.. a profession or study, to continue their education. After the 11th grade, girls have to get married.*
> (Social worker from Osh)

> *In our country, most people get married [very early], they didn't study themselves, and they don't want their children to study.*
> (Policymaker from Osh)

Other problems were raised by informants, associated with conflict borders, fears and security issues. One of the project regions, Batken, is located on the Kyrgyz-Tajik border, and people there suffer from regular army conflicts. During the last conflict in September 2022, over 100 people were killed.

> *...border, there is almost no work here .. The main conflict border there, that's why even people don't want to live here, because there is no security, yes, no one guarantees, even the state also does not guarantee people that everything will be fine, no one guarantees, maybe tomorrow there will be a conflict, maybe the day after tomorrow there will be a conflict, that's why they always live without security.* (Social worker from Batken)

> *.. security issues. ... Everyone has a fear, a constant fear.*
> (Psychologist from Batken)

Interviewees were also worried about children's addiction to mobile phones, poor child-parent relationships and generational differences. Building the dialogue between youth and adults to reveal examine these concerns has been one of the goals of MAP activities.

> *.. children's addiction of mobile networks and telephone, and in connection with this low interest in reading and education.* (Educator from Batken)

> *Many parents do not even communicate with their children, many do not communicate. And not even that there are problems, but children are afraid to tell their parents about their problems.* (Social worker from Bishkek)

Kyrgyz youth are extremely sensitive to all of the above-mentioned problems. These problems were addressed by MAP Clubs members during the artistic performances

in the four regions. Via Forum Theatre performances[18], young people facilitated discussion with the audience (parents, educators, social workers and policymakers) about the causes and consequences of these problems and their impact on youth wellbeing.

Image 4.1.7 – 4.1.10. The scenes from Forum Theatre performances in Osh, Batken, Jalal-Abad and Bishkek MAP Club participants from Osh raised the problem of early marriage. The problem of violence towards migrant children were performed via Forum Theatre in Batken and Jalal-Abad regions. During the artistic presentation at national level in Bishkek MAP young researchers discussed with policymakers and educators the problem of school bullying.

4.1.1.3. *Hearing and responding to the voices of children and young people*

Children and young people were afforded the opportunity to voice their opinions, with MAP ensuring their voices were given precedence. They engaged in discussions addressing political issues such as child labour, violence, and early marriage. Political capability, as defined by Nussbaum (2000) and Cin and Suleymanoglu-Kurum (2020), encompasses one's freedom to express political ideas, participate in politics, and

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[18] Forum theatre is an interactive theatre using a flexible set of games, exercises, and methods for conducting dialogue on concerning communities' issues. This interactive theatre offers the possibility of dialogue as a member of audience can become an active participant on the stage and present his/her view on the situation and ways for its transformation.

remain free from state oppression. Failure to exercise this capability or being denied the opportunity to do so, can lead to epistemic injustices and political poverty (Bohman, 1996). Through MAP, environments conducive to enabling children and young people to exercise their political capability were established, providing them with spaces for inclusion in discussions concerning their community involvement. Indeed, young researchers discussed many problems concerning them. In Table 4.1.2 below, examples of the main themes and supporting references that were brought by participants are presented (further information in supplementary quotes).

Theme	Reference Examples	N[19]
Migration	*Now each home has this problem, mom or dad goes on labour migration, and my parents were also once in migration, I was a son of migrants, of course, I did not have any special problems, but I really missed my parents. That's why we wanted to raise this issue. (MAP School Club member from Batken)*	11
Family issues	*We have a lot of problems, but we have chosen the problem which exists not only in our community, but throughout Kyrgyzstan and this is early marriage and violence. (MAP School Club member from Osh)*	10
Different addiction problems	*In my opinion, one of the most pressing problems among young people is access to Internet through mobile phones. Young people and even the youngest children receive various information through Internet all the time, and they form a strong addiction to Internet, I think all this is due to the indifference of parents to what the child views on Internet. (MAP School Club member from Batken)*	8
Youth education	*We also discussed such problems as 'Low level of literacy among school students' and 'Lack of education among young people,' these topics are important for us because young people are the future and if we have illiterate youth, our future may go the wrong way. (MAP School Club member from Batken)*	5
School bullying	*Bullying is also the most crucial in all schools in Kyrgyzstan and not only in Kyrgyzstan (MAP School Club member from Bishkek)*	5
Others	*The problem of lack of interaction between parents, school and school students.. little by little, we are making progress. Parents began to change their attitude towards their children.. but there are still a lot of absentees for no reason. Parents are not interested; they do not come to school meetings. Parent-teacher meetings are skipped. And there is no interaction between teachers and parents (MAP School Club member from Jalal-Abad)*	6

Table 4.1.2. Community problems raised by MAP participants

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[19] Represents the number of youths reflecting on the problem.

Using the arts can empower and build trust with participants, enabling them to gain the knowledge required to have an impact on the world around them (Kaya and Benevento, 2022). Through arts,, the most common concern which the MAP participants from all four regions reflected on in discussions was the problems associated with labour migration. Similar to what was mentioned in stakeholder interviews, young people are concerned about the consequences of labour migration, such as the problem for children who are left behind by their parents.

> *Now many people go to labour migration, and children are left with grandmothers or relatives. in fact, the child is left without proper attention and care. A child in a situation becomes unkempt, withdrawn, feels loneliness, this is always noticed by teachers at school.* (MAP School Club member from Batken)

These problems were named as the most crucial, broadly discussed by all participants. Young people expressed a desire to create artistic presentations '*based on the stories that are happening in our neighbourhood'*.

Another big concern for young people was their relationships with parents and family problems in Kyrgyzstan, in general. They discussed concerns around *'insufficient attention and indifference from the parents'* and *'domestic violence'*, which are widespread problems in Kyrgyz families (UNICEF, 2022).

'Early marriages', which can lead to *early divorces* and *abandoned children,* is also a problem young people worry about. The problem of forced marriages for minors was mentioned as *'less problematic nowadays'* by a MAP School member from Bishkek. In fact, from 2016, registering a religious marriage delivered by Imams for people who are aged under 18 years has been a criminal offence. At the same time, this problem is still very common in the south of Kyrgyzstan and in rural areas in particular. Thus, young people from Batken and Osh are concerned about situations with girls who do not have access to education and who are forced to get married at an early age. The Forum Theatre performance showcasing this problem was performed by the MAP Club in Osh in April 2023. During a focus group interview in Batken, it was expressed that *'... it is necessary to inform about the consequences of early marriage ... perhaps next year I will propose this topic for a Forum Theatre performance'* (MAP School Club member from Batken)

Young researchers were also worried about children's addiction to mobile phones and Internet.

> *...next year we need to bring up the problem for discussion of "Internet in the hands of children". Parents need to limit their children's use of mobile phones, monitor what they watch on the Internet.* (MAP School Club member from Batken)

*… even the youngest children sit with phones in their hands all the time.
I would like to develop rules for the use of the phone by children and restrict
their access to the Internet.* (MAP School Club member from Batken)

In addition, young people expressed their concerns about the low levels of education and behavioural culture of youth, which can leave them without future prospects.

*Nowadays, young people, if they do not enter a university, immediately go to
Moscow to work, so most young people do not get an education and do not
develop, which leads to undesirable consequences … young people must
study.* (MAP School Club member from Batken)

The problem of school bullying and violence among youth was raised by MAP School Clubs members, especially in Bishkek, where they chose this topic for artistic presentations and discussions with peers and adults as in their opinion: '*… bullying is the most crucial problem in all schools in Kyrgyzstan and not only in Kyrgyzstan*'.

Providing children and young people with a platform to discuss important issues like education, forced marriage, and bullying not only allows them to express themselves, but also cultivates their political abilities. This includes boosting their self-esteem, fostering collective agency, and improving their critical thinking skills (Soliman et al., 2022). Additionally, it's crucial to emphasise the participatory research aspects of MAP (Kaya and Benevento, 2021), as this demonstrates that when individuals are actively involved in the process, they feel more empowered (i.e., sharing views with communities and policymakers through the arts) and are more engaged in constructing knowledge. All these problems were reflected on by MAP participants as well as with students at their schools. With support of the MAP Medium grants, via Forum Theatre performances, the problems of labour migration were discussed in Jalal-Abad and Batken, early marriage - in Osh, and school bullying was raised by MAP School Clubs members in Bishkek. Additionally, MAP Clubs researchers conducted drawing completions and created short videos about these problems.

By being given a platform to identify and present issues and make calls for change, children and youth raised issues that impacted their well-being through various forms of art. Representatives of governors' offices, regional departments of relevant ministries, the Ombudsman, the Agency for Youth Affairs, and independent experts working on the topics raised, were all invited to the MAP events at the regional level. These representatives then took part in communications at the national level. As MAP participants discussed these issues, they made recommendations for development agencies and government agencies to adopt in peacebuilding programs. These discussions were then presented in Policy Briefs[20] that were

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[20] An overview of these policy briefs and the specific briefs themselves can be found online at <u>here</u>.

distributed to the relevant authorities. Based on the activities carried out and the Policy Briefs produced, the MAP project signed a memorandum of cooperation with the Agency for Youth Policy, to include Forum Theatre performances in their annual plan. The MAP project also strengthened cooperation with the Inspectorate for Minors' Affairs of the Ministry of Internal Affairs of the Kyrgyz Republic, and the Ministry of Education of the Kyrgyz Republic, on joint activities in schools to organize educational work among minors. This initiative promotes the introduction of new approaches in the activities of bodies working with youth, namely the use of art for dialogue between children, young people and adults.

By applying the capabilities approach to communication, it can be argued that communication is a vital skill for participating in various aspects of life and for feeling connected to a community (Schejter, 2021). As well as having the right to free speech, MAP helps children and young people improve their right to communicate, by providing platforms to express themselves either through arts, online events, group discussions, and/or networking activities. Engaging in discussions about community issues through the lens of the arts (i.e., short videos, Forum Theatre) serves as a powerful convergence point for the Capabilities Approach (Sen, 1988; Nussbaum, 2003) and Epistemic Justice (Fricker, 2007). Through these artistic expressions, children and young people are provided with a platform to communicate, which promotes free speech and open dialogue. Communication is one of the key aspects of the Capabilities Approach (Jacobson and Chang, 2019) and being able to communicate one's ideas is linked to political participation, dialogue, and public interaction (Sen, 2009). If children and young people have the capability to communicate political and societal issues freely, this can enable them to develop key political functionings, to redress the epistemic injustices they have experienced or will experience in their lives (Soliman et al., 2022).

4.1.2. MAP engagement, expectations and experience of usage of arts-based methods

4.1.2.1. Engagement in MAP project and early expectation

As mentioned above, most of the interview participants joined the MAP project at the beginning in 2020-2021. These participants were engaged in the project by their teachers, who invited active students who had diverse needs including some with behavioural and academic difficulties. Being involved in the project led MAP School Club members to encourage their peers to participate.

> *I was invited to Forum Theatre by my teacher .. after two performances I liked it, as it turned into something very interesting. I didn't have any special expectations, but I liked it and I decided to continue.* (MAP School Club member from Osh)

Last year I saw how other guys from our school performed a Forum Theatre, I got very interested, and I asked the teacher to take me to the team.
(MAP School Club member from Batken)

Young people were asked about their expectations when they joined the project. Even though many MAP participants did not know what to expect, some of them were motivated to make changes in their communities from the beginning. These quotes from the participants emphasised the fact that engagement in the MAP project has strengthened the political capabilities of children and young people (Fricker, 2007; Soliman et al., 2022), through the generation of their own ideas through role-playing, and discussing their problems through art. This enabled children and young people to overcome problems of exclusion that they experienced in their schools and communities.

My main desire was to talk about problems, to convey them to people, and I think I achieved my goal! (MAP School Club member from Batken)

I like everything about the project. When I heard the name of it, I was very interested, and I really wanted to join. And I immediately contacted the participants and asked about this. … When I first heard the name of the project, I thought it was just brilliant … not by other methods, but through arts solving problems of young people. (MAP School Club member from Bishkek)

For most of the MAP participants, participation in MAP is connected to developing their personal traits and achieving new skills.

To convey the voice of young people to adults, to tell them about our problems, and at the same time to reveal our leadership skills.
(MAP School Club member from Osh)

The goal that brought me to the project is to show my talents and develop them. (MAP School Club member from Jalal-Abad)

For one participant high expectations turned into a disappointment, and at the same time brought a positive attitude that was necessary for future project continuation. Overall, it can be argued that MAP has helped strengthened children and young people's political capabilities.

I had very high expectations that adults would see us, hear us and start acting in particular way, but, unfortunately, these expectations were not met. It turns out that it takes time for all this to develop, and after us, others should continue this. (MAP School Club member from Jalal-Abad)

Young people:

- Leading YAB sessions (i.e., showing the videos they make)
- Attending conferences (i.e., sharing their stories; public speaking)
- Being involved in academic paper writing through MAP

Shows us that using participatory research approaches and being involved in research as co-researchers can empower the children and young people to cultivate crucial abilities (such as communication, video making and photography, networking, public speaking, and learning about interviews) and acquire insights that serve as fundamental resources for exercising their political capabilities.

It has been argued that engaging children and young people creatively and critically in the arts can be an effective tool in promoting societal engagements (Hodgkinson, 2022). Through arts, young people in particular, have exhibited interest and involvement in societal issues by expressing their views that challenge the status quo (Hodgkinson, 2022; Pollozhani and Çeku, 2019). Through the MAP project, children and young people had the chance to learn about arts-based methods and used these to get involved in various discussions, ranging from everyday life to politics, and from politics to climate change. During their engagement in MAP, young people received training and practical experience in using a wide-range of arts-based methods, among them Forum Theatre[21] performances, traditional art forms, drawings and comics exhibitions on particular topics, PhotoVoice, film-making, poetry and many others.

Indeed, the methodology of Forum Theatre is very popular in Kyrgyzstan and, through training delivered by Professor Ananda Breed as part of another USAID/IREX project entitled Youth Theatre for Peace (2010-2014), the FTI staff have become the most skilled team in Kyrgyzstan, with broad experience in providing training on this methodological approach. Thus, all MAP School Clubs were trained in and performed Forum Theatre presentations on different topics. MAP participants discussed why they like presenting via Forum Theatre, distinguishing some advantages of this method compared to others. First, young people reflected in the interactive nature of these performances, where the audience can actively participate.

We chose Forum Theatre because it shows people a problem in a very understandable way, people can act as victims, and they try to solve the problem. (MAP School Club member from Batken)

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[21] Forum Theatre is an alternative name for participatory theatre, which has been used in UNICEF programmes in Kyrgyzstan (Kaptani and Davies, 2017; UNICEF, 2017)

The advantage of Forum Theatre is that you can go on stage and play instead of the main character and solve the problem. Or at least somehow try to get out of this situation or find a solution to this problem. Through videos and drawings, you can do this also, but some people watching videos or drawings may think about something else and they can lose the most important meaning. For our topic, the Forum Theatre was the best.
(MAP School Club member from Bishkek)

It is also important for young people that there is a focus on the problem and that open discussion about the problem is promoted during the performance.

There are a lot of episodes in Forum Theatre, you can repeat an episode several times and look for a way out of the problem in different ways. In one episode, you can show where the boiling point was .. unlike ordinary theatre, where a play is shown with a moral at the end, in Forum Theatre there is a freeze-frame, when each spectator can replay the situation and discuss the problem all together, try to find out how the situation could be changed.
(MAP School Club member from Osh)

I like discussing this topic. I want to hear other opinions, what other people think about this topic and how they converge. (MAP School Club member from Bishkek)

In general, young people are excited about being involved in the creation of theatrical performances and having an opportunity to speak about their problems through artistic mediums.

I would like to express my very, very gratitude to those who came up with the idea of this Forum-Theatre. This method helps many people to deal with their problems and try to solve them. (MAP School Club member from Osh)

A new approach introduced into the Forum Theatre methodology was of discussing causes, consequences and possible solutions to a problem. Groups were asked questions such as 'What can you (as an individual, or your organization) do for solutions to the situation?'. This provided a good opportunity to encourage participants to contribute to problem-solving and some did in fact then carry out their solutions for change. For example, a school from Batken raised the problem of "Schoolchildren's disinterest in reading books". During the discussions, participants talked about what could be done to get young people interested in reading, with recommendations including updating the school library with modern literature, conducting events to motivate schoolchildren, and holding quizzes, competitions, and book marathons. Influenced by this, the local youth foundation "Zhakshylykta Zharysh" (Competition in Good Deeds), bought books for the school library, and also

helped with prizes for book reading competitions among teenagers. The school librarian has since reported that students' visits to the library have increased, whilst schoolchildren who have bought new books (at their own expense) for studies, now donate them to the school library when they no longer need them. In this way, a culture of reading is instilled, as well as new traditions, such as to read a book, and then share it with others.

Young people were also proud of their performances at the Forum Theatre and valued the impressions that they made on their audiences. Indeed, the feedback that they receive from adults was important to them, as it enabled better mutual understanding, and provided recommendations from adults that enriched their problem-solving experience. For example, one of the project participants, who played the main role in the Forum Theatre performance about the problems of mutual understanding between parents and children, said:

> *I played the role of a girl who cannot convey to her parents her dream of further study after school. I very much doubted that my parents would understand my dream. Because in our community, most parents try to get girls married after school. But when I saw that during the performance even fathers (usually fathers are very conservative) were trying to help my heroine with their advice to convince her parents about the benefits of education for girls, I was surprised. I realized that maybe we girls don't always know how to talk with our parents, that we need to be frank with our parents and talk more about our dreams and desires. This was a great lesson for us girls.* (MAP School Club member from Jalal-Abad)

In addition, young people talked about why they chose to conduct drawing exhibitions, as they viewed this as a good way to show children's emotions and thoughts, as well as to prepare audiences for deeper engagement with a problem.

> *The drawings were chosen so that school children could express their vision of the problem and convey the importance of this problem to adults through them.* (MAP School Club member from Osh)

> *We used the drawings of school children who can show and talk about their feelings and experiences through art. Many children can't tell or show everything at once, but via drawings they can share them.* (MAP School Club member from Batken)

> *We chose these methods in order to draw people's attention to the problem we were eager to talk about, first to warm up their interest through drawings, and then to show the Forum Theatre to them.* (MAP School Club member from Jalal-Abad)

Literature illustrates that exploring conflict through artistic methods, such as drawing, can empower local individuals to express the nature of conflicts, using their own concepts and categories, rather than relying solely on externally imposed knowledge structures (Julian et al., 2020). Therefore, when children and young people participate in drawing activities through MAP, it fosters a sense of confidence. By allowing MAP School Club members to define conflict, violence, bullying, or any other issue on their own terms and express their perspectives through drawings, it promotes children and young people's ability to exert control over their own environment[22] (Sen, 1983; Nussbaum 2011), as well as their freedom to engage in addressing societal challenges (Clark et al., 2019).

Image 4.1.11. Drawings exhibitions in the halls where MAP participants present forum-theatre performances (Osh)

Furthermore, MAP School Club members discussed the possibility of using other arts-based methods such as filmmaking. Filmmaking is an interesting method for young people and can be an effective way to bring information to the wider public, but they also reflected on the fact that there was a lack of skills around this.

You can tell a lot through a video, which is also a very effective method of conveying information. (MAP School Club member from Batken)

Through videos alone, we would shoot a real story and send to all the parents. So, to those who couldn't come [to artistic performances], we could send the video. (MAP School Club member from Osh)

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[22] Our understanding from Nussbaum (2011)'s "control over one's" environment is that the young people have the freedom to engage freely with societal issues and they have the right to be political, have free speech, and govern their own lives.

Further, poetry, dance, and comics were also mentioned by interviews participants as interesting methods that they wanted to explore further in the future.

> *I suggest using the method of pantomime with music. After all, not everyone can speak well, but through music and movements you can also convey emotions and show a problem.* (MAP School Club member from Osh)

MAP School Club members from Bishkek also tried to use music as a channel for talking about the problem.

> *… because through music many people can understand the problem .. and for many people music is a very good way .. language.. heart.. We thought [to use music] but we didn't succeed to pick up some music, but there were some good ideas.* (MAP School Club member from Bishkek)

Adult stakeholders experience of using arts-based methods were different, with all interview participants, except one, having had previous experience with using arts-based methods in their work or being participants in MAP artistic events. The methodology of the Forum Theatre is immensely popular in Kyrgyzstan thus some of the participants have been familiar with this methodology since the mid-2000s when Julien Boal (the son of Augusto Boal, a creator of the methodology of "Theatre of Oppressed) visited Kyrgyzstan and provided training.

> *Since 2013 we have had a Forum Theatre on the problems of terrorism and extremism, early marriage, terrorism, domestic violence ..* (Policymaker from Osh)

> *I first came across the Forum Theatre in 2007, we were taught by Julien Boal, the son of the founder Augusto Boal, I probably worked closely since 2010, that is, FTI invited me.* (Youth facilitator from Bishkek)

But for most participants, the Forum Theatre was introduced to them by the MAP project.

> *2-3 years ago.. school number 3. .. they had a forum-theatre. And guys played very well..* (Social worker from Batken)

> *Six years ago, we worked on another project, where we taught the methodology of Forum Theatre, brought by a teacher from the city, but there was not enough knowledge that time.* (Educator from Jalal-Abad)

The MAP project provided some participants with a deeper understanding of the use of arts in their work, which they did not have before.

No, I had the impression that when we were implementing the project "Camera in Children's hands", we did not think that it was art. … how many of these initiatives, how many problems young people raised, we did not think that the way doing this includes art… and through art we can somehow … to raise problem, to which we will need to somehow attract others, yes .. But after participating in MAP project, it turned out that this is an art form. (Youth facilitator from Batken)

All interview participants noted the high value of arts-based methods in many different ways, such as arts being a communication channel, creating dialogue and shortening the social distance between youth and adults, helping to understand the inner state of mind of the youth.

Art itself is an entertainment. Well, this is what we say, these kind of side effects, they become main effects …. The role of art … just here I would like to emphasise communicative effect … art must serve as a channel to convey a message for the conditions of peace to all parties… (Youth Facilitator from Bishkek)

… use of this method is easily perceived by young people. Yes, this is a diagnostic method. This allows you to create an opportunity to get more expanded information about the internal condition of young people … Therefore, through drawings it is easy for them to show, tell their internal states, emotions. (Psychologist from Batken)

Further, the use of the Forum theatre had direct impact on people's need to migrate for work, with a significant proportion of women able to remain in Kyrgyzstan rather than being forced to leave. The theatre also allowed them to recognise negative aspects of their own lives, such as curtailing a daughter's education due to domestic work requirements in the home.

The methodology of Forum Theatre helped about 30% our women in the community to stay here, not to leave for migration. These are the parents that I invited to watch these performances … Nazmia's mother is a great example, she seemed to see herself and said, you showed me myself - I really did not allow my daughter to stay at school longer, because there is a lot of work at home. So, you showed me and it was unpleasant for me, as I don't want to do it anymore - I want her to develop, participate, I won't disturb her anymore … Yes, they see themselves. This is what the advantage of Forum theatre is that adults see themselves on stage, everyone can recognise themselves (Educator from Jalal-Abad)

4.1.3. MAP journey of change for children and young people, families and communities

4.1.3.1. Role of MAP in enhancing children and young people's voice in the community

The MAP project had strong personal effects on young participants. They noticed that the project helped them to develop their communication skills and make them more open.

> *I realised how nice it is to feel powerful, to show the problem.* (MAP School Club member from Batken)

> *I was shy to speak in front of an audience, at the trainings I learned to be self-confident, I have been able to get what I expected from the project, and my goal was to discuss problems.* (MAP School Club member from Batken)

> *Before the project to be honest, I was a little shy. I couldn't say my opinion even among my friends, and especially if there were strangers or those people who make decisions, for example, psychologists, deputies. I couldn't say anything as I was afraid of it. And after that project in that hotel [where artistic presentation in Bishkek was hold] I was able to express my opinion. And this project helped me to open up more.* (MAP School Club member from Bishkek)

Through MAP, the children and young people had the opportunity to gain resources such as communication skills and to enable conversion factors[23] (in this case social interactions, learning opportunities, open dialogue) to enhance their capacity to aspire and accomplish their goals (Mkwananzi and Cin, 2020; Dubois and Rousseau 2008; Hart 2013).

> *I used to be shy, and I had complexes, I was embarrassed to look into a person's eyes, I was never the first to make contact, although I had a great desire to communicate. The project gave me the opportunity to participate in trainings, where I communicated with participants from other schools, gained new knowledge and learned how to speak in public.* (MAP School Club member from Osh)

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[23] This term comes from the Capability Approach. The conversion factors refer to the various personal, social, economic, and environmental conditions that influence an individual's ability to transform resources (such as income, education, health care, etc.) into valuable functionings or capabilities (see: Sen 1985; Sen 1997, and Crocker and Robeyns, 2009).

This also greatly influenced their relationships with friends and family members.

> *Before participating in the Forum Theatre, I was an introvert, I could not communicate with people, I could not be the first who starts communication, I could only answer a question if asked, and then I could not build a dialogue. The project helped me become sociable and now I have a lot of friends.* (MAP School Club member from Bishkek)

> *Sometimes it happens that your parents and classmates are against your participation in the Forum Theatre. For example, my parents were against it and my classmates also said that I am not so talented, but I do not give up, I keep telling my parents about our Forum Theatre performances and how well everything went, how we tried to solve this problem.* (MAP School Club member from Osh)

Young people also noticed that the project helped them to learn how to analyse situations and be sensitive researchers.

> *In the Forum Theatre, we learned how to speak in front of the audience, identify and talk about the problem, and learned how to lead the discussion of the problem after the performance. We also learned to be sensitive and careful when showing the problem, so as not to hurt someone and not to harm or aggravate the problem.* (MAP School Club member from Batken)

> *I learned to analyse situations. When you talk about a problem just verbally, it can remain an unsolved one. But it turns out that showing the problem is a more effective way to find solutions. Of course, during the period of participation in the project, there were changes in me. I used to think that only adults can have problems...but it turns out that problems begin in childhood.* (MAP School Club member from Bishkek)

Young people were positively affected by realising how the arts can be an effective tool for communication and discussion of problems.

> *As far as I know, the "Mobile Art for Peace" project is the only project aimed at solving problems by arts, we have received a lot of benefits in this project, thank you for the project!* (MAP School Club member from Batken)

The Capabilities Approach (Nussbaum, 2003) emphasises the significance of using all our senses, imagination, thinking, and reasoning. The freedom to creatively engage our minds, envision better futures, and seek innovative solutions to societal issues is also seen as a form of freedom of expression (Nussbaum, 2003). MAP encourages the use of artistic resources to support children and young people to exercise their capability to imagine, be critical, and reason. The literature indicates that arts-based

methods play a role in peace and peacebuilding in conflict areas, using participatory methods to include community members (see: Marovah and Mkwananzi, 2020; Walker et al., 2020). For many participants, MAP provided an opportunity to gain artistic skills, fulfil their creative potential and deal with their 'fear' of the audience.

Image 4.1.12. A girl moderating the Forum Theatre performance in Batken

For some MAP participants the project was very helpful in making important decisions during what is a difficult transition stage from adolescence to adulthood.

I personally came to the conclusion that not only girls should not be married early, but also guys should not marry early, this issue should be approached consciously. Because you create a family for yourself and you have to be conscious, you have to mature to such an age and that you make your own decisions, and not get married just because your parents have chosen a bride for you. (MAP School Club member from Osh)

I decided for myself that I would not get married early, I would not go to labour migration, leaving my children with relatives. and I think that those guys who participate in this project will never go to labour migration, leaving their children and families here. (MAP School Club member from Batken)

4.1.3.2. Impact on young people, family relationship and community cohesion

Young people who participate in MAP were perceived tin a different way by their peers, families and community members.

Now everyone in our community knows that these children are creative people - they draw, they participate in performances, they dance, they sing.

And if earlier the children had some kind of fear of scene, fear of communication, now they participate in any town cultural event and they have confidence. (Educator from Jalal-Abad)

It was noted that MAP Clubs members were perceived as role-models for their peers and especially for younger children.

In this regard, all our participants show not only in words, but we see that after participating in our project, they choose their future, … someone chooses a profession, someone changes the environment, behaviour, values … This seems to me more important for the participants themselves than solving a specific problem. That they become an example for their environment, mini-environment of their friends. (Youth facilitator from Bishkek)

Interviewees also noticed some significant changes in young people themselves, with children and young people demonstrating an ability to understand the depth of their situations, freely express ideas and/or feelings, and improve behaviour.

They [young people] say: it turns out, I survived the violence. They did not perceive this as violence before. They say we find ourselves enduring psychological abuse every day. They don't see it as violence. The fact that their parents scold them … do not let them go … make decisions for them. They do not consider this as violence. They take it for granted. One girl told me - my parents decide for me everything, I thought they had the right to marry me, choose my profession, choose my husband. But I was told now it seems that I can choose husband myself. Is it really possible? Children began to understand.. (Social worker from Osh)

Young people decided to choose a real problem in their community. And one of the children shared his problem. And what they showed yesterday is a real story of a real person. They were aimed at the fact that if he speaks to him it will be easier and if they put real stories, then it will be more interesting for people.. For this boy this is an opportunity to find a way out of this situation. I was also very worried and thought about how he would be when his situation would be shown, and how people would pay attention to it. Maybe there will be some negative consequences for him. But I drew attention to the fact that he, on the contrary, when there were "stop" situations, he himself went out and offered other options. Maybe he could not tell his father, but here he tried to behave differently and see whether the situation would change or not. (Educator from Batken)

According to interviewees the greatest effect of the MAP project can be seen in building better relationship between school, parents and community in general.

Methodology and the project in general helped to solve these problems. First of all, this is to involve parents, after they were shown in the Forum Theatre, the relationship between the school, students and their parents has intensified, - they, parents, began to appear more often at school meetings and not only because they can see Forum Theatre or something interesting, something new. (Educator from Jalal-Abad)

And you know these problems they somehow distributed in roles and directly discussed between parents, adults, and children, and even we are deputies, everyone was and began to express every opinion on how to get out of this situation, we each began to speak openly, express our opinion, own versions and I really liked it. (Policymaker from Bishkek)

Despite the positive impacts of MAP noted by interview participants, there were reflections that the MAP project did not have adequate participation from men at the project events. Thus, one of the future challenges for the MAP project is to engage fathers who are currently not interested in such events, with no responses collected in the current research speaking to this outcome.

Our events mostly involve only mothers, our problem is that fathers do not come. And in fact, the last word, approval, is always for fathers..
(Social worker from Osh)

Image 4.1.13. Female audience at the Forum Theatre performance in Osh with male minors only

4.1.4. Adult stakeholders' personal journey of change

4.1.4.1. Real changes that influence relationship

The MAP project had strong personal effects on participants who were actively involved in the project implementation and also for those who just came to watch performances. The MAP participants reflected on the fact that MAP had brought real changes in their lives and influenced their relationship with those people they are closest to. Realising how creative approaches can be used in work, they started to use them in their personal lives too.

> *I realised that through drawing, it turns out, we can analyse the situation in which we grew up, yes. And I gave my own children to draw the family. And I look there, we are all in the same line, but my husband is the smallest. They drew it like that, and showed my husband, here you see your place in the family, - I said - you need to devote more time to the children so that you can also germinate like us, because the children, they are small, we are still on an equal footing, but the husband is small. And then he, somehow it turned out that he is already at home, spends more time with the children.*
> (Youth facilitator from Batken)

For many MAP participants the project gave an opportunity to fulfill their creative potential.

> *The MAP is just such a project when creativity is required from everyone (including me): from the manager, from the coordinators, and from the participants, so that they show their creative nature. Because it could not have been any other way.* (Youth facilitator from Bishkek)

Image 4.1.14. Teacher–MAP Coordinator on the rehearsal

4.1.4.2. Influence of performances on adult stakeholders and communities

Many spectators of the performances were really touched by the performances of the young artists.

I was so impressed how children played their roles, so responsibly and accurately they showed life of adults. Parents cried, it was so difficult to keep emotions for me too- and this is most memorable. Parents saw that more attention and kindness should be paid. (Policymaker from Jalal-Abad)

Some of them had had similar experiences that provided stronger effects, highlighting the deep-seated structural issues that may cause problems to emerge.

I was very affected, because I was in migration myself, I realised that my child was worried when I was gone, yes. And I have this myself - a woman who has survived domestic violence, yes, and this problem affected me more. Through the children's eyes, I was able to see how our adult relationships affect the children, yes. How they see it all. (Social worker from Osh)

Image 4.1.15 - 4.1.16. Audience at the Forum Theatre performance in Osh and Jalal-Abad

Some were affected by seeing the arts as such an effective tool for communication and discussion of problems.

At first I thought what kind of theatre, so I went. They just played like professionals. We got really emotional, we burst into tears a little. A very good impression.. It was shown to people that there is such a problem. Ant its solution paths. What you can do to solve it well or badly. (Social worker from Batken)

I'm interested, even after that it's even more interesting, I even get pleasure from it … I just went for the first time and thought I'd sit for a while and leave. As always, I will note since I was invited. What is there .. I became so interested, I sat to the end, listened to all this and even began to discuss it with them, but let's do it like this. After that first one, I even went out with these children and began to communicate. And it turns out that you are working somewhere, as if you are working as artists in a drama theatre, you are ready-made artists … Yes, last time I told my colleagues that it was necessary to attend such events, which was very interesting. (Policymaker from Bishkek)

Engaging young people and community members in dialogue by means of arts helped them to reveal their needs and emotions in relationship to themselves and to 'significant others,' and to the broader environment. In Kyrgyz tradition, children and youth have limited access to this type of support. The project methodology provided a community and peer-to-peer platform for young people to tell their story, to find empathy, and to get advice. In this way, arts have been especially useful and delicate tool for reveal participant emotions and discussing problems.

4.1.5. Engaging in intergenerational dialogue to create change

4.1.5.1. Sharing learning and culture that has an impact in schools

MAP School Club members provided different activities at their schools including discussions with other school children about school and community's problems which resulted in changes happening among school students.

.. we arranged conversation with other school students, and we said there that bullying is bad and gave examples. We talked openly with them. The discussion was very heated, but we saw progress. And some of classmates changed for the better. (MAP School Club member from Bishkek)

In my opinion, the problem has been solved to some extent, yes.. But I think the problem has not been completely solved. Because I saw that schoolchildren also bully each other after the Forum Theatre. … Some students after the Forum Theatre changed their opinions, actions, but some remained the same as they were before. (MAP School Club member from Bishkek)

Many schools focus more on monitoring and controlling students to address violence, especially with the increase in bullying, rather than teaching them how to build good relationships or handle conflicts peacefully (Bickmore, 2015). Implementing safety and conflict resolution programs could change school policies to promote lasting peace (Bickmore, 2015). Therefore, integrating discussions about everyday bullying into peacebuilding efforts can have a meaningful impact.

These findings indicate that through various activities, MAP acknowledged the voices of children and young people, providing them with a space to address challenging issues within the school environment. Prioritising the voices of children and young people is a step towards advancing epistemic justice, as MAP fosters an environment that values their perspectives, which is often overlooked by others. Indeed, during stakeholder interviews it was noted that MAP Club members became role-models for their peers and especially for younger children, a fact confirmed by young people.

> *And I even help someone in the moral and psychological part. And I even notice that the younger ones turn to me and just ask for help. You've been involved somewhere; you can help me. And I'm very pleased with that.* (MAP School Club member from Bishkek)

> *Some guys came up to me and said that they also had the same situation. … They asked me: what should I do? I told them to go to psychologist. We have a psychologist. .. It turns out that it was necessary to speak. There is a way out.* (MAP School Club member from Bishkek)

Further, the opportunity to share experience with other MAP Clubs and make friends from different schools and areas was one of the biggest advantages for MAP Clubs members.

> *I like to communicate with students from other schools, and when I got to the Forum Theatre training two years ago, I met and made friends with training participants from other schools. To this day, we keep in touch. I also like that in the Forum Theatre team in our school there are participants from different classes, there are older and younger guys, when we just study, we communicate only with our classmates, and in the Forum Theatre you can expand your social circle at school.* (MAP School Club member from Osh)

> *There have been four schools in the project [from Bishkek] … Ak-Ordo, Kulmyo, Mayevka and Kelechek. And they came to us, they also discussed, they also attended, they participated .. so, we made new friends at other schools and other areas.* (MAP School Club member from Bishkek)

Adult stakeholders reflect on the impact of MAP in schools, with reflections on the implementation of activities in schools. It was critical that the MAP project chose schools as a key partner and most MAP activities were implemented at the schools. First of all, the project brought more cultural events and their new dimensions in the educational space.

> *Before MAP project, it was limited amount of cultural events, well, New Year, Day of Language.* (Educator from Jalal-Abad)

In any school, the methods of art are used in one way or another ... I saw some concerts being arranged, but it was so, sporadically, but since MAP project appeared, over the past three years, we have been paying a lot of attention to it. And everyone already knows that if something is related to creativity, it is necessary to turn to our [MAP] club. (Educator from Batken)

The MAP experience was as engaging and educational, not only for young participants but for educators. The teachers from project schools reflected on how acquiring the new methodology had improved their own professional competence and educational processes. UNESCO (2024) highlights that despite the clear link between culture and education, they are not adequately integrated into education policies and school curricula in many countries globally. These fields are often viewed as separate entities in policies and trajectories. However, the integration of culture and arts can enrich learning experiences and foster enjoyment by extending beyond classrooms and conventional educational methods, encompassing lifelong learning as well as technical and vocational education and training (TVET). MAP, by offering arts-based pedagogy, demonstrated that the incorporation of arts in its 'dialogic nature' into education has the potential to enhance experiential dimensions of learning, which are more engaging and reflexive in comparison with traditional teaching methods.

Our traditional teaching methods – children are already tired of them, they are tired of standard lessons, of all this. And when elements of art are included in the methodology, children immediately reveal themselves in a different way. Even if they are drawing, singing or dancing, or especially putting on a play, they are also working on a problem. At the same time, they are developing, looking for some way out, thinking about how to solve this problem. And at the same time, of course, their logic develops. It turns out two in one - they receive knowledge and at the same time this emotional development. As a teacher, I try to use not only with these children, but also with everyone who sits in my class. (Educator from Batken)

Teachers started to use arts-based methods not only in their teaching and work with school children out of class.

When we began to work in MAP project, I am, as head teacher-organiser used to work with whom it is convenient to work, who is active, but within the framework of the project I learned exactly to select those children with whom you need to work, who need support, who really need help and work with them, they are attracted and for the experience of a teacher, the level of knowledge has increased, the potential in her work. Learned to communicate with these boys and girls, learn, feel what they want, how they can develop and help them. (Educator from Jalal-Abad)

For them, this assessment, it turns out, should not be the main goal, yes. That you need to do something else. We, it turns out, limit them, yes. You need to get A's, you need to get B's, you need to be like this, like this. But no, it turns out that you can still be different. And you don't need to put the child in a box, such as you have to be an excellent student, you have to do this. A child, it turns out, can develop in other ways, not necessarily in the field of knowledge. (Social worker from Osh)

Therefore, MAP evidenced that arts as a significant part of 'embedding learning' can be more successful in the formation of identity and agency of adolescents by inviting students to reflect on their creations, rewrite their experiences, and represent their culture in dynamic, local spaces (Eaude, 2019).

One of the significant achievements of the MAP project was that the MAP School Clubs secured the support of local governments which creates new possibilities to show Forum Theatre presentations in other schools in the region.

This is my omission that I did not think that it is necessary to carry a Forum Theatre and show in other schools. But now we will do this. (Educator from Batken)

Many good achievements thanks to MAP project – today we receive an invitation from Department of Education to show the performance at another school on the 26th. We were invited to other schools as well, so we are starting to tour around. (Educator from Jalal-Abad)

We will show these problems to other schools, they will understand them in a different way, but this is possible. We must show those problematic schools, they need to show them. (Policymaker from Osh)

There were also recommendations on how to improve the teaching process and how to work with children at schools by including arts-based methods.

This work of the project must be on an ongoing basis in the schools because it helps to solve all problems. You can at any time, if there is some problem in the school or in the community, call parents, community, policymakers, show a performance and discuss together. And we already have professional actors. (Social worker from Batken)

If art teachers were more professional, and having some psychological trainings, we would have a greater effect. (Psychologist from Batken)

Some interviewees emphasised that it is necessary to increase the involvement of social pedagogues[24] in MAP. There are few psychologists at the schools around Kyrgyzstan, as an example, in Batken where an extremely difficult situation about border conflict there is only one psychologist. At the same time there are teachers who had special trainings in social pedagogue and work extra hours with school children who are in some troubles.

It seems to me that social pedagogues would be very good for the project development, because they gradually, well, constantly drive it, all problems are solved through them, and at least they will also be taught and involved in the group, because social pedagogues get more experience working with problematic, vulnerable [children], they get more here to find a certain approach. (Social worker from Batken)

In all schools of Kyrgyzstan, we have social pedagogues among the teachers. That's a very good... They somehow already differ from other teachers who teach particular subjects. They sincerely understand a problematic child. Or the problem of the family where this problematic child is brought up. Here are social pedagogues they are some special teachers. If we want to include the forum-theatre in all schools, then it is necessary to engage these social pedagogues. (Policymaker from Bishkek)

4.1.5.2. Sharing learning and culture that has an impact in communities

Existing literature indicated that youth researchers who are actively working in their community feel a higher sense of belonging to their culture, cultural heritage and history than peer (Soliman et al., 2022). For example, through MAP, young people shared their views about how they think their artistic presentations could influence community members who came to watch their performances or see their art. Young people noted that spectators were really touched by the way they presented problems and expressed their hopes, making the audience think about solutions.

I am very pleased with our presentation yesterday, I think we managed to convey to people the relevance of this problem, many thought about it, it was the impact. (MAP School Club member from Batken)

I think that yesterday's Forum Theatre performance we were able to convey to the audience the importance of this problem. Perhaps there were people in the audience who had gone through such problems in their lives. There were policemen, ... I think, they are not always aware of the events which happen to

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[24] Social pedagogy refers to "education in the broadest sense" linking formal education with social policies. Social pedagogues can operate in various environments and cater to a diverse range of age groups, ranging from fostering services to residential care for both children and adults, community outreach initiatives, and engagement in youth work (Social Pedagogy Association, 2024).

migrants' children. I hope that after this Forum Theatre, many representatives of the state will think about how important this problem is for our community and will pay attention to such problems. (MAP School Club member from Jalal-Abad)

Similar to the Indonesia data analysis (see Section 4.2.2), the MAP project encourages epistemic justice, which entails empowering individuals' voices, especially children and young people, to question prevailing narratives and confront testimonial and hermeneutical injustices (Fricker, 2007). As the quote above indicates, there is no awareness of what happens to immigrant children in Kyrgyzstan, and as Fricker (2007) states, hermeneutical injustice occurs when a society is not able to understand individuals' or groups' experiences, due to belonging to a social group that is prejudicially marginalised such as immigrants. Therefore, MAP provides so-called marginalised groups a platform to advocate for themselves and raise awareness.

At yesterday's performance, among the audience were our governor, police, doctors, I think that all of them were impressed by what they saw. There were a lot of spectators who played the role of the antagonist, I have hope that the decision-makers will try to improve the lives of the people. (MAP School Club member from Batken)

…our curator told us that she showed our video to some parents whose children worked in the market. And to some extent, these parents realised what they were doing wrong. That they're already crushing their children's dreams. The future of their children. And some of them have already started to take their children more seriously. And they began to tell their children more not to work, but to study better. And how would they be given such an opportunity to their children. And they also told them their problems. … That's what she told us. (MAP School Club member from Bishkek)

While the use of arts-based participatory approaches has the potential to empower children and young people to recognise and tackle issues impacting their community, instilling a sense of ownership and influence in their community, it also has a wider benefit for policymakers (Montreuil et al., 2021). The literature shows that empowering children through participation enables policymakers to gain deeper insights into community needs and priorities (Percy-Smith et al., 2023).

4.1.6. Engaging in future dialogue to overcome barriers to change

4.1.6.1. Engaging in future dialogue – future development of the MAP project

Young people were asked how they see the future development of the project and what else they would like to achieve within it. The main suggestions are presented in Table 4.1.3 below, according to the geographic region.

Batken
We have a desire to exchange experiences between Forum Theatres in different cities more often. Speaking in front of the audience of your own community is one thing, but in front of the audience of another city or village it is always more responsible and exciting.
Bishkek
We need to educate children. For example, trainings are really fruitful for us, but I think we need to do it more. For example, sometimes when you talk to an adult, a decision-maker, you have to know more information about this topic. And if they ask you a question and you can't answer, then they won't see you as a person and won't discuss it with you any further.
Jalal-Abad
It is necessary to scale and talk more about the project. That many people throughout the country know about the project and the methodology. And about the problems that concern young people.
Osh
I would suggest adding a new methodology, for example, staging scenes in crowded public places on very relevant topics and explaining to them the methodology of Forum Theatre… And also, to make performances for a wider audience, we are now staging our Forum Theatres only for parents, and we would like to stage for everyone.

Table 4.1.3. MAP participants' views on future development of the project

Young people (especially from Batken) discussed the need for expanding the territory of the MAP implementation, with key areas of interest around sharing the experience and presenting different problems through arts-based mediums (and Forum Theatre in particular), across different schools and regions. In their opinion, this can bring new ways of solving problems as well.

MAP participants are also interested in getting more information about different art forms and their potential to discuss problems. Indeed, MAP School Clubs members from Jalal-Abad noticed that they need more knowledge and training in digital arts-based methods. There were also suggestions about deeper engagements with adults, as noted by oe participant from Bishkek, who was keen on seeing '*teachers to set up a Forum Theatre themselves. I'd take a look at that. That would be very*

interesting'. In general, young people talked about the ways by which the MAP project educated and empowered them, to enable them to build dialogue with adults and become key facilitators of change in their communities.

> *We enhanced our knowledge; we can see the result. Now, we have a great desire and confidence in our ability to solve community problems. A leader must have a high level of self-confidence, must feel responsible to others and be a motivator. I have got these qualities now - 80% thanks to the project.*
> (MAP Club member from Osh)

> *I always thought I had no voice. I learned to speak my opinion and convey young people's voices to decision-makers. I realised that if we have our own opinions and know how to solve them, then adults will definitely support us.*
> (MAP Club member from Bishkek)

Being able to participate in meaningful dialogue and using arts to discuss issues, expanded children and young people's capabilities for agency, as artistic participatory approaches hold the power to empower youth voices, which are frequently ignored or suppressed (Brody, 2022).

Overall, MAP has led to significant transformations at various levels. Within educational settings, the project's collaboration with schools, especially through Forum Theatre performances, sparked positive changes among students and teachers, influencing educational practices and garnering support from local governments. The impact extended to young people and family relationships, with MAP Club members becoming role models and inspiring life-altering decisions during the transition to adulthood. The MAP impact reached youth, prompting changes in their lives and relationships, including facilitating improvements in child-parent relationships and enhanced community dynamics through open communication and mutual problem-solving. The creative approaches employed in MAP, particularly Forum Theatre, resonated strongly with spectators, fostering reflections on personal experiences.

4.1.6.2. The problem of policymakers engagement

Despite the fact that all regional and national MAP events were attended by policymakers (heads of municipal administrations, representatives of departments of education and social affairs, as well as deputies), interviewees discussed the problems with engaging these groups in two-ways communication with MAP Club members.

> *They [authorities] are very busy, I don't know, they only come to meetings, to serious ones, as they believe. If even the kids show, I don't think they will. You can only at New Year's festivals, in a carnival where mayors participate, that you can have time to show something there. But basically, they do not come*

to such theatres. Parents - partially turns out. Teachers, youth workers - yes, they completely come to school. Municipal deputies, yes, they come more or less. NGOS. They help us better than the state ones. (Social worker from Osh)

The first year there was some kind of cooperation with the local authorities - they sent one person - "yes, a good method, you need to distribute," and said we will help and disappeared. The authorities were not interested, but the police themselves were interested in cooperation with the school. We created short videos about offenses together. So far, this is only the expectation and hope that the local government, any of them will actively come and say, let's talk about this problem at a high level. ... One [policy maker] came, said that he really liked it, and they are present at other events as well, but things do not go further. But we probably have to go to them more often, try to reach them. (Educator from Jalal-Abad)

The policymakers explained that the main reason for slow changes was connected to the lack of funding and financial support.

We are really trying, for instance, recently provided the heating for the virtual library [special space in the town library where there is access to it] in order to involve children in education more. We support, but there is not enough budget. (Policymaker from Jalal-Abad)

I would like to change a lot, to do many things, but any problem starts with .. time will show how it is going to be in the future, but now everything depends on finances. (Policymaker from Osh)

At the same time the Parliament deputy was talking about lack of political will in the government for such programmes, noting that *'there must be political will'* and investment in initiatives, especially at the Ministry and departments of Education.

I told my colleagues about necessity to participate in such events [Forum Theatre] that it is very inspiring ... I even shared this with the head of Department of Education and she said that she had never been. I told her that it is very effective, but she doubted that talking about bullying is a good idea... they there have a very cautious approach. (Policymaker from Bishkek)

4.1.6.3. Creating impact through meaningful dissemination

All experts discussed the need for expanding the territory of the MAP implementation, to provide the events on a regular basis and involve a wider audience.

Well, I think that everyone watched this [Forum theatre] with interest, it seems to me that everyone was interested, the discussion was so interesting that everyone participated in this discussion. Well, there would be more such theatres and more coverage of people so that more people watch, see…. We need to involve more audience.. if more viewers see, they will somehow affect them… mentality.. (Policymaker from Bishkek)

Forum theatres are great, there is a lot of things and it brings changes, parents cry there, but it should be on a permanent basis, because you see once, it's yes emotions are out, but they are forgotten, it is necessary on a permanent basis. (Social worker from Batken)

All participants agreed that for wider dissemination of the project, it would be beneficial to use social media more actively.

And in order to talk about being cyclically, systematically, then this [performances] is not quite effective, it seems to me.. We need to think about some more flexible channel, maybe again social media and social networks. And the material corresponding there.. choose some kind of particular art form that is available for scale, for cycling, for a large audience. Maybe there are some new social networks, e.g., TikTok for a large audience, and collaboration with some influencers.. (Youth facilitator from Bishkek)

MAP Youth Advisory Board members were also involved in developing the interview guide, adding questions for adults, namely: 'How do you think as youth we could support/help elders with regards with MAP skills?' Answering this question, the interviewees talked about the fact that young people possess deeper information and can help elders by information processing and decision-making.

.. maybe adults, simply do not know, if they leave for migration, somehow there they need to go. There is no need to leave children - just contact guardianship authorities - they will give you advice or where to send, where, for example, to arrange this child. And young people will somehow tell them where to go. They can convey, here, to adults. (Social worker from Batken)

Young people know more in such cases of offenses, when, where to go, how to resolve their issues, how to protect their rights. If you hold more such events, they will be ready even more in the future. (Children rights specialist from Osh).

Experts were also asked how they define peace and peacebuilding, which can help to understand their ways to develop peacebuilding initiatives.

In each of our districts, streets, make a playground, open some spaces, so that it was interesting, people knew each other, got acquainted, went out for a walk. In order for our children to have toys, we do not have playgrounds at all. .. Before we demand something from the children, we must do something for them, so that we can demand something from them later...Then in the future, maybe in 5 or 6 years, they will study already, they will become someone, so that they will also help us. (Policymaker from Osh)

If we previously thought that peace refers only to the internal state, then it turns out, through the conflict, we have now learned that peace, living in peace, together with the neighbours of neighbouring republics. We have held joint events before. And the feeling of the peace of what is not internal, it turns out, and the influence of others, friendly relations, too, it turns out, have a good effect on the creation of peace itself. (Educator from Batken)

4.1.7. Summary

Overall, the Large and Medium Grant projects in Kyrgyzstan offered children and young people the space to engage in intergenerational dialogue. A breakdown of the findings aligned with the RQs is presented here:

"How can different art forms be used to co-design, deliver, and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?"

- Working with children and youth had given them a deeper understanding of their experiences, which can impact on how they engaged in peacebuilding education (see Section 4.1.2).
- Collaborative approach within the Kyrgyzstan MAP projects enabled joint growth, as the facilitators adapted practices to better produce interventions and evolve the curriculum (see Section 4.1.3 and Section 4.1.4).
- Children and young people were encouraged to share perceptions on concerns in the community, enabling all within the project to understand the depth of local conflict issues in Kyrgyzstan (see Section 4.1.1).
- Arts-based methods provide children and young people with the opportunity to share experiences and perceptions of conflict in the community (see Section 4.1.1) and to share the issues with the community through performances and arts (see Section 4.1.5).

"How might cultural forms be used for dialogue with and between children and youth, educators, and policy makers to advance peacebuilding through a local and indigenous approach?"

- Arts-based interventions and the development of dialogue between young people and adults in the community create trust. This trust is created through the creation of opportunities for dialogue (see Section 4.1.5).

- Allowing children and young people to lead arts-based interventions enables facilitators to expand their own perceptions of what art is, and what it could be used for (see Section 4.1.4).
- Incorporation of arts in its 'dialogic nature' into education has the potential to enhance experiential dimensions of learning, which are more engaging, and reflexive compared to traditional teaching methods (see Section 4.1.5).

"How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children, and youth, especially those from marginalised groups?"

- Supporting children and young people to facilitate discussion with the audience (parents, educators, social workers and policymakers), as evident from Forum Theatre, creates opportunities for improving confidence and wellbeing (see Section 4.1.3).
- Children and young people have the opportunity to gain resources such as communication skills and to enable social interactions, learning opportunities and open dialogue to enhance their capacity to aspire and accomplish their goals (Mkwananzi and Cin, 2020; Dubois and Rousseau 2008; Hart 2013) (see Section 4.1.3).
- Gaining skills for performing and communicating allowed children and young people to overcome 'fears' of public speaking which encourages children and young people to voice opinions, share ideas and facilitate changes in the community (see Section 4.1.3).
- Engaging in MAP allowed adult stakeholders (cultural artists and facilitators) to achieve real changes in their lives which influences their relationship with those people they are closest too (see Section 4.1.4).
- Participation in the MAP project has enhanced the political capabilities of children and young individuals (Fricker, 2007; Soliman et al., 2022). This was achieved by fostering the generation of their own ideas through role-playing and facilitating discussions about their challenges, through artistic expression; as opposed to these children and young people being excluded from the problems in their schools and communities (see Section 4.1.1).

"How can cultural forms be incorporated into child- and youth-led participatory action research methodologies and adapted for the purposes of the design, undertaking and delivery of interdisciplinary projects in diverse social, political, and cultural contexts?"

- MAP creates opportunities for building cultural forms and traditional practices into participatory action research which can give voice to young people and promotes change (see Section 4.1.6).
- Through MAP, spaces were created to empower children and young people to exercise their political capability, providing them with spaces to engage in discussions about community involvement. Indeed, young researchers explored various issues that affected them. Their input regarding community involvement can have an impact on informing local as well as national policies (see Section 4.1.1).

"How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national, and international approaches to peacebuilding?"

- As stated in Section 4.1.1, engaging with MAP meant that children and young people were given the chance to express their views, where their voices were prioritised. They participated in conversations addressing political issues like child labour, violence, and early marriage, encouraging them to take part in local and national issues (see Section 4.1.1).

- Children and young people explored community issues using artistic methods, such as short videos and Forum Theatre, within the context of the MAP project, which provided them with the capability to participate in highlighting/solving their community issues. Participation through MAP to take part in local issues also enhanced their political capabilities (Fricker, 2007; Soliman et al., 2022) by empowering them to generate ideas through role-playing and discussing their challenges, supporting children and young people to be included in wider discussions of peace and peacebuilding (see Section 4.1.1).

- Engaging in drawing activities within the framework of MAP empowered children and young individuals, enabling them to define concepts like conflict, and violence, according to their own understanding. Through their drawings, children and young people expressed their unique perspectives, enhancing their sense of agency and control over their environment and addressing societal challenges (Sen, 1983) (see Section 4.1.2).

- MAP has offered marginalised groups a platform to advocate for themselves and raise awareness. Employing participatory approaches not only has the potential to empower children and young people to identify and address issues affecting their community, fostering a sense of ownership and influence, but it also has broader benefits for policymakers (Montreuil et al., 2021) (see Section 4.1.5).

- Overall, children and young people discussed how the MAP project educated and empowered them, equipping them to engage in dialogue with adults and become drivers for change (see Section 4.1.6).

4.2. Indonesia

*We have not only learned about art, but we have also learned how we
can lead others, how we can be led by others, how we can give direction
to others and how we can receive direction from others.*
(BT Young Participant B – PCC)

Overview

In Indonesia, the arts played a vital role in including children and youth into peace and peacebuilding dialogue whilst developing their own capabilities. The programme not only helped participants envision a better future but created opportunities for them to develop their own methods and strategies for change, drawing upon their own creativity and ideas. The diverse learning experiences that were offered by the programme amplified intergenerational dialogue by not only creating spaces for youth-led conversations, but activities that included adults. This promoted cross-cultural exchanges and celebrations of togetherness. The programme also created a new generation of cultural stakeholders, with children and youth safeguarding cultural forms and introducing them to others.

Interviews and focus groups[25] were conducted with 120 individuals including young people, facilitators, art producers and policymakers to explore their experiences of the Beyond Tradition and GenPeace MAP Medium Grants projects. Table 4.2.1 provides an overview of the interview participants.

Project	Facilitators and Art Producers	Young People	Policymakers	Total
Beyond Tradition	3	5 (INT) 50 (FGD)	3	120
GenPeace		4 (INT) 55 (FGD)		

Table 4.2.1. Interview and Focus Group sample

4.2.1. Opportunities for building a lasting culture of peace through innovative methods through understanding peace and peacebuilding

4.2.1.1. Definition of peace ('what' peace means)

Understanding 'what' peace means is central in understanding the 'how' of peacebuilding. Definitions of peace and peacebuilding contain as 'a mixture of politics, diplomacy, changing relationships, negotiation, mediation, and dialogue in

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[25] Focus groups were conducted at two stages in the projects (midline and endline).

both official and unofficial arenas' (Saunders, 2001, p. 483). The term 'peace' was explored by children and young people in interviews, with the main qualities described as trust, harmony and friendship.

> *Peace between friends, like us and our friends, we look after each other, trust each other, care for each other.* (BT Young Participant A - PCC)

> *Peace is like taking care of each other, taking care of each other, then… avoiding hostility like that, especially since I'm not someone who likes fighting like that, then it's richer in the concept of friendship, you know, we maintain harmony, our social life, so what do we do? there's something like that. That's it.* (BT Young Participant B – PCC)

Words associated with peace and peacebuilding, as shared by young people, are illustrated in Figure 4.2.1.

Figure 4.2.1. Words associated with 'Peace' and 'Peacebuilding'

These descriptions of peace are associated with the personal and societal phenomenon associated with peace, illustrating the personal nature of 'peace' and 'peacebuilding' for children and young people engaging in MAP. Discussions on peace naturally lead to discussions on conflict.

> *In my opinion, conflict itself is a quarrel or dispute, and conflict also starts from differences of opinion between each other, so what causes the conflict itself is differences in opinion between each other.* (GP Young Participant B - N)

The existing literature demonstrates that involving children and young people in peacebuilding discussions is crucial for generating new knowledge and facilitating their own recovery from any trauma resulting from conflicts (McEvoy-Levy, 2011; Peacebuilding Initiative, 2008). Definitions from children and young people in Indonesia, on peace and conflict, encapsulate Saunders (2001, p. 483) definition of peace, with reflections on mediation, dialogue, and relationships. Furthermore, it aligns with Richmond's (2013) idea of peace as a dynamic and complex concept. Within peace and peacebuilding, children and young people reflect on the methods of overcoming challenges, with 'communication' at the heart of healing.

Actually, if there is a problem, such as being shunned, it's actually a lack of communication. When we maintain our communication with each other, no one will feel like I'm being shunned, I'm being treated like this. So basically, I think it's about communication. (BT Young Participant A - PCC)

Usually there are differences of opinion and misunderstandings are the most common. Misunderstandings, differences of opinion and maybe you don't like other people's responses. (BT Young Participant A – TTA)

Moreover, the ability to communicate these challenges is a gateway to expressing one's needs and perspectives, which is a fundamental step in articulating the capabilities and preferences of children and young people. Engaging in discussions about peacebuilding exercises and enhances children and young people's capacity to negotiate and participate meaningfully in decision-making processes. The incidences and situations of conflict experienced by children and young people in Indonesia were explored in creative sessions, as illustrated in Image 4.2.1.
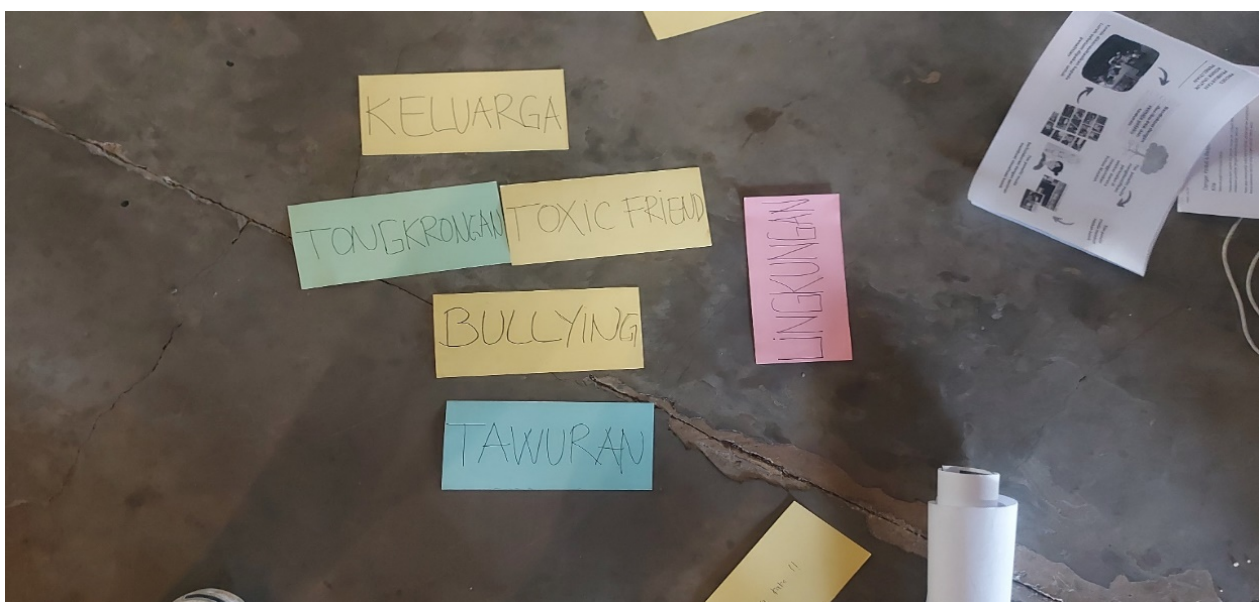
Image 4.2.1. Young people sharing areas of conflict

The Capabilities Approach, particularly Nussbaum's (2003) idea on the importance of utilising all of one's senses, imagining, thinking, and reasoning. The ability to employ one's mind creatively, envisioning better futures, and pursuing innovative solutions to societal challenges is also regarded as freedom of expression (Nussbaum, 2003). Arts-based methods have a role in peace and peacebuilding, with children and young people reflecting on the opportunities for building a lasting culture of peace through innovative methods when discussing River Journeys.

> *Even though there's no war now, right, if we talk about children's rights or social issues now there are things like that, right? And maybe if you ask about this angklung, what role can it play? It could really be an innovation, because when it comes to angklung, it can't be used. Playing like this means what should we do? We are reminded again to help each other, work together, and be rich, you can't be selfish... That can be described as how we are. We have to listen to how we have to speak, and what if when we put everything together it turns out that the voice is also better, right? And with existing issues, you can have the courage to voice the same issue, can you hear it? (GP Young Participant A – H)*

Drawing from Nussbaum (2003), MAP's arts-based methods have the potential to stimulate individuals' imagination and creativity, encouraging them to envision and actively contribute to the construction of a lasting culture of peace, by enhancing children and young people's capability to communicate. By enabling children and young people to engage in MAP projects and reflect on peace, arts-based methods expand children and young people's capabilities for agency and dialogue. Image 4.2.2 provides an example of opportunities for learning new capabilities.

Image 4.2.2. Learning instruments – developing capabilities

Children and young people reflected on the opportunities for meaningful communication created through MAP projects, noting the importance of child-friendly spaces that allow children to share ideas and express opinions (explored further in Section 4.2.3). MAP projects in Indonesia opened children and young people up to new experiences, allowing them to practice new artistic mediums.

The most impressive thing was the Lenong practice that I liked to practice – The one that was right at practice was playing the Gambang Kromong because that was also the first time I played it…This is my first experience playing Gambang Kromong. (BT Young Participant A – TTA)

We learn theatre quickly together… we perform together for more than an hour, right, only when we're in the theatre we rehearse, just rehearse… we also collaborate. We write something to stick it, that's the difference. We continue to study for those 11 months, we have meaning, we have meaning for us. After we finish the performance we still know… there is meaning. (BT Young Participant A – TTA)

Theatre provides children and young people an opportunity to engage in expression and movement, creating a sense of accomplishment for children and young people. Image 4.2.3 illustrates a theatre opportunity provided for children and young people in the projects.

Image 4.2.3. Children and Youth Performing

The below case-study outlines the Beyond Tradition project's work in Lenong.

The Revitalisation of Lenong through the Beyond Tradition Project

The Beyond Tradition project focused on revitalising Lenong, a traditional Betawi folk theatre, by engaging young people in creative collaborations with cultural artists and stakeholders. Lenong is known for its humour and improvisation, addressing public concerns through light-hearted storytelling and moral messages. This case study examines the experiences of young participants in the project, exploring the dynamics of the creative process, group interaction, and the role of psychosocial support.

Lenong and the Participatory Approach: Lenong's distinctiveness lies in its improvisational nature and its focus on dialogue. In the Beyond Tradition project, over 30 young people from four different groups, including two from MAP Phase One, were recruited to work alongside cultural artists in exploring and adapting Lenong to appeal to a younger audience. They participated in over 30 exercise sessions, guided by cultural artists and MAP researchers, with the aim of creating a manual for Lenong revitalisation.

Developing Group Dynamics: One of the key challenges in this project was fostering a comfortable and friendly environment among the participants, crucial for successful Lenong performances. Icebreaking activities were used to build group dynamics, allowing the young people to connect with each other and establish trust. The dynamics of the project extended to the documentary team, which focused on documenting the Lenong process to create a film and a manual. Eko, a 13-year-old male member of the documentary team, shared how they supported each other during filming: *"Well, for example, one of us had his phone RAM full, so he needed to back up the files. So, I stepped in, helped with recording the scenes, and once he finished, we switched places again. So, we back up each other so to speak."*

Dialogue and Interaction: Lenong's success depends on effective dialogue and interaction, not only among the performers but also with the audience. The Beyond Tradition project encouraged discussions and collaboration between young people, cultural artists, and researchers to foster an inclusive environment where everyone could contribute. Dina, a 15-year-old female participant, described the collaborative nature of the project: *"We were divided into groups to write stories. Each group had to write a story. In one, I was the leader. I learned that if I were too strict, my friends didn't seem comfortable, so I tried to be more open, giving them the opportunity to express their opinions."* The cultural artists' approach to engaging with the young participants reflected MAPs participatory ethos, stimulating and guiding young people to find their own way.

Psychosocial Support in Lenong Revitalisation: The project incorporated psychosocial support to address the emotional and social needs of the young participants including principles from Psychological First Aid (PFA). This support helped manage peer dynamics, allowing participants to navigate conflicts and build a cohesive team. Instances of strained relationships and demotivation were addressed through individual and collective interventions. A cultural artist highlighted the importance of patience and allowing young people to grow into their roles. They encouraged participants to engage in discussions, promoting a sense of responsibility and teamwork. The Beyond Tradition project successfully revitalised Lenong by engaging young people in a participatory and supportive environment. Ultimately, the Beyond Tradition project serves as a model for involving youth in traditional cultural practices while promoting a sense of empowerment and collective learning.

Children and young people reflected on finding new practices through MAP, but for some, it was a voyage of rediscovery in allowing them to find the joy in artistic mediums that have been lost over time.

> *During the training process at Angklung Udjo until today, that means it's more or less the seventh or eighth rehearsal...in the future, there are many things that can be felt, the first is that I felt confident again in making music, only until the 3rd grade of junior high school, then I didn't continue until high school because of Covid and so on, finally I entered the Genpeace project, I returned to music again and performed art again in front of many people.* (GP Young Person RJ and Comic Discussion Online – A8)

Opportunities for expression through the MAP medium-grant projects are varied, with children and young people invited to compose songs, write poetry, engage in theatre, and learn to dance.

> *Well, the first is the art of music, at that time we were composing songs to show to the audience...That's art as dialogue, at that time there was something called, which was mentioned earlier, where art as dialogue was from poems that we had made as a result of our songs, later we would have a dialogue, how do we do this with other friends? To have a dialogue through these poems, that's how it is. So, it can have its own meaning, it can also convey the contents of the poems themselves.* (GP Young Participant B – N)

Children and young people also reflected on the fact while taking part in dancing, they realised dancing was more than movements and it was more about regulating their emotion. This aligns with research (San-Juan-Ferrer and Hipola, 2020) that outlines the benefits of dance in emotional and affective development - enhancing self-regulation.

> *One way to handle emotions is from the [dance] movements, it turns out that the movements have deep meaning, because it's not just movements, there are several things we learn, including why we don't wear sandals for every exercise so we can feel at one with nature, it continues to be richer psychologically and more sensitive, so this art requires us to be more sensitive towards others.* (Female, young person)

This was supported by another young person who reflected in their River Journey on the changes in their life.

> *Those who took part in angklung had to dance too, there they were struggling like that because...had never danced like that, so how was that something, it was a new experience... ... I'm better able to approach people*

first, so I don't wait to be asked by other people to be able to chat like that.
(GP Young Person RJ and Comic Discussion Online – A10)

Children and young people were encouraged to, not only engage in activities, but pursue other activities including filmmaking. Image 4.2.4 depicts Youth Advisory Board (YAB) members in Indonesia creating a film to share with other young people, a film that was described by YAB members as "interesting", "unique", and "innovative".

Image 4.2.4. Young people creating video output

Arts-based methods provide an opportunity for children and young people to advocate, allowing young people to amplify their voices through methods that are accessible to the wider community. It provides an alternative and innovative opportunity to articulate ideas (Casey and Webb, 2018).

In the process so far, many lessons have been learned, one of which is in terms of art. It turns out that we can also advocate with art, and also gain many connections in terms of friendship. During that time, it's not just self-improvement, we can also raise children's voices. (GP Young Person RJ and Comic Discussion Group M – P1)

The existing literature shows that arts-based methods can play a pivotal role in fostering epistemic justice by providing a platform for children and young people to express themselves through mediums such as graffiti, songs, poetry, and filmmaking (Marovah and Mkwananzi, 2020). These methods democratise the processes of knowledge creation, ensuring that diverse perspectives are heard and valued. The songs also empower young people to feel more confident about their futures.

What I remember most about the song is that someone said that we should get an education, not a marriage certificate, or we should get a diploma, not a marriage certificate. It's like there's an agreement like that [among participants], suddenly we're in unity, and other ones like we're supposed to get safe schools, but it's delivered in a fun way. (Female, young person)

Promoting epistemic justice involves empowering individuals' voices, particularly children and young people in this context, so that they can challenge dominant narratives and address testimonial and hermeneutical injustices[26] (Fricker, 2007). Epistemic justice entails recognising that traditional roles often marginalise and silence women's voices, with gender equity seen as a form of epistemic justice (Fricker, 2007). By listening to songs advocating for education over early marriage, girls who are frequently marginalised can feel empowered and work to dismantle existing power structures through sharing perception on common problems and potential solution to overcome problems.

4.2.2. *Opportunities for engagement and intergenerational dialogue – learning transferable skills*

4.2.2.1. *Engaging in MAP to deepen one's knowledge of peace and peacebuilding*

As indicated in the literature (Section Two), at both local and national levels, children may possess skills that enable them to contribute effectively to the establishment and enhancement of peacebuilding frameworks, for example, over the course of the project definitions of peace and peacebuilding expanded, and children and young people were observed to be able to strategize how they could potentially be accomplished (Feinstein et al., 2010; McEvoy-Levy, 2011). Being part of MAP, according to the findings, helped children and young people learn about peace and peacebuilding, thereby improving their political capabilities to generate new insights and contribute to peacebuilding initiatives in their communities.

Reasons for joining MAP were individual to children and young people, with reasons associated with learning new things and deepening one's knowledge of peace and peacebuilding.

I'm interested in Betawi cultural arts, like Lenong, pantun, playing beat. From the start when I joined MAP, I wanted to deepen my knowledge and try new things like Gambang Kromong…I had the opportunity to learn Gambang

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[26] Hermeneutical injustice refers to difficulties individuals experience in finding the right ways to communicate experiences. It is the problem of not having a common language to describe certain experiences, which leads to misunderstanding and exclusion.

Kromong, there were a lot of them at MAP, from learning. Pantun, in Condet, no one teaches rhymes that really rhyme. (BT Young Participant B – PCC)

...want to try new things and this MAP just happens to be the perfect fit. I chose Gambang Kromong because what Niko said was true, at PCC there was no one teaching Gambang Kromong, because I was curious, so I just took Gambang Kromong... People are more interested in art... (BT Young Participant A – PCC)

Other young people had experience of children's forums and/or viewed MAP as an opportunity to join a project that fulfilled children's rights.

To be interested, the first thing is, I'm comfortable in children's forums, which means MAP is also the same as children's forums, because from the child-friendly side, there is no seniority, that's what makes me happy to take part in the events, and coincidentally the focus is MAP. In itself there are similarities, to fulfil children's rights in Bandung City, and coincidentally the children's forum is also the same, to fulfil children's rights in Bandung City. (GP Young Participant B – N)

4.2.2.2. Diverse learning opportunities to amplify opportunities for intergenerational dialogue

Disparities in social and political conditions mean that not all children and young people have equal opportunities, and they often possess unequal capacities to choose (Walker, 2003). These external factors "affect the inner lives of people; what they hope for, what they love, what they fear, as well as what they are able to do" (Nussbaum, 2000, p. 31). The MAP project provided a stock of valuable cultural resources to develop the capacities of these children and young people, enabling them to achieve the functionings[27] necessary to live a life that they value (Sen, 1983). Opportunities for learning on MAP projects are diverse, with children and young people reflecting on learning that moves beyond art.

So far at MAP we have not only learned about art, but we have also learned how we can lead others, how we can be led by others, how we can give direction to others and how we can receive direction from others... there's a lot of solidarity, cooperation, trust in each other, help, there's a lot of that.
(BT Young Participant B – PCC)

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[27] "Functionings" from the capability perspective refer to the various things a person can do or be in their life, such as being healthy, educated, or involved in community activities, representing the realised achievements of their capabilities.

I also have to be able to analyse this, analyse policies and what is lacking must be corrected. That's why I really learn a lot from my friends here. So, dare to speak up, increase relationships, that's clear. So, get to know each other from this community, this group. Continue to learn to communicate well and know how to anticipate it. (GP Young Person RJ and Comic Discussion Group I – A2)

Engaging children and young people in real-world projects mirrors project-based learning pedagogical approaches in which principles of active involvement, social interaction and knowledge transfer are central to the process (Cocco, 2006) (see Image 4.2.5). Through MAP, children and young people are supported to learn additional skills including leadership, safeguarding and child safety.

I know information about children, like child safety, and I gained instant amazing friends. I can share my opinion, that's good. (GP Young Person RJ and Comic Discussion Online – A11)

In terms of activities that I have participated in, I have learned about improvisation, how to speak and how to play Lenong well, and I also learned Gambang Kromong and dance at that time and last week when we were at Eco Park I learned about leadership.. (BT Young Person RJ and Comic Discussion Group I – A5)

Image 4.2.5. Practice

4.2.3. Creating safe and brave spaces – being heard and sharing experiences

4.2.3.1. Encouraging cross-cultural exchange through strengthening communication

Contributing to spaces that prioritise the voices of children and young people, encouraging cross-cultural exchange and celebrating togetherness (Poteat et al., 2002), was important to children and young people in Indonesia.

> *We also often have discussions with the coach, we also have discussions with friends very often, especially as there are differences between Gambang Kromong and Gambang Kromong, and others with others, but at that time we were united with each other, with the coach too… (BT Young Participant A – PCC)*

> *That is very different from other activities…MAP is a child-friendly activity…what stands out about MAP is that it is unique. That's the way to ensure that the children who take part in these activities are comfortable and safe in carrying out the activities. (GP Young Participant B – H)*

Prioritising the voices of children and young people by encouraging cross-cultural exchange could be viewed as an effort to promote epistemic justice. By establishing spaces that value and prioritize marginalised groups, such as children and young people, whose voices are often disregarded by the public due to hermeneutical injustices (Fricker, 2007), MAP helped to acknowledge their voices and provides opportunities for recognition.

The creation of youth-led participatory spaces gives children and young people ownership, allowing them to decide on the methods of communication.

> *the view might be to give voice to the children of the city of Bandung, which goal must be achieved after completing the performances, whether from those voices [are heard or] implemented by the government. (GP Young Participant B – N)*

> *[MAP] raised the concept of discussion, expressing other's opinions, then there we also made new friends, new acquaintances, and there I also learned to respect each other, respect each other, so not only in only in artistic terms, but also in social terms. (BT Young Participant A – PCC)*

The process adopted by MAP allows children and young people to share views in a respectful and inviting environment. This aligns with the United Nations (2016) 'Guiding Principles on Young People's Participation in Peacebuilding', which recommends promoting an environment that fosters social cohesion and trust through inclusive processes.

Here we are respected, so our opinions are not arbitrary, so for example, people accept our opinions, but our opinions are not used, then it becomes useless as we say it, here the suggestions are collected, discussed, then we get it. It's more like a deliberation system, I like it. (BT Young Participant A – PCC)

That's right, it seems like everyone is like that… they're not closed to hanging out with us anymore, so it's like they're young again… so we're not afraid to greet them, that's how it is. (BT Young Participant A – PCC)

4.2.3.2. Promoting collaboration through open dialogue

The Capabilities Approach emphasises the importance of individual freedoms and opportunities for people to lead the lives they value (Sen, 1987). Providing spaces for open dialogue for children and young people fosters an environment where diverse perspectives, experiences, and voices are welcomed, enabling them to engage in meaningful exchanges that enhance their agency and decision-making. Youth-led participatory spaces, created through MAP, promote learning from others (i.e., socio-cultural learning), with young people reflecting on the opportunities to learn from people from various backgrounds (including learning from 'friends… with disabilities').

I met a lot of friends from various backgrounds, from various backgrounds, the needs are different for my friends. Also, I met people with disabilities and we have different interactions, I got to know different types of disabilities and different ways of interacting. (GP Young Person RJ and Comic Discussion Online – A8)

So new experiences are always rich…with peers also teach each other, there are also teachers, but sometimes it's better with peers like 'that was what it was like,' OK, 'this is wrong or whatever', it's just fun. (Female, young person)

Creating environments that promote 'fun' and 'supportive' spaces is innovative, with Beyond Tradition and GenPeace creating safe spaces for children and young people to feel comfortable contributing to generational dialogue (Image 4.2.6), encouraging open conversation on sensitive and challenging topics. The youth reflected on the uniqueness of MAP in Indonesia, noting that it created a space for all children to voice opinions – regardless of academic achievement.

…at my school, my teacher only wants to listen to people who have good grades… But in this MAP we are free to express our opinions, when we are together, we can all have an opinion, we can share our thoughts with others regardless of how bad we are. This means that there is no distinction, at school only the smart ones are heard, but at MAP everyone has the same opportunity. (BT Young Participant B – PCC)

Everything is open to everyone...they can be free. For example, at school you have to be able to sing, you have to be able to do PD, the pretty ones are the ones who are chosen. But not here, everything is the same here, everything is possible, the opportunities are the same. Then yesterday I volunteered that I would be allowed to participate, to take part in the 2024 event.... So, I felt like I was considered that way, included. (GP Young Person RJ and Comic Discussion Group M – RE)

One young person described the projects as providing a space for children and young people to share opinions about rights and justice – a space that gives them a '*right to have an opinion*'.

Dare to have the same opinion about rights and justice. It's like we have the right to have an opinion and have the right to do that regarding children's rights or the right to have an opinion like that. (GP Young Person RJ and Comic Discussion Group IDS – L)

Open dialogue promotes the development of children and young people's capabilities by encouraging critical thinking, advocacy, and the ability to consider diverse perspectives and make informed decisions for themselves. These skills are also linked to political capability (Fricker, 2000); as children and young people enhance their advocacy skills, they can expand their political capability, which includes being free to express opinions and being free from repression (Cin, 2017). Although the freedom to express opinions is promoted in MAP, the direct lines of communication for children and young people to adults delivering the project are not always easy to access, which creates a potential barrier.

Image 4.2.6. *Supporting each other at auditions (safe spaces)*

Sometimes, disagreements among children and young people arise, requiring careful management by the facilitator.

Perhaps, the conflict was in the discussion session. For example, we children sometimes say, 'I'm right, I'm right too.' ...What's more, there are many different backgrounds... there are children who have never joined an organisation at all, for example if the older ones are too domineering, in the end the voice of the younger ones wouldn't really get through, so what the facilitator would do is lighten the situation. (Female, young person)

Safe spaces created through the MAP Medium Grant projects were promoted through kind and patient facilitators, who ensured children and young peoples' needs were taken into consideration.

During the process, we got facilitators who were extraordinarily kind and very patient and kind in dealing with us, so directing, teaching, that's the important part too, maybe during the process...[they] prioritises our participation, where during the start of the activity, what time do you want to start, we are also asked. The agreement during the training was that our safety was also taken into consideration and our needs were also taken into consideration... (GP Young Person RJ and Comic Discussion Online – A8)

Be more confident, you have to be more creative. Because, like when I'm on stage, I can be better, more creative... I want to be more creative in saying rhymes when I want to have a dialogue like that. (BT Young Participant A – TTA)

Young people acknowledged the difficult messages they share through arts-based methods, reflecting in River Journeys[28] on how MAP provides a safe space for ensuring that difficult messages could be shared.

Even though there's a bit of comedy, I think the message will get across...the audience also sees this when we perform....So we also get the message across... We also think that peace in a society is destroyed. (BT Young Participant A – TTA)

Young people reflected on the GenPeace project and the opportunities to 'try' and 'make mistakes' in a safe and supportive environment.

...Trust of the people around...is the most important thing for doing something and that's just feeling it, using feeling...It's like the problem of transportation is

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[28] River of life storytelling is a method within qualitative research that prompts individuals to contemplate how they would depict a specific experience, journey, or event, likening it to the flow of a river.

also a challenge too... It's like there are already other safeguards that we have mutually' agreed on. (GP Young Participant A – H)

Young people identified key points in their River Journey that provided a safe space for children and young people to talk about conflicts meant that they had a space to improve their political capability. Image 4.2.7 illustrates a young person's River Journey.

Image 4.2.7. *River Journey*

In the absence of a safe space to express themselves, Mkwananzi et al. (2021) assert that children and young people can often become "victims of pejorative designations, youth aspirations are shaped differently, and political poverty may affect their capacity to aspire and thus impede their desired well-being" (p. 2868).

4.2.3.3. Collaborative and creative spaces allowing for flexible dialogue and togetherness

Projects offering conflict resolution, peace-making, mediation and dialogue activities tend to promote processes for working towards building social cohesion and create open channels of communication (Ozcelik et al., 2021). Collaborative and creative spaces that promote social cohesions and open communication are central to MAP, with children and young people describing the relationships cultivated within these spaces (Image 4.2.8).

> *We have to join forces. But how do you do this? Anyway, work together. Cooperation. Therefore, apart from working together there, we have to believe because if we don't believe it when we are carried there.* (BT Young Participant A – TTA)

> *Everyone answers, like that, A, B, C has opinion, rich, definitely takes the views of several people, not just one or two people… also Kak Ibnu, not only [asking] from our point of view, [also listening] from Kak Ibnu's own point of view, and it's like [we get to] tell our story from different perspectives, it's the most enjoyable and exciting.* (Male, young person)

Image 4.2.8. Working together

Developing strong relationships provides connections for children and young people, creating 'owned spaces' in which children and young people feel safe sharing ideas (Paterson-Young et al., Forthcoming). Children and young people in Indonesia reflected on relationships created throughout the MAP process, describing these relationships as cooperative, meaningful and memorable (Image 4.2.9).

Cooperate more together....sometimes I talk when I collide with other people who want to talk too... The thing is, I will, later on when I perform, I will be watched by a room full of people and I don't even know the person, so I will increase my self-confidence. (BT Young Participant B – TTA)

[BT children are] confident ...like if I'm called by a certain Studio, or School, the children are usually quiet, shy, don't dare to ask questions, but for the children [BT participants] here, they are different. (Male, cultural artist 1)

Children and young people working together creates a cohesive and community orientated space that allows children and young people to convey expectations.

While joining this activity, you can learn a lot and work together with new friends. I can experience new things like dancing, playing angklung, and making songs together. Far from initial expectations. Those who only thought that conveying children's aspirations and voices to the government turned out to be a very meaningful and memorable process. (GP Young Person RJ and Comic Discussion Group M – P1)

Image 4.2.9. Young people working together to produce a River Journey

Through MAP activities, young people could foster trust, and build relationships (Collins et al., 2020; Cuevas-Parra and Tisdall, 2019) that promoted life-satisfaction and wellbeing, allowing them to feel connected and united with others.

> *There was joy, togetherness, and there were also challenges or I felt satisfaction because we wanted to work together to make the process...rich learning... Cooperation or team dynamics because... [there are lots of] brainstorming processes with groups, with the team, there is a closeness between us and friends.* (GP Young Person RJ and Comic Discussion Online – A12)

Young people reflected on the fact that MAP creates a space for learning and sharing, not only new art forms, but traditional art forms from different regions.

> *The lesson is the same, participatory, because MAP itself teaches us to be more participative, and also how to do it, apart from that, we also like existing art more, prefer traditional art, from our respective regions.* (GP Young Participant B – N)

Relationship building can be promoted through creative activities, as demonstrated in Image 4.2.10, illustrating children and young people engaging in a creative workshop.

Image 4.2.10. Creative workshop

This togetherness was encapsulated in a case-study produced from the GENPEACE project focused on contextualising safeguarding activities. The case-study is pertinent to the MAP RQs 3 and 4, and the full version of the case-study can be found at Appendix I1.

Case-study: GENPEACE – Contextualising Safeguarding and Inclusivity

In promoting safe spaces for children and youth with disabilities, it is important to recognise that "careful management of the environment is necessary to avoid a setback for the young person involved" (Hadfield-Hill et.al., 2023, p3). This emphasis was applied to the GENPEACE project, with a focus on recognising that that the agency of youth with disabilities is the same as those without disabilities. This includes recognising that issues relating to their disability are not challenges, but rather programme elements that merely require a different approach. This approach, however, should not overlook the challenges in delivery of working with mixed groups involving youth with and without disabilities, which can lead youth workers to question the boundaries of a 'participatory approach' (Gallacher and Gallagher, 2008).

> *"So, the challenge at GENPEACE is that there are various disabilities, there is autism, there is physical impairment, there is deafness. So, of these various disabilities, the most challenging is autism. For those who are deaf, they already have a companion from JBI (Sign Language Interpreter), something like that. For those who use wheelchairs, we can help with mobilisation or friends from GENPEACE can help with mobilisation, like that. But for autism, for me it is a challenge in itself. We have to be good at communicating, socialising, and not everyone has the skills to deal with autism...* (female, youth facilitator one)

The benefits of these inclusive approaches though are clear to see, with youth motivated by their own experiences and judgment towards what they wanted to achieve and empowered to take ownership of their learning space. Indeed, young people themselves found ways in which they could rehearse better; exercising ownership (Kembhavi and Wirz, 2009) of their artistic process. The project thus presented an opportunity for the young people to explore their abilities, and in so doing, they were able to face their insecurities. The uniqueness of this inclusive approach was recognised by a visiting policymaker.

> *"So far, what I have known at the Ministry of Social Affairs... is that children with visual disabilities, those with physical disabilities, are involved in entertainment or artforms. They were given trainings that use modern instruments, namely guitars, organs, and all kinds of things. But yesterday [at Panca Sora performance], it's complete. The most dominant thing is that children were taught various artforms, including shadow puppet, there's Mang Udjo angklung, there's also something fun that caught my attention as I used to do that in middle school, high school, it was the cabaret... The third thing that differentiates it is that apart from the main actors, it is our little brothers and sisters, our children with disabilities. It is inclusive, yes. So, the ones with disabilities were mixed and interacted happily with the other children of the same age as well as ordinary people, people like us who, in quotes, don't get me wrong, 'normal'. That is inclusivity."* (male, policymaker)

4.2.4. Children and young people's journey to confidence and belief in oneself

4.2.4.1. Role of MAP in enhancing children and young people's feelings of productivity and self-efficacy

Children and young people reflected on the changes in their lives through the MAP journey. The MAP projects in Indonesia gave some children and young people a reason to wake up early, providing structure to days that were otherwise 'unproductive'.

On Sundays, I wake up early of course…. Before I joined MAP, on Sundays I always woke up at noon, but when I joined MAP it became a habit, training at 9 o'clock, 7 o'clock and getting ready.. (BT Young Participant B – PCC)

I felt unproductive… Well, more specifically, here you can learn dancing, music too, MCing too, and continue learning how to do public speaking… I continue to hope that in the future I will be able to increase my relationships, be able to appear in public more clearly and increase my skills too. (GP Young Person RJ and Comic Discussion Group I – A3)

Scholars in the existing literature have highlighted the obstacles and challenges faced by children and young people in accessing educational opportunities that promote their capabilities, such as critical thinking, self-reflection, and awareness (Walker, 2005; Nussbaum, 1999). By participating in the MAP project and engaging in new experiences, as explained in the quotes above, the children and young people had the opportunity to enhance their skills and reflect on their own growth. Image 4.2.11. shows children and young people working together to create film.

Image 4.2.11. Working together

Participating in meaningful activities led to children and young people engaging in activities that allowed them to socialise with others, connecting them with new people in the community.

> *Apart from being more disciplined...I would be more confident, especially if I met friends who were nice to chat with, it would be more comfortable, so it would be easier for us to socialise.* (BT Young Participant A – PCC)

> *...I became more confident too if I'm better able to learn art like that, yesterday we played angklung, dancing and so on with arts that can become something that can become our own trend, it continues to be a matter of pride because we will show the results in front of the relevant departments.* (GP Young Person RJ and Comic Discussion Online – A8)

MAP creates new pathways for children and young people to connect with their communities, through learning skills and performing.

> *The process of my activities from the beginning until today is to become better. From initially being very shy about socialising, I started to socialise a bit. What was initially not confident became somewhat confident. Those who initially didn't have many friends, then have lots of friends, and so on.* (GP Young Person RJ and Comic Discussion Group M – P1)

> *What's impressive is that I find my new self, sometimes we are discovered by accident, you know, when you're practicing...* (GP, Young Person, Female)

Self-efficacy is associated with confidence in one's ability to perform and engage in diverse situations (Bandura, 1994; 1997). Children and young people engaged on MAP are encouraged to engage in diverse and creative art-forms (see Section 4.2.1) as well as activities beyond art (see Section 4.2.2), which promotes self-efficacy, itself a key determinant of employability (Eden and Aviram, 1993; Judge et al., 1997). One young person shared an example of self-efficacy in leading discussions with other young people.

> *Sometimes I often lead the discussion, but not just me, I also like to ask for help from friends to discuss together. So apart from my initial intention of wanting to deepen my hobby, I also want to improve leadership I, well that's where I learned...* (BT Young Participant A – PCC)

Another young person shared an example of their journey to self-efficacy.

> *..I'm lacking self-confidence, so sometimes 'Oh, never mind, just you, just you. I don't want to do that. I'm embarrassed'. But after joining [MAP], I became*

more confident at school because I also joined an organization that also required me to be more confident. (BT Young Participant A – TTA)

Newfound self-efficacy, and confidence, allowed children and young people to socialise with others, creating strong relationships with children and young people in the community.

After the process or during the process, I became more confident than before. "You can socialise with new things, you can add friends, and you can also create songs from discussions together and dance with more than 10 people. (GP Young Person RJ and Comic Discussion Group M – P1)

Moreover, children and young people felt that their opinions were asked and taken into consideration by the facilities which led to the children and young people feeling mattered.

Just from the little things, we were practicing the dance, me and peers decided how many beats needed, the facilitator asked 'okay friends, how many beats do you want to do the dance in? How many moves for this one, that one?' from small things we can make opinions. (BT Young Person)

Engagement in MAP projects created a sense of responsibility in children and young people.

When we want to perform, we must hold each of our responsibilities…the meaning of responsibility is, when we want to perform, ah, how do you say it. So, when we perform, we each have our own responsibilities, we don't just do it as we please. (BT Young Participant B – PCC)

Children and young peoples' journey through MAP is encapsulated through the River Journey exercise introduced into MAP projects (see Image 4.2.12).

4.2.4.2. Encouraging and supporting socially responsible children and young people

One young person provided an example of the responsibility imbued through the projects in terms of selecting songs and leading movements.

It's different…we decide the song ourselves, for example, a song that suits ABC, well, from that choice, we choose it ourselves, also on our own, that's how it is, well if it's just for a small dance, that's mostly For the movements, you will definitely be helped, assisted by the facilitators, because to convey the meaning of these dances… [they] always ask for our opinions. (GP Young Participant B – N)

Engaging in MAP promotes children and young people's social responsibility, which links back to productivity.

> *Before MAP I didn't know what I wanted to do. The days are just at home...I don't know what to do, I just play on my cell phone, I lie down, nope... that's not productive at all.* (BT Young Participant A – TTA)

Image 4.2.12. Young people sharing hopes and dreams through River Journey

Children and young people engaging in MAP were supported to express aspirations, hopes and dreams through arts-based activities.

> *...I learned a lot about expressing my aspirations through art. This way everything feels more exciting. Starting from learning to dance, playing angklung, and creating songs together while still prioritizing the voices of children...I also learned many things from friendship with people who have their own backgrounds, strengths and weaknesses. I always feel amazed by all of them. It's nice to get to know each other and work together.*
> (GP Young Person RJ and Comic Discussion Group M – P1)

Encouraging children and young people in youth-led participatory spaces, creates hope for the future, with children and young people reflecting on a desire to fight for arts and culture.

> *I hope that this MAP can continue, so that young people can experience the taste of Betawi arts, fighting for arts and culture, I hope that even my youngest siblings can experience joining MAP.* (BT Young Participant B – PCC)

> *I want MAP to be able, in the future, to be an example for other children, like the performance on the stage, that tells children who like to bully like that,*

'Wow, it turns out bullying is not good'. Then I also want to be someone who brings Betawi culture back again, because actually I also really like Betawi culture. Before I joined MAP, I didn't like Betawi culture, especially the loud language. I kept watching Betawi films and I didn't even like them. But it turns out that after looking around again, Betawi culture is almost gone. I think because I'm in South Jakarta (South Jakarta...but there's no Betawi culture at all. (BT Young Participant A – TTA)

These findings on Betawi culture also align with research in the existing literature on how certain participatory arts-based approaches can be utilised to safeguard the cultural heritage of communities, especially marginalised ones (Soliman et al., 2022). Protecting one's culture and cultural heritage not only fosters a sense of belonging within the community, but also enhances their political capability (Soliman et al., 2022). Engaging in MAP created a journey to change that children and young people want to continue, as one young person noted 'hopefully this is just the beginning'.

Maybe the closest hope is that when we appear, the message will be heard, but if the hope is bigger, hopefully this is just the beginning... hopefully we can invite bigger organisations to join in too "we train here, you practice at your place"... later we will put the performances together on each other's dates, but later maybe through the media we can put them together.... Maybe from the MAP we can collaborate between the arts of West Java and Lenong, maybe somewhere like that is a bigger place. (BT Young Participant A – TTA)

Again, the quotes from policymakers indicated how significant it is to create a module that focuses on cultural preservation to teach Betawi culture.

This model (Lenong Revitalisation) is very interesting. This year, we are planning to create a model to teach Betawi cultures with Betawi Cultural Institute, and so the model that has been developed could be a reference (Policymaker 1, conversation not recorded).

We have a lot of modules already, but they focus on tourism, when it comes to cultural preservation, this is the first time I saw one that has a module and model, so it is complete. (Policymaker 2, conversation not recorded)

The module could also incorporate a balance of partnership, and collaboration between stakeholders, govt, community and foreign parties...as one of the indicators of global city is cultural interaction, and what Unika Atma Jaya has done is supporting Jakarta to become a global city. (Policymaker 3)

MAP adapts existing cultural forms, going beyond simply re-producing, to re-configuring understanding of the 'original' form. Cultural heritage is invaluable to

communities, especially those at risk of marginalisation, as preserving it provides "communities with a sense of ownership and togetherness" and enables "the construction of collective and cultural memory" (Soliman et al., 2022, p. 119). Being unable to access one's own heritage, and cultural practices, and transmit them to the next generations is a basis for epistemic injustice (Soliman et al., 2022; Fricker, 2007) (Image 4.2.13).

Image 4.2.13. Participating in traditional activities.

4.2.5. *Engaging in intergenerational dialogue to create change - Sharing learning in arts and culture with government, policymakers and education establishments*

Children and young people are encouraged to engage in intergenerational dialogue with education establishments, embedding arts-based activities in schools. One young person shared their experience of engaging their own school in arts-based methods through performing Lenong in school.

> *At my school there is arts and culture learning, but the learning is more about musical instruments, like the violin, which I can't understand without practicing, so my teacher only gives me the theory without giving examples.... So, on teacher's day my friends and I are asked to perform Lenong like that at school... if for example there is a chance I like to be asked to perform at school with my teachers.* (BT Young Participant B – PCC)

Learning from MAP has translated into positive outcomes for schools, including improving accreditation of programmes in schools.

> *My school's accreditation had dropped because some of my friends had been arrested, my school's accreditation had dropped, after that the principal*

called several students who were used to appearing at school to have a discussion, we discussed how to get accreditation. The school got an A again, finally several students including me proposed this Lenong, to reply to the rhyme. I exchanged rhymes with my friends, and finally my school's accreditation rose to A again. It's not just Lenong, there are rhymes, dancing, etc. . (BT Young Participant B – PCC)

[To boost school's accreditation, the school held an arts performance] I exchanged rhymes with my friends, and finally my school's accreditation rose to A again. (Male, young person)

Children and young people have the opportunity to come together and share thoughts with adults in the community, including cultural artists, policymakers, educationalists and facilitators (Image 4.2.14). Whilst in itself this may not be considered unique, the use of arts-based methods and the way that it allows safe spaces to be created, provides the uniqueness to the approach.

Image 4.2.14. Coming together to share ideas with adults

Children and young people engaged with MAP are uniquely positioned to promote and introduce creative arts within schools, leading to schools supporting children and young people.

For now, thank God, the school also receives support, from children who like organisations, who often speak up and express opinions, it is also supported by the school. (GP Young Participant B – N)

MAP enabled children and young people to become more engaged with government officials, offering them artistic mediums to enhance their political capability, thereby increasing their political awareness and their ability to advocate

for themselves, which was further enhanced through the YAB (see Image 4.2.15). Young people have the opportunity to share artistic mediums with policymakers and government officials, to express young people's views on problems.

Yesterday…there was the Mayor, there was the Regent, from the Ministry of Tourism there was, and from education there was also there, health was also there because that's what we discussed, Ranti too, I don't think I forgot, as far as Ranti remembers, we have arranged every element of the government in try to be present at various levels. (GP Young Participant A – H)

Learned lots of new things…it turns out that every dance movement has a meaning that we can convey to the government. It turns out that there are many things that we can convey in our own way to the government.
(GP Young Person RJ and Comic Discussion Group M – S)

The existing literature highlights that collective political voice has the power to advocate for change when children and young people speak out as a unified community (Mkwananzi et al., 2021). The MAP projects in Indonesia sought to remove the barriers that were hindering the freedoms and aspirations of children and young people through collaboration and creating spaces to enhance their political capability, essentially their "political voice" (Mkwananzi et al., 2021) by enabling them to articulate their everyday realities and challenges in decision-making about their lives, as well as political issues such as climate change. Young people expressed pride over creating a song around climate change, performing it at an event in front of an audience of educationalists, policymakers, government officials and members of the community. Bringing the song to life was a source of pride and enjoyment for children and young people engaging with GenPeace. However, it should also be noted that such barriers are cultural and so it must also be considered that MAP cannot be seen to be solving all of the barriers to children and youth having a political voice.

In this child campaign, we had plans to make a song about the impact last year. That's why last December we made a song like that about climate change…quite a lot of the audience who came was real, the song was like they remembered the song and hopefully the message was also remembered, so through this song it was more effective than for example through an audience or podcast…. The process of getting there is complicated, so you have to do this first, you have to practice, it's not as simple as we advocate, there's a special treatment like that.
(GP Young Participant A – H)

from our activities as YAB, such as our recent midline evaluation to Bandung..

Image 4.2.15. Young people completed YAB activities

Young people were confident in sharing artistic mediums, but there were concerns on whether such voices will be heard by government.

There are no challenges or obstacles to the process, but the first challenge is the fear that our voices will not be heard by the government, whether our voices will be implemented by the government, because right before that, the voices of the children in the Musrenbang Previously it was rarely implemented, I hope that with MAP, GENPEACE can also result in implementation from the government, that's how it is. (GP Young Participant B – N)

4.2.6. Summary

Overall, the Large and Medium Grant projects in Indonesia offered children and young people creative youth-led spaces that promoted freedom and expression. A breakdown of the findings aligned with the RQs is presented here.

"How can different art forms be used to co-design, deliver, and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?"

- Children and young people had opportunities to participate in co-design, delivery and evaluation of peacebuilding curricula through engagement in projects. For example, children and young people were encouraged to, not only engage in activities, but pursue other activities including filmmaking (see Section 4.2.1 and Section 4.2.5).
- Early in the projects, children and young people had the opportunity to engage in dialogue with reflections on the meaning of 'peace' and 'peacebuilding', which enabled them to develop capabilities through strengthening their understanding of peacebuilding in the community (see Section 4.2.1).

- Children and young people learned the skills and knowledge required to understand and envision a better future, through engagement in art-based methods for creating change (see Section 4.2.1). The ability to employ one's mind creatively, envisioning better futures, and pursue innovative solutions to societal challenges, is also regarded as freedom of expression (Nussbaum, 2003).
- Children and young people engaged in arts-based activities (i.e., dancing, theatre, poetry) in conjunction with other diverse learning opportunities that amplify opportunities for intergenerational dialogue (see Section 4.2.2), including project-based learning models and knowledge transfer. The promotion of valuable cultural resources to develop the capacities of children and young people enables them to achieve the functionings necessary to live a life that they value (Sen, 1983).

"How might cultural forms be used for dialogue with and between children and youth, educators, and policy makers to advance peacebuilding through a local and indigenous approach?"

- Arts-based approaches and the development of dialogue between young people and policymakers was promoted through MAP, encouraging collaboration and open dialogue (see Section 4.2.3).
- Creating spaces, promoting arts-based approaches, that prioritise the voices of children and young people, encouraging cross-cultural exchange and celebrating togetherness (Poteat et al., 2002), was important to children and young people in Indonesia (see Section 4.2.3).
- Arts-based approaches foster trusting and strong connections between young people and policymakers and this was perceived as an opportunity for young people to share their voices. This ultimately promoted a collective political voice, allowing young people to advocate for change when in a unified community (Mkwananzi et al., 2021) (see Section 4.2.6).
- MAP projects removed barriers that hinder the freedoms and aspirations of children and young people through collaboration and by creating spaces to enhance their political capability, essentially their "political voice" (Mkwananzi et al., 2021) (see Section 4.2.6).
- Young people expressed pride over creating a song around climate change, and then performing it at an event in front of an audience of educationalists, policymakers, government officials and members of the community (see Section 4.2.6).
- By building trust through creating youth-led participatory spaces, MAP projects contributed to community cohesion and life-satisfaction (see Section 4.2.4).
- Children and young people's voices are prioritised in the projects through arts-based mediums (i.e., music and dance) creating positive opportunities for intergenerational dialogue (see Section 4.2.6). The prioritisation of children and young people's opinions through cross-cultural exchange, also promotes epistemic justice (Fricker, 2007).

"How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children, and youth, especially those from marginalised groups?"

- MAP projects create psychosocial support to children and young people through arts-based approaches that allow children and young people to reflect and heal. For example, children and young people engaged in River Journeys, allowing them to reflect on their journey through MAP (see Section 4.2.4).
- Children and young people identified key points in their MAP journey that provided a safe space for them to talk about conflict. This promotes confidence and wellbeing in children, allowing them to improve their political capital, wellbeing and confidence (see Section 4.2.4).
- Safe spaces, created through MAP projects, allow children and young people to express themselves, promoting wellbeing (Mkwananzi et al., 2021) (see Section 4.2.4).
- Children and young people developed strong relationships and connections through the MAP project, promoted through 'owned spaces' in which children and young people feel safe sharing ideas (Paterson-Young et al., Forthcoming). These safe spaces are required to ensure peacebuilding can be integrated into the community (see Section 4.2.4)
- Development of confidence and self-efficacy play an important role in promoting wellbeing in children and young people. Through engaging in diverse and creative art-forms (see Section 4.2.1), as well as activities beyond art (see Section 4.2.2), children and young people received the psychosocial report required to develop the capabilities and functioning required to live a life that they value (Sen, 1983). This also has the added benefit of being shown in prior research to support employability (Eden and Aviram, 1993; Judge et al., 1997).

"How can cultural forms be incorporated into child- and youth-led participatory action research methodologies and adapted for the purposes of the design, undertaking and delivery of interdisciplinary projects in diverse social, political, and cultural contexts?"

- Children and young people had opportunities to engage in cultural arts-based approaches in youth-led participatory spaces that create hope for the future. Children and young people engaged on the MAP projects in Indonesia reflected on a desire to fight for arts and culture (see Section 4.2.3).
- Betawi culture was described positively by children and young people engaging in the MAP projects, noting that it creates a space that safeguards cultural heritage and promotes togetherness for marginalised communities, as supported by existing literature (Soliman et al., 2022) (see Section 4.2.3).
- Youth-led participatory spaces created through MAP, allows children and young people to learn from each other, including learning from other children and young people from various backgrounds (i.e., children and young people with disabilities). This allows children and young people to be better integrated within peacebuilding approaches through engaging with others in the community.

- MAP promotes cultural heritage and encourages communities to protect culture through fostering a sense of belonging in the community. Children and young people reflected on the importance of cultural heritage, which was supported by policymakers who indicated that the creation and preservation of culture (i.e., Betawi culture) was significant (see Section 4.2.3).
- MAP projects supported children and young people to gain awareness of cultural arts-based approaches, whilst also creating the confidence in children and young people to promote cultural practices. This allows children and young people to assert their right to participate politically in peacebuilding in the community (see Section 4.2.4 and Section 4.2.5).

"How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national, and international approaches to peacebuilding?"

- Engaging in intergenerational dialogue was encouraged beyond the MAP projects, with children and young people engaging in dialogue with education establishments to embed arts-based approaches in schools. For example, children and young people promoted Lenong practices, learned through MAP, in schools (see Section 4.2.6).
- Embedding learning from MAP within schools had a dual outcome, with the first associated with the introduction of traditional practices in schools (as above) and the second associated with improving school accreditation (see Section 4.2.6). This could also apply to curriculum development, however, the data is too limited in this area to be a concrete finding.
- Children and young people had opportunities to share thoughts with adults in the community and inform peace building approaches locally, through engagement in local events and activities (for example, theatre productions), promoting children and young people's role in the peacebuilding process (see Section 4.2.5 and Section 4.2.6).
- Children and young people received support to engage in political processes, institutions and decision-making through individual projects, and through engagement in the international Youth Advisory Board. This promoted collective political voice in which children and young people are imbued with the power to speak out (Mkwananzi et al., 2021).
- Finally, children and young people in MAP were encouraged to engage in international events facilitated by the University of Lincoln. For example, youth from Indonesia led the international Youth Advisory Board meeting in January 2024, which focused on the art of filmmaking (see Section 4.2.4).

5. MAP Quantitative Analysis

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Overview

The quantitative analysis emphasises the importance of employing arts-based methods to encourage eclectic and expansive dialogue with children and youth in relation to peace and peacebuilding. Participation in the programme lead to broader definitions of the topics being developed, alongside more nuanced strategies of building peaceful societies, which deviated from traditional process-driven approaches to peacebuilding. As children and youth developed more agency and alternative spaces and communication structures were established, they were able to better engage with community stakeholders, strengthening those relationships, which could lead to the development of trust. This said, it is important to understand the country context and methods used as results differed in each location. Furthermore, the impact on different stakeholder groups varied, with those closer to the children and youth, such as teachers, seeing more significant changes in their relationships, compared to more distant stakeholders, such as elected members.

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The following section details the quantitative analysis of the MAP survey. The goal of the analysis is to gauge the longitudinal shifts in participants' perspectives across a variety of metrics, such as their ability to engage with and willingness to trust, adult stakeholders, changes to their personal well-being, perceptions of community cohesion, skills in conflict resolution, as well as changes in how they came to define both peace and peacebuilding within their local context. The survey was administered at two intervals, with the initial collection (T1) at the beginning of the participants' engagement with the MAP project and a follow-up (T2) at the end of their engagement with MAP. Surveys were then paired where participants were identified to have completed a survey at both intervals, so that changes over time could be analysed. The data sample collected is detailed in Table 5.1.

Country	Initial (T1)	Follow up (T2)	Paired
Nepal	45	41	39
Indonesia	61	49	38
Rwanda	27	29	13
Kyrgyzstan	132	82	53
Total	**265**	**201**	**143**

Table 5.1. Details of collected surveys split by country, interval, and the total number able to be paired.

The evaluation of the survey responses from the participants provided valuable insights across four thematic observations:

1. The use of the arts to co-design, deliver, and evaluate peacebuilding activities.
2. How cultural forms are used to create space for dialogue between children and youth, educators, and policy makers.
3. Integration of psychosocial support through the arts to promote the wellbeing of children and youth from marginalised groups.
4. The creation of alternative spaces and communication structures for new approaches to peacebuilding.

5.1. The use of the arts to co-design, deliver, and evaluate peacebuilding activities with youth and children.

One of the ways to measure the effectiveness of MAP on the co-design, delivery, and evaluation of peacebuilding activities, was to analyse how participants' understanding of peacebuilding changed or developed during their engagement with the MAP project. If the project enabled this change, we would expect to see changes over time due to youth and children being able to lead discussions and discuss these topics on their own terms. The survey explored how participants sought to define peace and perceived the problems that existed in their community, with the answers being coded and categorised[29]. To illustrate the depth of the answers provided by the participants, two-word clouds are presented below that show the breadth of answers given to the questions "How do you define peace?" and "How do you define peacebuilding?"[30] (Figure 5.1; 5.2).

Figure 5.1. Word cloud of responses to "How do you define peace?"

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[29] A thematic analysis was adopted, and the full codes and categories are available in the appendices.
[30] In each case, the size of the word corresponds to how frequently it was used.

Figure 5.2. Word cloud of responses to "How do you define peacebuilding?"

There was a significant shift in how participants' perceived peacebuilding over the time they were involved in the project. Between the T1 and the T2 survey, participants definitions of peacebuilding grew to emphasise the process associated with peacebuilding, such as the need for education, which may suggest the acquisition of new skills and perspectives regarding how peace could be achieved. In addition, there was a decrease in the number of responses that emphasised personal behaviours, reducing from 25.00% to 18.67% of answers which suggests more focus on collaborative peacebuilding (Figure 5.3).
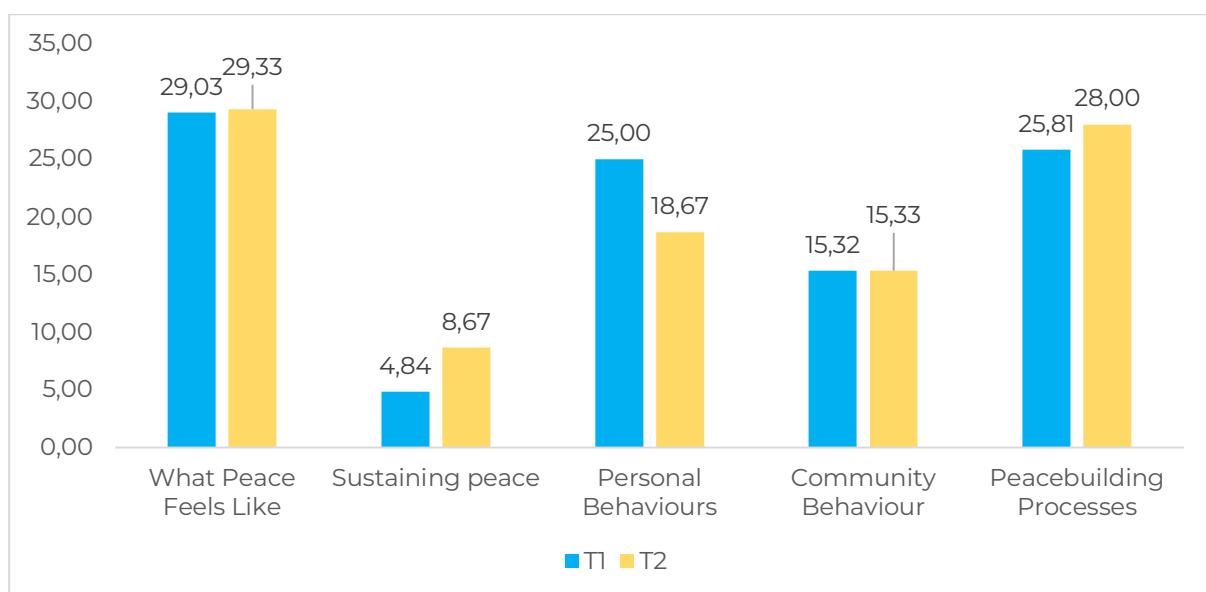
Figure 5.3. Changes to categorised responses to the question "How do you define peacebuilding?" between surveys conducted at T1 and T2 (%)

A longitudinal analysis revealed that participants' prioritisation of what peace should embody increased the longer they were involved with MAP, suggesting the development of a more in-depth and eclectic understanding of what peace should be.

Moreover, there was a decline in the emphasis on the steps that were required to sustain peace. This aligns with literature that suggests that giving space for children and youth to discuss peacebuilding, ultimately leads to a shift from process-orientated perspectives to

[Building peace] is means the development of connections, networking, development and making connections with each other. (Nepal Participant 14)

deeper explorations of envisioned peace (Mizcock et al., 2014). This is further reinforced by a decreasing emphasis amongst the children and youth on personal behaviours, matched by an increased focus on community behaviours (Figure 5.4).

Figure 5.4. Changes to response categories "Personal Behaviours" and "Community Behaviours" measured over total time of participant involvement in MAP (%)

When comparing participants across differing country contexts, those from Indonesia showed a greater inclination toward increased community involvement in peacebuilding, compared to the other country contexts. However, all MAP participants reflected on a desire for better communication with community stakeholders. Related to this, the examination into the individual codes themselves revealed that considerations of 'collaboration', 'communication', and 'education' demonstrated the largest increases from T1 to T2 (Figure 5.5).

Building peace is where we have to understand each other. (Indonesian Participant 7)
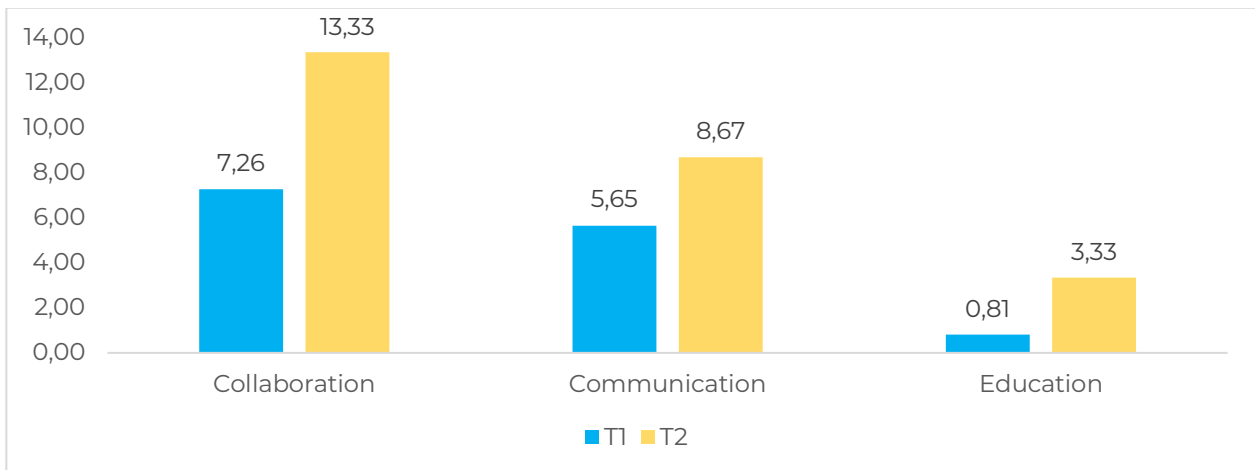
Figure 5.5. Increase in answers related to the codes "Collaboration", "Communication", and "Education" (%)

The largest decreases were seen in the codes related to 'problem solving' and 'development', potentially reflecting the participants' move away from the linear narratives on solving conflict, as suggested previously.

To understand the shifts in how the participants viewed the problems confronting their community, the question "What problems exist in your community/village/town?" was asked in both the initial (T1) and follow-up (T2) surveys. To illustrate the depth of the answers given, the following word cloud shows the range of answer given to the question "What problems are facing your community?", with the size of the word denoting how commonly it was used (Figure 5.6).

Figure 5.6. Word cloud of responses to "What problems are there in your community?"

Across the T1 and T2 surveys, social relationships emerged as the most predominate category, constituting over half of the identified codes. The focus on individual behaviours decreased, whilst there was a notable increase in the attention paid to political issues (Figure 5.7).
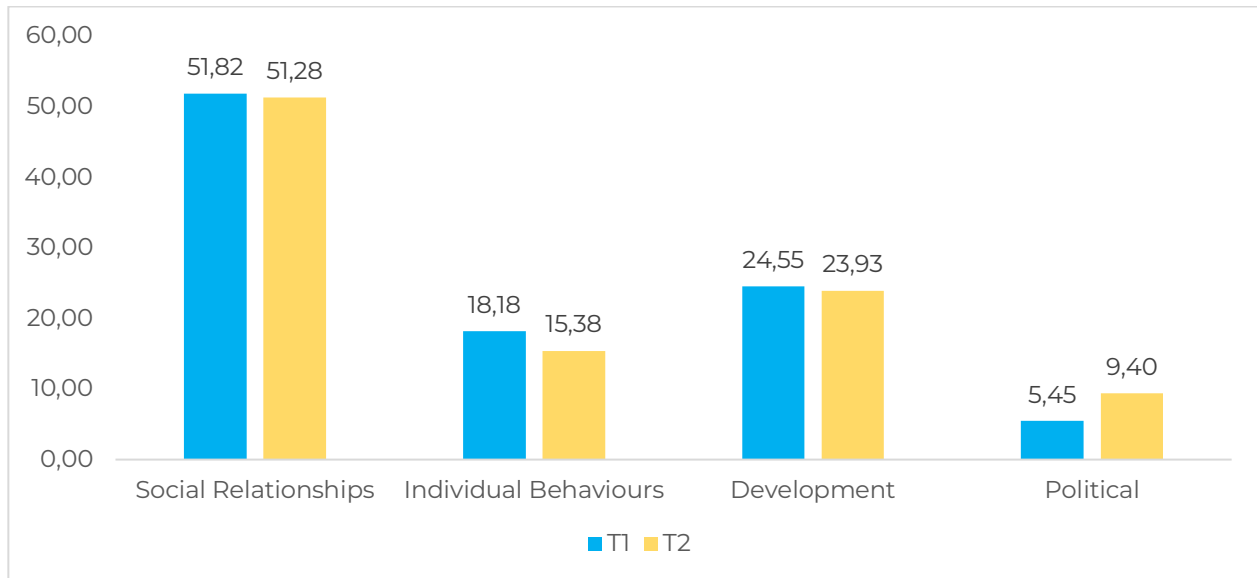
Figure 5.7. Categorised responses to the question "What problems exists in your community/village/town?" over T1 and T2 surveys (%)

These responses align with those found within the peacebuilding question: as individual behaviours were acknowledged to be less problematic; they were less likely to be addressed in conversations about peacebuilding. One area that stayed consistent, concerned problems caused within social relationships, such as discrimination. This stayed consistent across both male and female participants, though differing country contexts mattered, with consistency in Nepal (T1: 59.46%; T2: 59.04%), increases in Rwanda (T1: 12.50%; T2: 28.57%), and decreases in Kyrgyzstan (T1: 50.00%; T2: 25.00%) and Indonesia (T1: 45.83%; T2: 37.50%).

In my community most of the people are facing cast discrimination as they have to stay outside the house, and we can't let them inside our house. Even though if we want them to let in other person will start to murmuring as there are many brahmin in my community who believe in superstition. They can't get along well so there's disagreement between the people.
(Nepal Participant 2)

Socialise only in [their] circle and prioritise caste. (Indonesia Participant 12)

Some differences were observed in the problems identified by participants when measured longitudinally. Contrary to the trends exhibited between T1 and T2, participants who had been involved in MAP for over 12 months showed greater

inclination toward focusing on individual behaviours compared to those within other timeframes and were less focused on development. This may prompt an investigation to explore what unique influences may have occurred prior to MAP, as this bucks a trend across the other categories, which show either patterned decline or increase in focus (Figure 5.8).
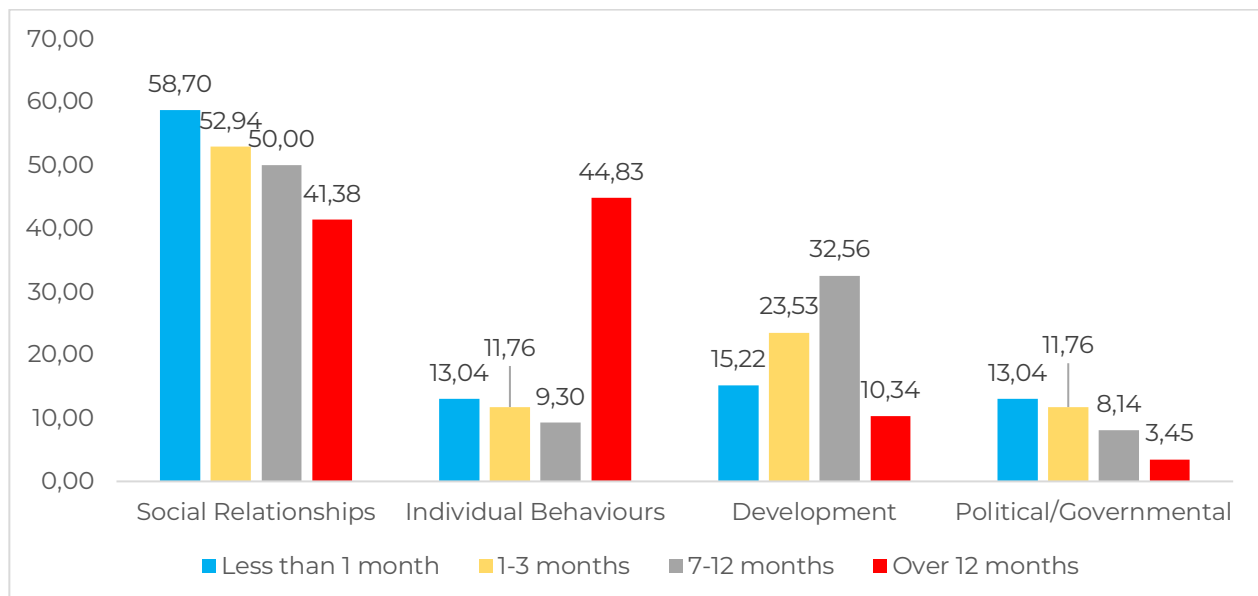
Figure 5.8: Longitudinal Responses to "What problems exists in your community/village/town?" related to the category 'Social Relationships', split by time in the project (%).

The survey results suggest a shift in participants' approach to peacebuilding activities, instead of adhering to linear and solution focused processes they are embracing diverse narratives that downplay personal behaviours, and instead focus on improving social communication and a deeper understanding of what peace should be (See Section 4.2.1). This is a departure from conventional peacebuilding methods, and suggests MAP effectively provides a platform for youth and children to engage in these discussions on their own terms. This aligns with the qualitative findings (see Section 4.2.1), as well as literature surrounding the topic, with MAP introducing community activities to shape peacebuilding discourses (Holland et al., 1998; Mizcock et al., 2014). This is reflected in the impact on how youth and children shifted their approach to peacebuilding, as they came to change their perspectives on local problems, rather than maintaining the hegemonic or socially accepted evidence-gathering tasks typically associated with peacebuilding. Over time, participants have come to define the problems around them differently, which has enabled them to design peacebuilding solutions that are reflective of their own experiences. Nevertheless, aspects of the data merit further research, for example, the specific contexts of individual countries where response rates were low, and the experiences of participants who have been engaged with the project for over 12 months.

5.2. Integration of psychosocial support through the arts to promote the wellbeing of children and youth from marginalised groups.

By providing so called marginalised groups, specifically children and youth, space to lead discussions and take ownership of peacebuilding initiatives, the MAP project has the potential to enhance both the wellbeing and the ability of the participants to resolve conflict, leading to long-term benefits for the communities involved. These changes were assessed using two validated scales: an adaption of the 'Conflict Management Formative Questionnaire'[31] (1995) and the 'Warwick-Edinburgh Wellbeing Scale'[32] (1998). Changes in these characteristics were measured by comparing the results of paired surveys between the initial (T1) and follow-up (T2) survey[33] (For more information on these scales, see Section 3.2.3). These responses have been analysed and related to the feedback questions of the follow-up survey, where participants were asked what it was about the project that they believed had an impact on them.

An examination of the Conflict Management Formative Questionnaire survey showed that MAP had a positive impact on participants, with the results being statistically significant ($\bar{x}$= +.23; $p<.001$). Across the country contexts the changes were statistically significant in Kyrgyzstan ($\bar{x}$ = +.15; $p<.05$), Nepal ($\bar{x}$ = +.58; $p<.001$), and Indonesia ($\bar{x}$ = -.05; $p<.001$). The changes observed in Rwanda were not statistically significant, which could be partially due to the low sample-size of the paired-sample (N=13) given that there was still an increase (+.31) (Figure 5.9).
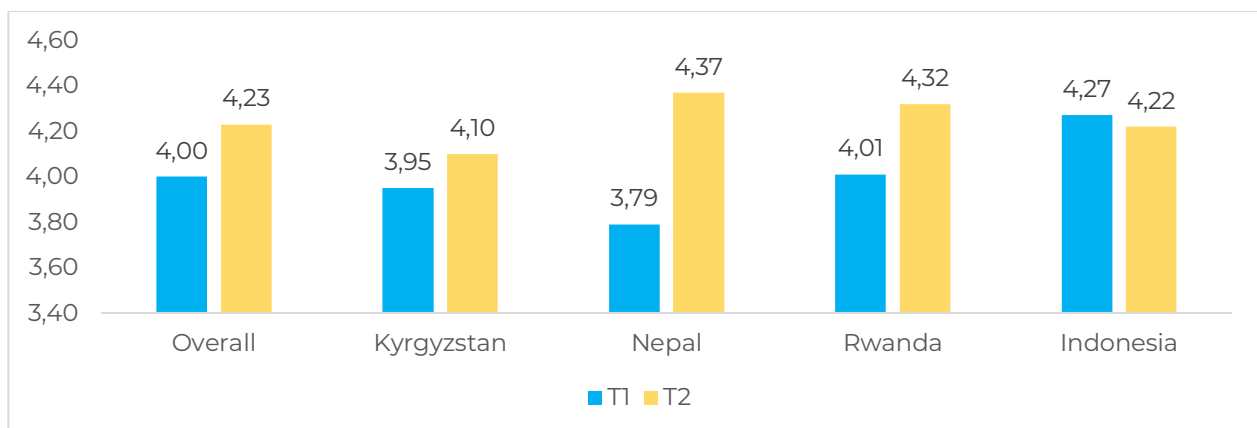
Figure 5.9. Comparison of participant responses on the Conflict Management Formative Questionnaire across T1 and T2

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[31] The Conflict Management Formative Questionnaire (1995) collects participant responses to six statements across a five-point Likert scale measured from 'Strongly Disagree' (1); 'Neither agree nor disagree' (3); to 'Strongly Agree' (5).
[32] The Warwick-Edinburgh Wellbeing Scale' (1998) collects participant responses to seven statements across a five-point scale measured from 'None of the time' (1); 'Sometimes' (3); to 'All of the time' (5).
[33] Paired t-tests were used to measure the statistical significance of the results. Significance is denoted by statistically significant ($p<.05$), higher statistical significance ($p<.01$), and statistically highly significant ($p<.001$). Results that are not statistically significant will be denoted as NS (Non-Significant). If results are not statistically significant but are noteworthy, the full p-value will be reported with an asterisk (*).

Examining the specific responses from the Conflict Management Formative Questionnaire indicated that the most statistically significant change was with regard to the statement "I think before I answer problems", with positive change in Nepal and Rwanda, but a negative change in Kyrgyzstan and Indonesia. Interestingly, given the perspective of the project, there was limited impact on the statement "When there is a disagreement, I try to find a compromise" and "When I disagree with someone, I try to discuss the issues with them" (Table 5.2[34]).

Conflict Management Questionnaire Scale Statement[35]	Kyrgyzstan		Nepal		Rwanda		Indonesia	
	Change in Mean	p-value	Change in Mean	p-value	Change in Mean	p-value	Change in Mean	p-value
I think before I answer problems	-0.08	**<.001**	0.51	**<.001**	0.46	**<.001**	-0.05	**<.001**
When there is a disagreement, I try to find a compromise	0.22	**NS**	0.38	**<.001**	0.62	**NS**	-0.08	**NS**
When I disagree with someone, I try to discuss the issue with them	0.24	**NS**	0.74	**<.01**	0.31	**NS**	-0.08	**P=0.051***

Table 5.2. Statistical significance in the changes to Conflict Management Formative Questionnaire statements between T1 and T2

Mediated across gender, both male ($\bar{x}$ = +.33; *p<.001)* and female ($\bar{x}$ = +20; *p<.001)* participants saw statistically significant positive change overall[36]. Both male and female participants saw significant and positive changes across four common statements (as presented in Table 5.3). However, female participants experienced an additional statistically significant change in relation to the statement: "When arguing, I try to understand the other person's point of view", which was not the case for male participants (Table 5.3).

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[34] A Cronbach test indicated a high level of internal consistency for the scale (T1 α=.840; T2 α=.867).
[35] The full table is available in the appendices.
[36] An ANOVA test was conducted which indicated no statistically significant variance across gender.

Conflict Management Questionnaire Scale Statement	Female		Male	
	Change in Mean	p-value	Change in Mean	p-value
I think before I answer problems	0.14	**<.05**	0.14	**<.001**
When arguing, I try to understand the other person's point of view	0.19	**<.05**	0.19	**NS**
If two friends are arguing, I try to understand both sides of the argument	0.08	**NS**	0.09	**NS**
When there are disagreements, I try to find a mutually beneficial solution	0.25	**<.05**	0.27	**<.01**
When I disagree with someone, I talk about how I feel and try to hear how they feel	0.34	**<.01**	0.35	**<.001**
When there is a disagreement, I try to find a compromise	0.22	**NS**	0.23	**NS**
When I disagree with someone, I try to discuss the issue with them	0.3	**<.001**	0.31	**<.001**

Table 5.3. Statistical significance in the changes to Conflict Management Formative Questionnaire statements between T1 and T2

Additionally, there are indications that engagement with MAP, regardless of length of time, would lead to a positive change in how participants managed conflict, with statistically significant increases for involvement of less than one month ($\bar{x}$ = +.19; $p<.001$), seven to 12 months ($\bar{x}$ = +.36; $p<.01$), and more than 12 months ($\bar{x}$ = +.17; $p<.05$).

The Warwick-Edinburg Wellbeing Scale indicated statistically significant increases to Wellbeing overall ($\bar{x}$ = +.30; $p<.001$). The changes were also statistically significant in Kyrgyzstan ($\bar{x}$ = +.18; $p<.001$), Nepal ($\bar{x}$ = +.64; $p<.05$), and Indonesia ($\bar{x}$ = +.12; $p<.001$); however, in Rwanda the change (+.24) was not statistically significant[37] (Figure 5.10).

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[37] Again, this could be due to the low sample-size of the paired-sample (N=13).
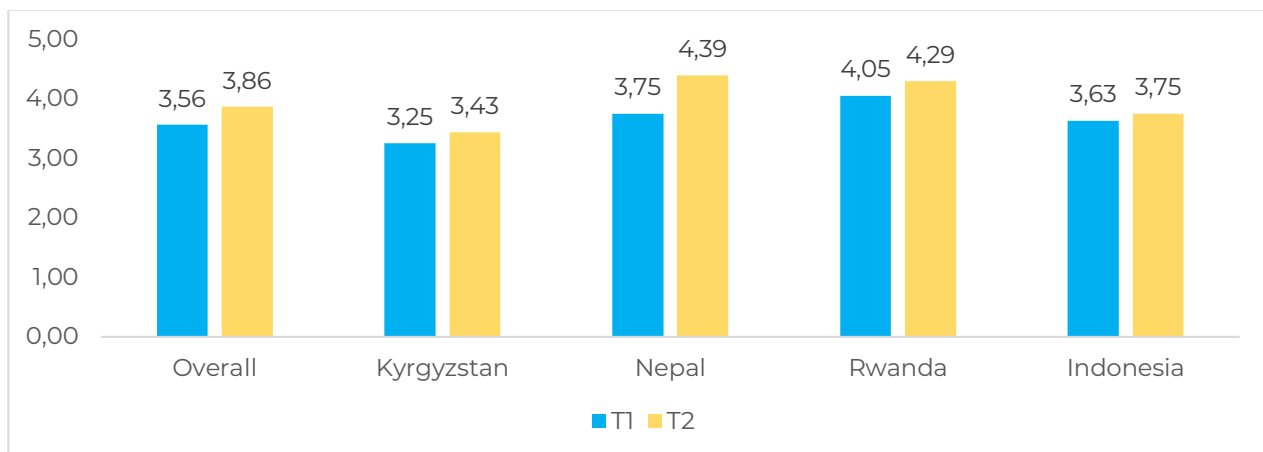
Figure 5.10. Comparison of participants responses on the Warwick-Edinburgh Wellbeing Scale across T1 and T2

For Indonesia, the findings support the positive changes in wellbeing reflected upon in the qualitative analysis (see Section 4.2.3.3), demonstrating the benefits of MAP on individual wellbeing. Further analysis of the Wellbeing Scale statements unveiled variations in how the MAP Project impacted participants. In Nepal, every statement showed a statistically significant positive change, whilst in Kyrgyzstan all statements except "I am good at solving problems" demonstrated positive change. Changes in Rwanda and Indonesia were more limited, with only one statistically significant change in each country: "I feel calm, I'm not worried about anything" in Rwanda, and "I can express my opinion about many things" in Indonesia (Table 5.4[38]).

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[38] The full table is available in the appendices.

Warwick-Edinburgh Statements	Kyrgyzstan		Nepal		Rwanda		Indonesia	
	Change in Mean	p-value	Change in Mean	p-value	Change in Mean	p-value	Change in Mean	p-value
I feel calm, I'm not worried about anything	0.19	**<.01**	0.54	**<.01**	0.69	**<.05**	-0.03	**NS**
I am good at solving problems	-0.1	**NS**	0.48	**<.01**	-0.23	**NS**	0.24	**p=.071***
I can express my opinion about many things	0.45	**<.01**	0.79	**<.001**	0.23	**NS**	0.74	**<.05**

Table 5.4. Statistical significance in the changes to Warwick-Edinburgh Wellbeing Scale statements between T1 and T2.

Analysing the influence of gender on the results of the Wellbeing scale revealed a statistically significant and positive overall impact on both male ($\bar{x}$ = +.20; *p<.001*) and female ($\bar{x}$ = +.32; *p<.001*) participants[39]. Examining the changes across the individual statements showed that female participants experienced statistically significant increases from T1 to T2 across all statements, except for "I am good at solving problems". Male participants showed statistically significant increases in three categories: "I am optimistic about the future", "I have started to think more clearly" and "I can express my opinion about many things" (Table 5.5).

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[39] A Cronbach test indicated a high level of internal consistency for the scale (T1 α=.819; T2 α =.859).

Warwick-Edinburgh Statements	Female		Male	
	Change in Mean	p-value	Change in Mean	p-value
I am optimistic about my future	0.22	**<.05**	0.37	**<.05**
I feel calm, I'm not worried about anything	0.33	**<.001**	0.12	**NS**
I started to think clearly	0.25	**<.01**	0.25	**<.05**
I feel close to people	0.45	**<.001**	-0.17	**NS**
I can express my opinion about many things	0.51	**<.001**	0.56	**<.01**

Table 5.5. Statistical significance in the changes to Warwick-Edinburgh Wellbeing Scale statements between T1 and T2 mediated by gender.

Participant wellbeing was also mediated with time spent within the project, with the largest increase to wellbeing happening between seven to 12 months ($\bar{x}$ = +.52; *p<.001*) (Figure 5.11).
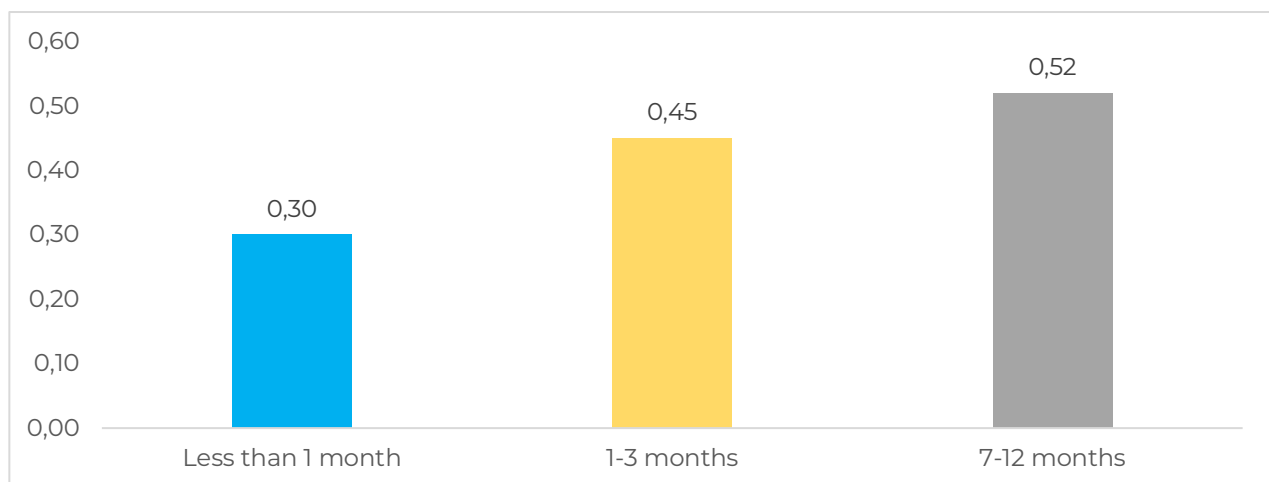
Figure 5.11. Increases to Wellbeing mean from T1 to T2, split by time involved in the project[40]

Finally, participants were asked about the specific impacts that the MAP Project had on them[41]. The mean scores across all statements were high, with the lowest "The MAP project has allowed my community/school to support youth participation in solving problems through the arts" in Nepal, still having a mean response of 4.15. A one-way ANOVA statistical test was conducted which indicated no significant variance across the overall mean between countries (*F=.848; NS*) (Figure 5.12).

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[40] Results for four to six months and over 12 months removed due to no statistical significance.
[41] This was a bespoke scale collected with responses to five statements across a five-point Likert scale which ranged from 'Strongly Disagree' (1) through to 'Neither agree nor disagree' (3) to 'Strongly Agree' (5).
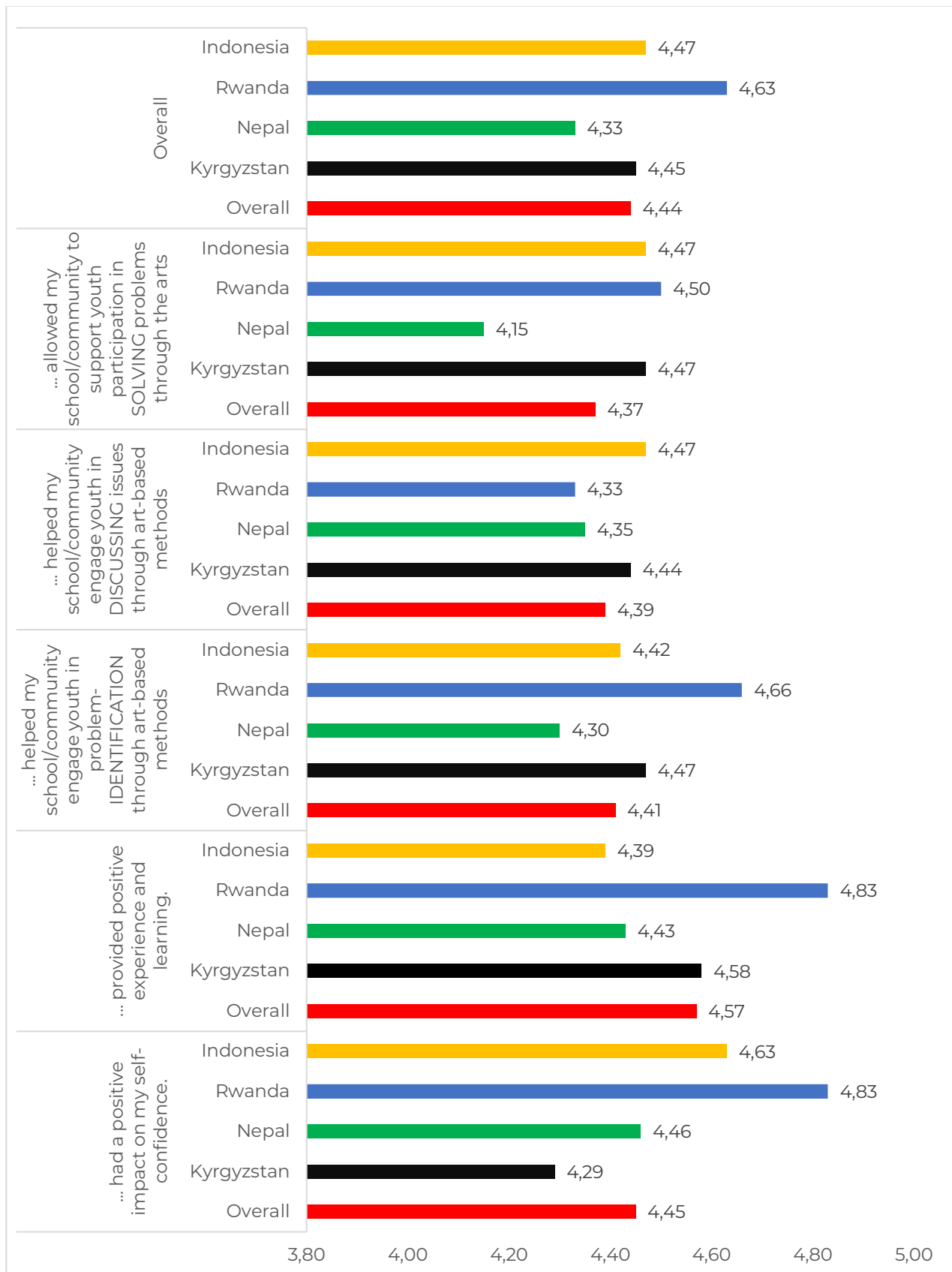
Figure 5.12. Responses to statement "The MAP Project has…" (mean)

The examination of how gender mediated the responses to the statements revealed differences in the perception of male and female participants in relation to the project's impact. Female participants perceived a more positive impact from learning experiences and the identification of community problems, whereas male participants felt more positively impacted by discussions on issues, and enhancements to their self-confidence (Figure 5.13).
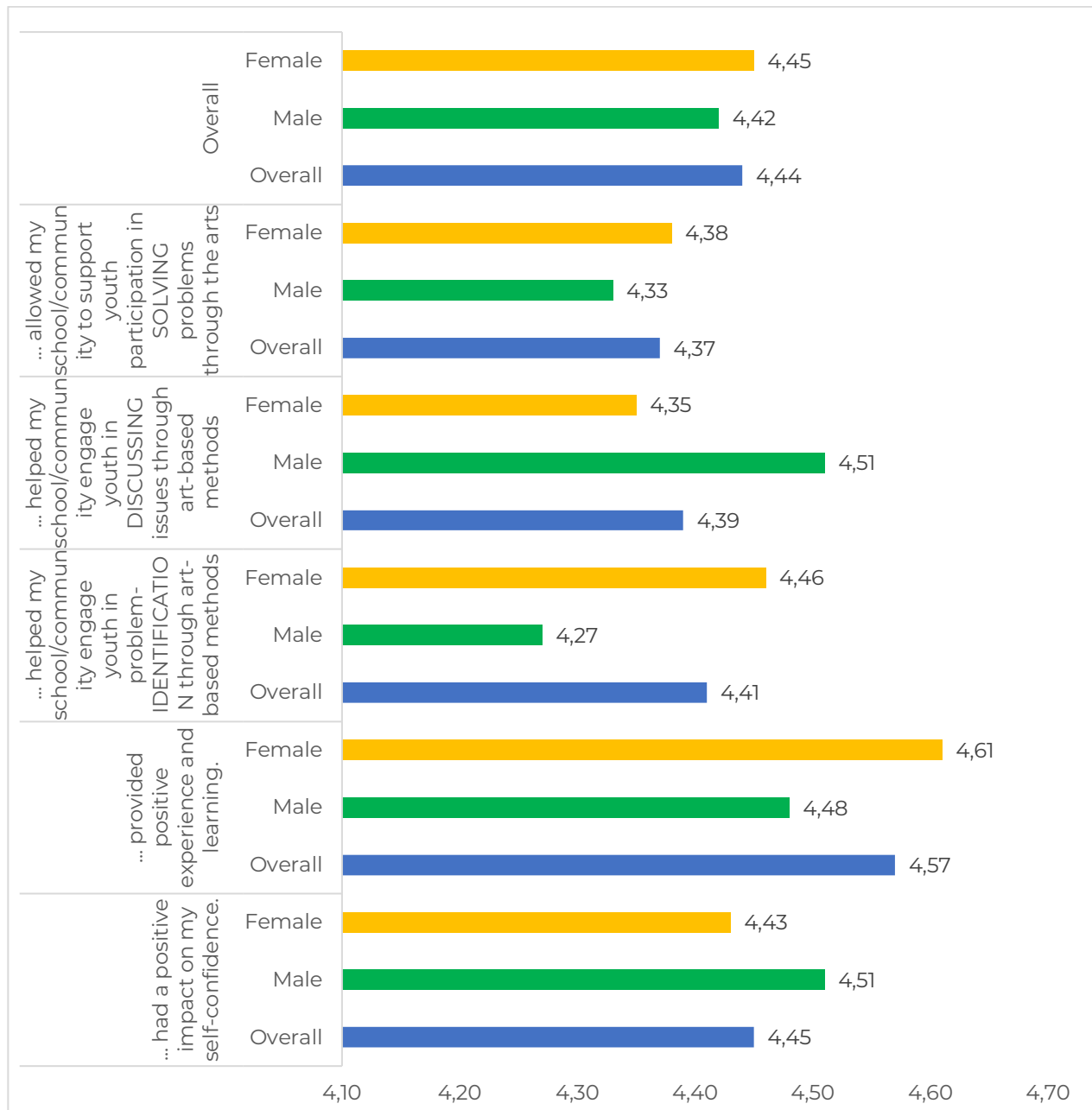
Figure 5.13. Responses to statement "The MAP Project has..." mediated by gender (mean)

The findings of this section suggest that the psychological support offered within the MAP Project effectively enhances the participants' general wellbeing across all country contexts, though with limited statistical significance in Rwanda. This

supports findings from the qualitative analysis from Indonesia and Kyrgyzstan, with children and youth reflecting on the fact MAP creates an environment that promotes confidence and wellbeing (see Sections 4.1.3 and 4.2.3). Examinations of the individual Warwick-Edinburgh wellbeing statements indicated that the project was most effective in Nepal, which saw statistically significant positive changes across all statements, and Kyrgyzstan, which saw positive change noted in all but one. The participants in these countries were more likely to feel more confident in their ability to manage conflict, suggesting a correlation. When considering gender, female participants had more significant improvements in overall wellbeing and conflict management compared to males, suggesting the same pattern. Conversely, we see a decline in wellbeing and less confidence in managing conflict in Indonesia. This indicates that the successful integration of conflict management strategies into the arts-based activities of the MAP Project led to improved participant wellbeing.

5.3. How cultural forms are used to create space for dialogue between children and youth, educators, and policy makers.

The MAP Project harnesses the power of the arts to create new spaces to facilitate dialogue between children and youth, the community, and important stakeholders. Its effectiveness was evaluated by analysing the responses across three sections of the survey: the Community Cohesion scale[42], engagement with community stakeholders[43], and finally, whether participants had developed trust with these stakeholders[44]. This assessment aimed to determine whether participants' perceptions of their community had shifted, whether they felt more comfortable engaging with stakeholders, and whether the dialogue established was meaningful.

Regarding community cohesion, although overall there was a general increase, this was primarily in Nepal, with all other country contexts seeing a decline ($\bar{x}$=.05 *p<.001)*. Paired-sample t-tests were conducted to measure the statistical significance of responses to each statement, with Nepal showing the only statistically significant positive increases in "My community is close-knit", "People are willing to help their neighbours", and "People in my community can be trusted. The final statement came closest to significance both overall and within Indonesia (Table 5.6[45]).

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[42] The Community Cohesion Collective Efficacy scale (PHDCN, 1995) collects participant responses to six statements across a five-point Likert scale measured from 'Strongly Disagree' (1) through 'Neither Agree nor Disagree' (3) to 'Strongly Agree' (5). In addition, this scale had reverse scoring for statements 5 and 7.
[43] Participants were asked how confident they felt engaging stakeholder groups on topics that were important to them on a five-point Likert scale ranging from 'Strongly Disagree' (1) to 'Neither Agree nor Disagree' (3) up to 'Strongly Agree'.
[44] Participants were asked how confident they felt that stakeholder groups would follow through on agreements that were made between them on a five-point Likert scale ranging from 'Much Less Confident' (1) to 'No Change' (3) up to 'Much More Confident' (5). Participants could also select if they felt this was not applicable to them.
[45] The full table is available in the appendices.

Community Cohesion Scale Statements	Kyrgyzstan		Nepal		Rwanda		Indonesia	
	Change to mean	p-value	Change to mean	p-value	Change to mean	p-value	Change to mean	p-value
My community is close-knit	-0.19	*NS*	0.26	*<.05*	0.08	*NS*	0.03	*NS*
People here are willing to help their neighbours	-0.15	*NS*	0.41	*<.01*	0.00	*NS*	-0.26	*NS*
People in my community / village / town can be trusted	-0.08	*NS*	0.59	*<.001*	-0.46	*NS*	0.32	*p=.061**

Table 5.6. Responses to Community Cohesion Statements by country

Considering the communities in which they lived, the survey asked individuals to evaluate their relationships with seven key stakeholders: Peers; Teachers; Cultural Artists/Representatives; School Committees; Policymakers; Politicians; and Community Leaders. This relationship was measured across two metrics: the ability to engage with them on subjects that were important to the participant, and their trust in the stakeholder group to follow through on any agreements that were made[46]. In terms of mean scores, denoting participants' belief in their ability to engage with stakeholder groups, positive impacts were observed across all country contexts following involvement with the MAP Project ($\bar{x}$ = +.38; *p<.001)* (Figure 5.14).

Figure 5.14. Results from the T1 and T2 question "With regards to the groups of people listed below, please rate how enabled you feel to engage with them on topics that are important to you" (Mean)

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[46] A one-way ANOVA test indicated significant variance in the results between Kyrgyzstan and Nepal (*p<.05).*

In Rwanda, there was a notable increase in the belief that the participants could better engage with School Committee members, with a mean increase of 1.07[47] *(p<.05)*. Similarly, in Nepal, there was a significant rise in the belief in more successful engagement with policymakers, with a mean increase of 0.79 (p<.001). This, however, was not the case for all country contexts, with results indicating a need for the project to better encourage engagement between participants and these stakeholders, as well as community leaders. (Table 5.7).

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[47] A mean of exceeding '1' would correspond to a full step change across a five-point Likert scale. For example, participants moving from 'Neither agree nor disagree' (3) to 'Agree' (4).
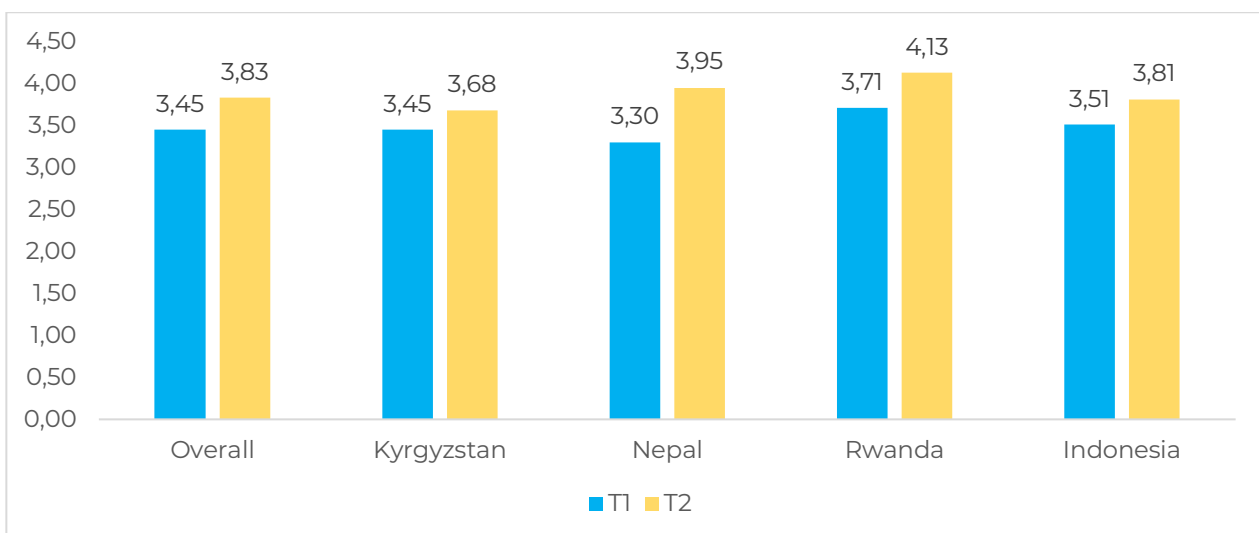
Table 5.7. Results from the T1 and T2 question "With regards to the groups of people listed below, please rate how enabled you feel to engage with them on topics that are important to you" split by stakeholder group.

Engaging with stakeholder groups	Overall		Kyrgyzstan		Nepal		Rwanda		Indonesia	
	Change to mean	p-value	Change to mean	p-value	Change to mean	p-value	Change to mean	p-value	Change to mean	p-value
Peers	0.26	**<.05**	0.35	**<.05**	0.64	**<.001**	0.23	**NS**	-0.23	**NS**
Teachers	0.38	**<.001**	0.45	**<.001**	0.53	**<.01**	0.23	**NS**	0.18	**NS**
Cultural Representatives	0.37	**<.001**	0.32	**<.01**	0.33	**p=.059***	-0.07	**NS**	0.63	**<.001**
School Committees	0.41	**<.001**	0.15	**NS**	0.48	**<.05**	1.07	**<.05**	0.47	**<.05**
Elected Members	0.42	**<.001**	0.07	**NS**	0.89	**<.001**	0.23	**NS**	0.5	**<.05**
Policy Makers	0.35	**<.001**	0.03	**NS**	0.79	**<.001**	0.53	**NS**	0.28	**NS**
Community Leaders	0.44	**<.001**	0.18	**NS**	0.92	**<.001**	0.69	**p=.060***	0.23	**NS**

As participants were able to engage with stakeholders, trust was built. This was measured by asking participants whether they believed each stakeholder group was likely to follow through on any agreement that was made. In each country context, overall trust in stakeholders increased[48] (Figure 5.15).
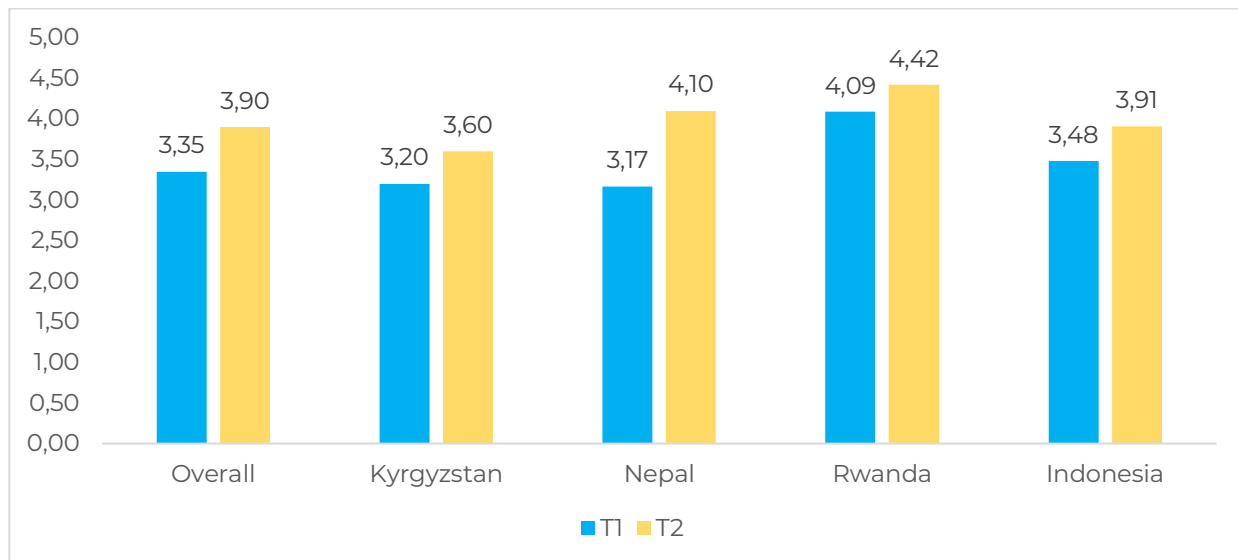
Figure 5.15. Results from the T1 and T2 question "With regard to the groups of people below, please rate how confident you are in that this group will follow through on any agreements made" (Mean)

Analysing trust across different stakeholder groups, Nepal experienced the most notable changes across all groups, with Kyrgyzstan seeing notable changes across all categories except for school management committees and elected members. Rwanda and Indonesia saw significant changes for school management committees for the former, and peers, teachers, and cultural representatives for the latter (Table 5.8).

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[48] A one-way ANOVA statistical test showed significant variance in results between Nepal and Rwanda.

Trust	Kyrgyzstan		Nepal		Rwanda		Indonesia	
	Change in Mean	p-value	Change in Mean	p-value	Change in Mean	p-value	Change in Mean	p-value
Peers	0.5	*<.01*	0.94	*<.001*	0.53	*NS*	0.6	*<.05*
Teacher	0.39	*<.001*	0.87	*<.001*	0.23	*NS*	0.65	*<.05*
Cultural Representatives	0.28	*<.05*	0.64	*<.001*	0.46	*NS*	0.52	*<.05*
School Management Committees	0.24	*NS*	0.84	*<.001*	0.69	*<.05*	0.5	*NS*
Elected Members	0.43	*NS*	0.94	*<.001*	0.23	*NS*	0.23	*NS*
Policy Makers	0.45	*<.05*	1.02	*<.001*	-0.15	*NS*	0.15	*NS*
Community Leaders	0.43	*<.05*	1.17	*<.001*	0.3	*NS*	0.34	*NS*

Table 5.8. Results of paired-sample t-tests for changes in trust across stakeholder groups

Mediating for gender, both male ($\bar{x}$ = +.43; *p<.001)* and female participants ($\bar{x}$ = +.36; *p<.001)* felt able to engage with important stakeholder groups, which resulted in the building of trust ($\bar{x}$ = +.54; *p<.001)* (Figure 5.16).

Figure 5.16. Changes in engagement and trust with stakeholders, split by gender

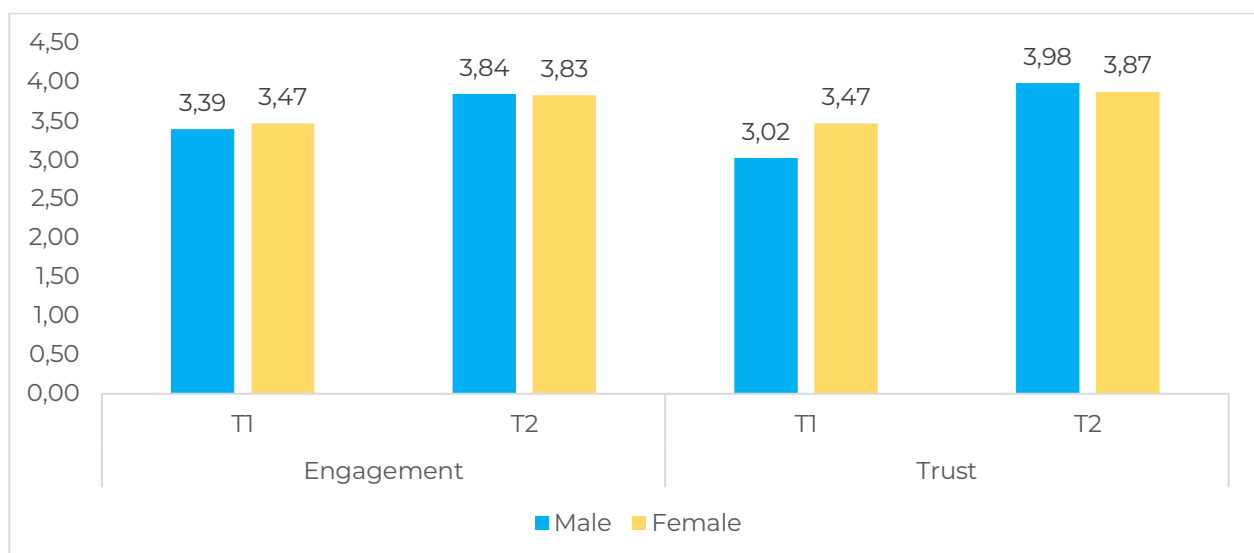Split by stakeholder group, there were statistically significant positive changes across all measured groups (Table 5.9).

Trust	Male		Female	
	Change in Mean	p-value	Change in Mean	p-value
Peers	0.84	***<.001***	0.59	***<.001***
Teacher	0.94	***<.001***	0.44	***<.001***
Cultural Representatives	0.84	***<.001***	0.32	***<.01***
School Management Committees	0.97	***<.001***	0.35	***<.01***
Elected Members	1.05	***<.001***	0.3	***<.05***
Policy Makers	0.86	***<.001***	0.33	***<.05***
Community Leaders	1.02	***<.001***	0.44	***<.001***

Table 5.9. Results of paired-sample t-tests for changes in trust across stakeholder groups, mediated by gender

These findings support the qualitative findings in Indonesia, with children and young people reflecting on the opportunities to foster trust and built relationships that promotes meaningful change (see Section 4.2.4) which creates the spaces required for intergenerational dialogue with education and policymakers (see Sections 4.1.5. and 4.2.6). Overall, this section aimed to explore the impact of cultural forms in creating space for dialogue between children and youth community stakeholders. This was analysed across three key metrics: participants changing perceptions of their local community's cohesion; their ability to engage with community stakeholders; and the trust that they had that these stakeholders would follow through on any agreements that were made.

The impact on the participants' perceptions of their community's cohesion was limited, with statistically significant changes observed only in Nepal. There were; however, notable changes in how participants believed they could engage with community stakeholders. Specifically, there was a significant impact on participant relationships with school management committees and cultural representatives. As these relationships strengthened, trust would develop, supporting the notion that creating space for engagement through the arts leads to trust-building. For instance, in Rwanda, the only statistically significant change in engagement was observed with school management committees, which was correlated to the only statistically significant change in trust with the same stakeholder group. Considering gender, male participants in all country contexts initially exhibited lower levels of trust in stakeholder groups compared to females; however, by the T2 survey there was parity in both engagement and trust with stakeholders.

5.4. The creation of alternative spaces and communication structures for new approaches to peacebuilding

The MAP Project aimed to establish alternative platforms for youth and children to actively participate in the development of innovative approaches to peacebuilding with the community. This has been examined through a combination of three sections of the survey: the Community Cohesion scale (five questions related to community relationships), engagement with community stakeholders, and finally, whether there was a belief that emerging definitions of peacebuilding were shared by community stakeholders. This would highlight if participants were able to meet and discuss with stakeholders' peace and peacebuilding initiatives on their terms, whether they believed stakeholders had taken on their opinions, and if the participants changed their perspective on the wider community. As noted previously, following the MAP project, in general, participants felt more able to engage with elected members/political actors ($\bar{x}$ = +.42; *p<.001)*, policy makers ($\bar{x}$ = +.36; *p<.001)*, and community leaders ($\bar{x}$ = +.45; *p<.001)* (see section 5.3) (Figure 5.17).
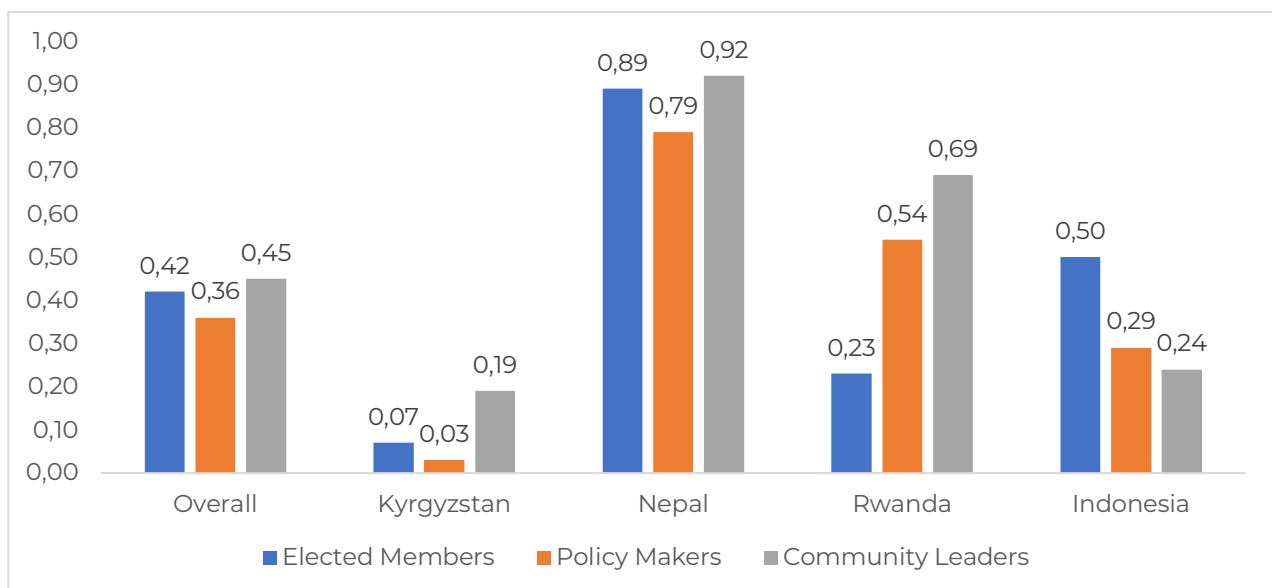
Figure 5.17. Change in the belief that participants were able to engage with Elected Members/ Political Actors, Policy Makers, or Community Leaders

The participants' belief in their ability to engage with stakeholder groups was correlated with what they perceived to be shared definitions of peace and peacebuilding. In Nepal, the T2 surveys indicated that 93.94% of the participants believed that the stakeholders they engaged with shared their definition of what peace and peacebuilding were (Figure 5.18).
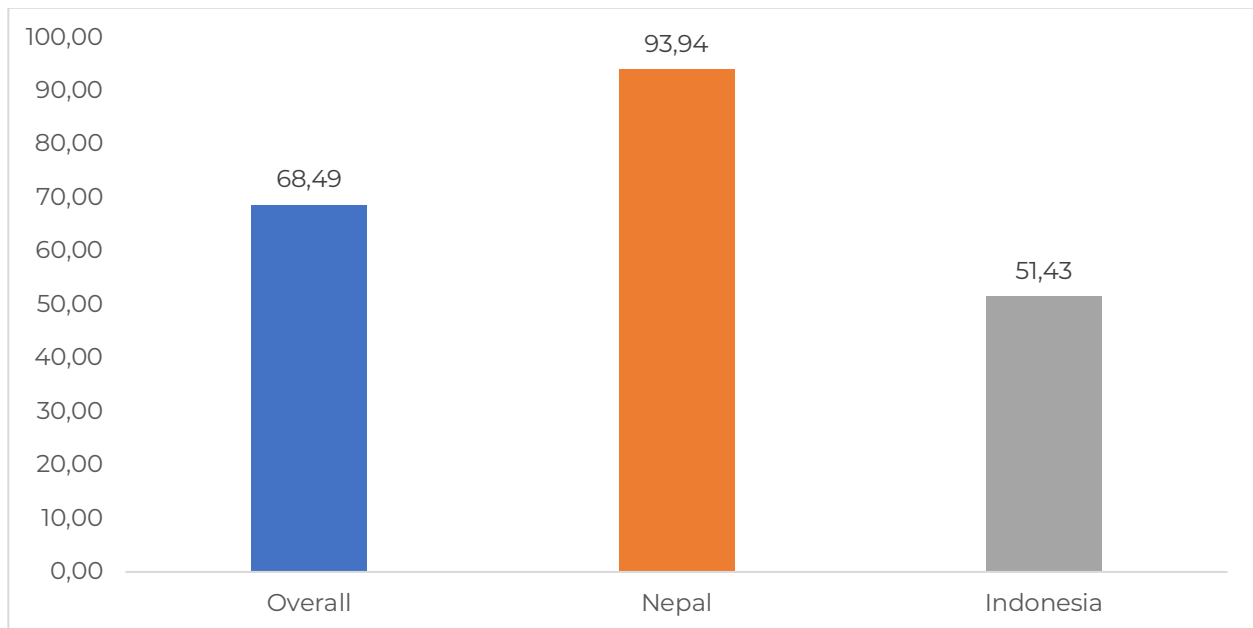
Figure 5.18. Percentage of participants who believed that stakeholders shared
the same definition of peace and peacebuilding[4950]

In addition, when mediating for gender, female participants in all country contexts
were more likely to believe in a shared definition compared to their male peers
(p.<.05)[51] (Figure 5.19).
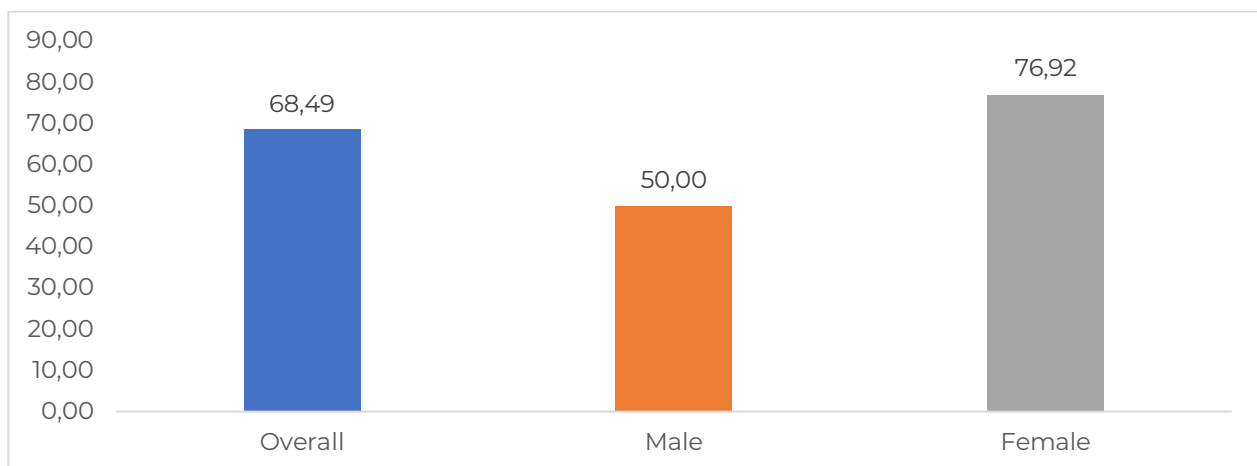
Figure 5.19. Percentage of participants who believed that stakeholders shared
the same definition of peace and peacebuilding

This underscores the importance of establishing spaces that facilitate productive
interactions between stakeholders and children and youth, enabling the latter to

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[49] Rwanda removed due to low response rate.
[50] Kyrgyzstan removed due to a translation issue between 'peace' and 'world' (See: Limitations)
[51] A Chi-Square statistical test indicated a statistically significant correlation between gender and shared
definition.

express what is important to them (Lundy, 2007). As indicated in other sections of the survey analysis, there are variations across country context, which emphasises the importance in understanding *how* stakeholder groups are engaging with participants. For example, female participants were more likely to feel that their definitions of peace were shared at T1, even though by the time of the T2 survey, trust in stakeholders was equivalent due to greater improvement in trust for males ($\bar{x}$ = +.96; *p<.001*) than females ($\bar{x}$ = +.40; *p<.001*) (Figure 5.20).
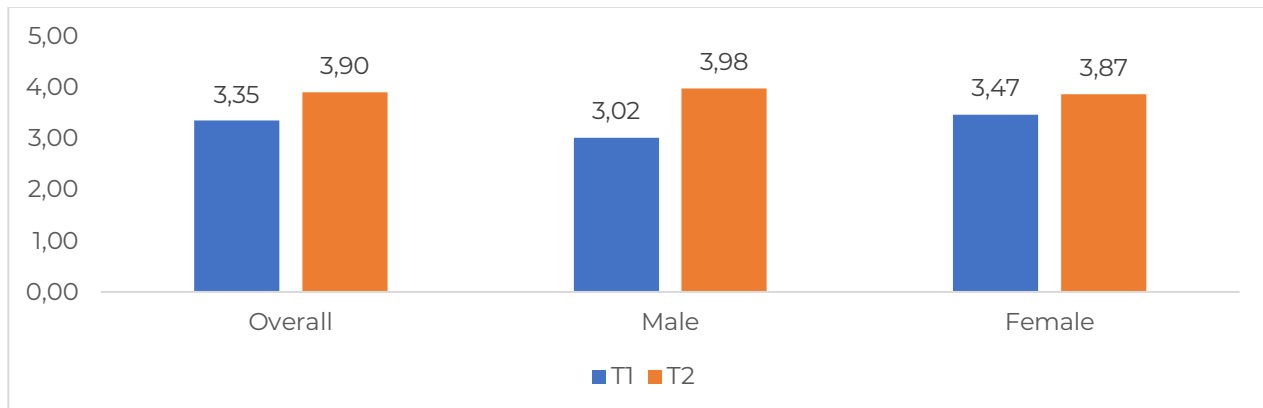
Figure 5.20. Results of paired-sample t-tests for changes in trust overall, mediated by gender

Establishing alternative spaces with strong communication structures has provided participants with the space to have deeper conversations on shared problems and lived experiences within the community. This impacted how participants see their community, both positively and negatively, and this is reflected in how they engage with stakeholders. It may be the case that as participants are given space to discuss narratives and discourses on peacebuilding, they start to develop their own perceptions on the community and the role of stakeholders. When more positive feelings of the community emerge, participants felt that stakeholders align with their peacebuilding strategies; whilst when negative perceptions of the community emerge, participants felt they were less likely to align with stakeholders. This highlights the importance of creating a new alternative space to allow for the participants to evaluate their relationships with the community and stakeholders and align themselves appropriately. This would explain the cross-country differences in the emerging relationships, as there will be a sense of nuance in the creation of these spaces; however, it also highlights the growing agency of the participants involved.

5.5. Summary

The findings from the quantitative data have been linked back to the four MAP Large Grant research questions, namely RQ1-3 and 5. These are summarised as follows, with signposting to the relevant sections of the report.

RQ1: How can different art forms be used to co-design, deliver and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?

- The use of arts-based methods shifted participants' perceptions of peacebuilding over time, with children and young people becoming more focused on *process* (such as education) and collaborative, community actions (rather than personal behaviours) (see Section 5.1).
- Arts-based methods broadened definitions of peace and peacebuilding amongst participants, leading to more nuanced understanding of how to build peaceful societies (see Section 5.1).
- MAP drove an increase in social interactions and shifted political perceptions amongst the participants, with increased recognition of structural discrimination and social problems in communities (see Section 5.1).
- Over time, participants defined the problems around them differently, enabling them to design peacebuilding solutions that are reflective of their own experiences (see Section 5.1).

RQ2: How might cultural forms be used for dialogue with and between children and youth, educators and policymakers to advance peacebuilding through a local and indigenous approach?

- The impact on the participants' perceptions of their community's cohesion was limited, with statistically significant changes observed only in Nepal. There were, however, notable changes in how participants believed they could engage with community stakeholders. Specifically, there was a significant impact on participant relationships with school management committees and cultural representatives. As these relationships strengthened, trust would develop, supporting the notion that creating space for engagement through the arts leads to trust-building (see Section 5.3).
- The arts-based approach proved effective in encouraging engagement between participants and stakeholders. Where participants felt more capable of engaging with stakeholders on topics that they believed were important, trust was fostered between them. This suggests a reduction in power distance and a strengthening of the relationships between stakeholders and participants (see Section 5.3).
- These relationships, however, did not necessarily lead to a shared understanding of what peace or peacebuilding entailed. This underscores the importance of understanding the country contexts and the methods used to engage stakeholder groups and how these interactions were managed; for example, whether conversational spaces were created or whether the interactions were 'speaker and audience', where there was less interaction between the parties (see Section 5.3).

RQ3: How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children and youth, especially those from marginalised groups?

- Several personal factors influence the outcomes for the participants in the MAP project. Male participants saw more positive impacts on the way they managed conflict compared to female participants, though both saw positive change (see Section 5.2).
- Although males started with lower trust in community stakeholders than their female counterparts, this had evened out by T2, albeit female participants were still more likely to feel that they shared a similar vision for peace and peacebuilding with said stakeholders (see Section 5.2).
- Female participants were also more likely to see increases in their wellbeing after engaging with MAP, which was further mediated by the amount of time participants spent in the project. This indicates that the MAP project is improving the psychosocial situation of the participants (see Section 5.2).
- The quantitative analysis demonstrates the diverse impacts of the MAP project on the involved participants examined through the paired surveys. Through the creation of alternative spaces that allowed children and youth to lead conversations, positive and tangible changes have been observed, including increased self-belief in the ability to resolve conflict and improvements to wellbeing (see Section 5.2).
- There are also growing indications of increased agency within the participants, as definitions of peace and peacebuilding develop that deviate from traditional, process-driven approaches (Mizcock et al., 2014). For example, as individual behaviours were less linked to conflict, solutions begun to focus on improving communication, collaboration, and promoting education (see Section 5.2).
- The exploration of community, rather than individual issues; however, may contribute to the relatively small increase in the participants perception on community cohesion, as new problems or shared experiences are discussed (see Section 5.2).

RQ5: How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national and international approaches to peacebuilding?

- Using arts-based methods to establish alternative spaces and communication structures has enabled deeper conversations on shared problems and lived experiences within the community. This impacted how participants see their community, both positively and negatively, and this is reflected in how they engage with stakeholders (as was seen in the findings related to RQ2) (see Section 5.4).
- MAP processes drive changes in participants' perceptions of themselves and their communities, and their role within these community spaces. By fostering positive feelings of community involvement, stakeholders align their peacebuilding strategies (see Section 5.4).
- The cross-country differences seen in the emerging relationships data, highlights the nuance that place has on feelings of belonging and agency (see Section 5.4).

In summary, the quantitative analysis of the paired surveys illustrates the impact of the MAP project on the development of definitions of peace and peacebuilding, as well as evidencing how arts-based approaches can evolve both community relationships and the peacebuilding processes. MAP is also evidenced to encourage positive change in the individuals through their wellbeing and conflict resolution skills. An area warranting further investigation is the differing country contexts and how stakeholders are invited into the youth and child-led spaces and engage in conversations with participants. This is particularly pertinent given the lower levels of impact in particular contexts and with different stakeholder groups.

5.6. Limitations

The quantitative analysis faces several important limitations that require consideration when evaluating the results. The primary risk is the existence of a significant discrepancy in the number of respondents from different countries, with a notable majority from Indonesia and Nepal. This disproportionality may introduce bias into the results, particularly when interpreting findings across diverse cultural and social environments. The implications of this are pronounced in the case of Rwanda, where low response rates may hinder the comparative understanding concerning trust dynamics between participant and community stakeholders, as well as reducing the likelihood of obtaining statistical significance when exploring changes over time. Other potential limitations include the higher representation of female participants compared to male participants, which may influence results as perceptions and experiences can vary significantly across gender lines. Time has been taken to examine results where there is hypothesised to be a difference, but consideration should be given to implicit bias in other examinations.

The way the surveys were administered introduces another layer of potential bias, with there often being MAP stakeholders, namely cultural artists, present. These presences may inadvertently influence participants' responses, through subtle guidance in their understanding of questions, thus fostering social desirability bias. Finally, despite efforts to accurately translate surveys through both AI and human translation, there are inherent risks of mistranslation. For example, the English words for 'world' and 'peace' are translated identically in some contexts, leading to ambiguous or misleading answers. Although effort has been taken to rectify mistakes by utilising in-country translators and native speakers, this is an inherent risk with cross-cultural studies, and there is a need for caution when interpreting findings.

6. Impact and Reflections

This section of the report focuses in on the impact that MAP has delivered, in relation to both the Kyrgyz and Indonesian contexts, but also with a focus on the participatory approach. In terms of the later, this section particularly focuses on understanding the reflections of both the research team engaged in this project and the youth researchers that participated in the Youth Advisory Board (YAB). The impact of the project is also discussed in relation to the aforementioned SIMF produced for MAP (see Appendix G) and the key impact areas outlined in there, as well as with regard to the SDGs. Further, the impact is also assessed in line with the Research Excellence Framework's (REF) definition of impact as *'an effect on, change or benefit to the economy, society, culture, public policy or services, health, the environment or quality of life, beyond academia'*[52]. In presenting this in addition to the qualitative and quantitative findings, we aim to demonstrate the impact of MAP on the young people and the communities that they live in, as well as on wider policy across both countries. Further, the broader impact on the youth co-researchers engaged in the YAB and the research team themselves is also factored in. This section begins with an overview of the impact in both Kyrgyzstan and Indonesia, before exploring the research team's own reflections on the journey, before finishing with feedback from the YAB. The writing of these impact sections has been supported by the MAP in-country research team partners from the Large Grant project.

6.1. Impact in Kyrgyzstan

6.1.1. Expanding Youth Skills and Horizons

MAP led to the expansion of the creative skills of Kyrgyz young people, with their ability to express their thoughts and experiences through creative mediums and their problem-solving skills greatly enhanced. This was achieved through a number of avenues, including:

- **Arts-based Performances:** Delivered by schoolchildren in front of adults including parents, community leaders and policymakers, these performances (notably the Forum Theatre) allowed for joint discussions of problems. These artistic performances enabled young people to become active in public life, form new ways of thinking, and search for creative expressions of complex, local social problems. Indeed, it was not just the Forum Theatre that enabled this, as MAP School Club participants were also able to create videos, drawings and organise exhibitions to share their thoughts, as well as composing poems and songs on the issues raised.

- **Artistic Collaboration:** The MAP project collaborated with representatives from the arts, including artists, painters, trainers in the methodology of Forum Theatre and mobilography, specialists in art therapy and body mapping, to develop the creative abilities of young people and create new forms of artistic expression.

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[52] See: https://www.ukri.org/who-we-are/research-england/research-excellence/ref-impact/

- **Self-realisation:** The experience from the Kyrgyz project shows that young people need self-realisation and that self-expression is closely related to the creative realisation of young people. The project's activities, which were aimed at developing creative abilities, helped young people better communicate with their surroundings and express their inner state. This has a positive psychotherapeutic effect on young people, relieves internal tension, helps emancipation, and gives rise to self-confidence.

Impact evidence to illustrate the above was captured from a number of different MAP beneficiaries and stakeholders. These statements evidence how the MAP project has delivered benefits to Kyrgyz society, culture, public policy, health, and quality of life as per REF (2024) guidelines. One young person referred to how MAP had effectively expanded their horizons, using the analogy of a fish in the sea, whilst an artist argued that the MAP events enabled close connections and discussions between children and young people and adult stakeholders in their communities. This enabled difficult conversations to be held and understanding to be built, which is a key element in driving any kind of social change and thus impact.

> *If I used to feel like a fish in an aquarium, now with participation in the project I feel like a fish in the ocean. My horizons have expanded so much with participation in the project, now I believe in myself and my capabilities.*
> (KRY Young Person)

> *I am very glad to have the opportunity, together with representatives of various Ministries and departments, to discuss the problems of adolescents and young people, as well as thoughts on possible ways to solve these problems. There was a very good discussion between adults and youth. The event was held in an interactive format, we did not just talk and listen, but adults and youth acted out theatrical scenes together. It was interesting and useful for us. I liked the thematic exhibition of drawings and work with body-mapping, where talented [people] showed their problems through drawings. The use of art promotes mutual understanding. Such events are a good initiative to attract decision-makers, various specialists, parents, teachers to find and adopt the right and useful ideas for solving youth problems.*
> (KRY Psychologist-Teacher)

6.1.2. Opening Community Communication Channels

These discussions and communication channels between young people and adults, especially those with power and decision-making responsibilities in communities, was something that was identified by the MAP stakeholders. The project created platforms for dialogue between adults and youth at different levels: local, regional, national, where youth had the opportunity to talk about their problems through arts-

based methods, perhaps in a way that wouldn't be possible through other means. As one Deputy of a City Council and one national Policymaker both stated:

> *This is not the first time I have taken part in events held by the "Mobile Art for Peace" project. I believe that working in the Forum Theatre format is very useful and effective for discussing and solving the problems of the younger generation. The dialogue created through contemporary art was useful for all participants: youth, adults, representatives of organisations working with youth. As a deputy of the [City] Council, I am ready to provide support in disseminating the forum-theatre methodology in schools, because the ability to build a dialogue between people is a very pressing need these days.* (KRY City Council Deputy)

> *I really liked the fact that there was two-way conversation at the meeting. Each side sees the problem differently. There was an opportunity to hear the opinions of both adults and youth. I hope that each side, both adults and youth, was able to convey to each other at least some part of their problem. This became food for thought. I was very glad that two generations met and talked openly. This was facilitated by the use of art methods; art helped to open up/emancipate the meeting participants. I wish more such projects and meetings in the future.* (KRY National Policymaker)

This was also recognised as a key means of providing peace and peacebuilding education in schools by local education stakeholders, who realised the impact that MAP had in making peace and peacebuilding accessible to all (not just school children). It was viewed in particular as a means of community engagement between school and local people, mediated through the children and young people and their use of arts-based methods.

> *It is great that schoolchildren learn to identify problems and, using art methods, show them to the community. It is very accessible to people, and this is a huge plus of this method. It is important that everyone actively participates in the discussion. The problem affects everyone.* (KRY Local Education Ministry)

6.1.3.   Driving Policy Agendas

The MAP School Clubs raised many problems including familial violence, the use of child labour, gender issues (including parents' disinterest in educating girls, and forced early marriages), problems in mutual understanding between parents and children, and bullying at school. These problems were raised and discussed during the Forum Theatre performances, through exhibitions of drawings, and through videos (as was noted in Section Four). The results of these discussions were described

in policy briefs[53], which were distributed to relevant authorities/departments as a means to solve the problems identified. MAP was seen as a way of developing bottom-up driven understanding of the social problems facing the community and to enable the participation of youth in the solving of these problems. This also demonstrates to young people that they can drive impact through their work, effectively giving them agency and enhancing their capabilities.

We, as an organization that works with youth, are glad to participate in the project events. The meeting with youth gave us ideas for planning our activities for the future. According to the law of the Kyrgyz Republic, we work with young people from 14 to 28 years old. The objectives of the Agency for Youth Affairs and Youth Policy are to ensure the participation of young people in the formation and implementation of state youth policy, support youth initiatives; development of measures to create conditions for the realisation of the spiritual potential of young people in the interests of society. At today's event, young people shared their thoughts and ideas with us, we will try to include all of this in our action plans. We must build a dialogue with young people and make plans for joint activities for the benefit of society. (KRY Agency for Youth Affairs and Youth Policy of the Ministry of Culture)

We support the activities of the project. We want to know about the problems of young people first-hand. Presentations from school clubs and the organization of dialogues help us, the local authorities, solve problems in the community. There have been several occasions when we have specifically invited a school club into problem communities to discuss specific issues through the use of art methods. Using art to discuss pressing issues allows us to raise issues in a positive way. (KRY Local Mayor)

Within schools, teachers recognised the usefulness of arts-based methods in enabling them to support young people with their problem-solving skills, to develop confidence and support development. It was also recognised that it enabled parental engagement with social problems and also promoted better relations between schools and parents, driving more interest in their child's education.

Acquaintance with problem analysis tools (problem tree, stakeholder cartography), art methods (Forum Theatre, drawing) help me in working with problem children. Now I try to analyze specific conflict situations and see which parties can have a positive impact on the situation, and which parties can have a negative impact. I work in a new way with children who are in difficult life situations, are withdrawn and do not trust anyone. I use various art methods that I learned in the "Mobile Art for Peace" project. This allows

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[53] An overview of these policy briefs and the specific briefs themselves can be found online at here.

me to be more effective in providing psychological support to young people.
(KRY Schoolteacher)

At our school we had a big problem with the participation of parents at school meetings. In general, parents did not come to school meetings. Now, with participation in the project, we use "Forum Theatre" performances at our school parent meetings and discuss pressing problems with parents. Parents are very interested in: 1) watching a theatrical performance, 2) seeing the talents of their children, 3) discussing and solving problems together in such an innovative way. We currently have no problems with parent participation in our meetings. Many school issues began to be solved using this method.
(KRY Schoolteacher)

The impact statements identified here show that MAP has clearly impacted on its core SDG focus around SDG3: Good Health and Wellbeing; SDG 4 Quality Education; and SDG 16 Peace, Justice and Strong Institutions. Further, when examining the SIMF produced for MAP, we see the above evidence as demonstrating key impact against several of the SIMF impact areas, including the: Arts, Communication; Training and Development; Wellbeing and Confidence; Community; and Events and Learning Sessions. These impact areas see outcomes including enhanced wellbeing, self-efficacy (related to employability)[54], cultural capital, empowerment, community cohesion and conflict resolution skills. These are all closely aligned also with the REF (2024) impact guidelines. Many of these outcomes have been evidenced through the quantitative data collected within the MAP project, including enhanced conflict resolution and wellbeing (see Section 5.3).

6.2. Impact in Indonesia

6.2.1. Personal Impacts

As in Kyrgyzstan, the MAP medium Grant projects in Indonesia also delivered strong impact on young people's personal development[55]. The participants discussed how MAP taught them about working as a team and communicating each other's roles to the other. The adult stakeholders also identified the improved confidence of MAP participants, not just in performing or engaging with the arts, but in becoming leaders, questioning issues and looking for solutions.

When we want to perform, definitely each of us have responsibilities, right?! Like we have to really know the plot of the story, when we practice we really pay attention to the coach. (IND Young Person)

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[54] See: Eden and Aviram (1993) and Judge et al. (1997).
[55] Particularly related to the REF (2024) impact guidelines around quality of life, and society.

[BT children are] confident...the confidence, usually children are...like if I'm called by a certain Studio, or School, the children are usually quiet, shy, don't dare to ask questions, but for the children [BT participants] here, they are different. (IND Cultural Artist)

The arts as a means of self-expression was also important to the young people, who identified the self-control that it gave them, the satisfaction they got from their self-expression and how it drove sensitivity and empathy towards others. This was also recognised by the cultural artists, with one in particular discussing the Betawi martial arts and how this teaches children and young people not just self-defence, but also self-control, restraint, familial pride and living by a certain philosophy/code.

[Betawi martial arts] invites people from all religion and not only Betawi people...Betawi martial arts is not for showing off, for arrogance, it is for self-defence, protecting our family and others who need our help if we can. So, the main philosophy of the martial arts is self-defence. (IND Cultural Artist)

6.2.2.   Interpersonal and Social Impacts

The impact statements obtained also demonstrated the interpersonal impacts that MAP delivered and how it shaped people's social interactions. MAP was seen by the young people as an area where you could form friendships, develop mutual understanding and learn respect for others; it was viewed as artistic and social development. This was also recognised by the cultural artists working with the young people, who viewed the arts as a way of driving pupil/teacher communication and shaping positive moral outlooks amongst all participants (adults and children/young people).

At MAP they [BT facilitators] practice the concept of discussion, expressing each other's opinions, and there you also make new friends, new acquaintances, and there I also learn to appreciate each other, respect each other. So, it is not only [learning] arts, but also socially. (IND Young Person)

If you look at the children learning martial arts the other day, they are the same...they asked a lot of questions. This is one of their advantages, they have good morals. Their morals with teachers are truly extraordinary. (IND Cultural Artist)

What should not be overlooked also is that MAP was viewed by participants as fun! One young person discussed how working with peers on the arts-based projects was enjoyable and that the new experiences were enriching.

So new experiences are always rich, yes, with peers also teach each other, there are also teachers, but sometimes it's better with peers like 'that was

what it was like,' OK, 'this is wrong or whatever', it's just fun. (IND Young Person)

6.2.3. Delivering Messages and Broadening Consensus

As with the communication benefits witnessed across the project, the impacts of MAP were also related to widening perceptions of social problems by delivering social commentary embedded within the arts. One participant talked about how the medium of arts-based methods enabled them to generate more interest in the social problem they were concerned about, as mediums like songs were seen as more interesting to broader populations than things like podcasts (especially to the younger generation).

In Child Campaigner [one group the young person is member of], we had a plan to make a song about the impact [of climate change]. That's why last December we made a song about climate change, and we haven't released the record yet, but yesterday we performed it at an event. 'Oh, this is fun', and quite a lot of audience who thought [the messages] in the songs are real, the song is remembered, and hopefully the message is too, so through this song it is more effective than, for example, through an audience or podcast. Because...not all children like it [podcast]. (IND Young Person)

The arts-based approaches also enabled consensus building amongst young people and across communities. MAP participants came from many different backgrounds with a variety of ethnic, religious, and socio-economic backgrounds, as well as differences in gender and age. The arts-based methods and the MAP facilitators managed to support people to understand different perspectives and discuss differences of opinion without conflict.

Perhaps, the conflict was in the discussion session. For example, we children sometimes say, 'I'm right, I'm right too.' ...What's more, there are many different backgrounds in forum organisations [that GENPEACE participants came from], there are children who have never joined an organization at all, for example if the older ones are too domineering, in the end the voice of the younger ones wouldn't really get through, so what the facilitator would do is lighten the situation." (IND Young Person)

As with the Kyrgyz context, the impact statements identified here show that MAP has clearly impacted in the areas of SDG3: Good Health and Wellbeing; SDG 4 Quality Education; and SDG 16 Peace, Justice and Strong Institutions. Further, when examining the SIMF produced for MAP, there is alignment against the SIMF impact areas of: Arts, Communication; Wellbeing and Confidence; and Community. As in Kyrgyzstan, this generates skills outcomes including enhanced wellbeing, cultural

capital, empowerment, performance skills, community cohesion and conflict resolution, as evidenced through the quantitative data presented in Section 5.3.

Finally, the impact MAP has had in Indonesia on policy has also been significant (please see Appendix I4) and the below case-study illustrates the learning's derived from this work on how best to impact and influence policy using arts-based methods.

Case-study: Strategies for Influencing Policy through the Arts

Strategies in influencing policy are about amplifying messages, strategic partnerships, and continuity of advocacy. In amplifying messages, multimedia has been used to get the attention of more people. For example, Panca Sora performances are followed by podcasts and social media posts to amplify the messages, while Beyond Tradition also produced a documentary film on top of the virtual Lenong performance. Both projects have yielded wider reach. These messages need to be constantly reiterated (advocacy is an ongoing thing) because of the short tenure of government positions.

The second point is on the strategic partnerships that the MAP project has built. Save the Children worked alongside Saung Angklung Udjo to implement the GENPEACE project in the city of Bandung, West Java. Save the Children is a well-known child rights promotion organization, while Saung Udjo is a prominent cultural centre in West Java. The partnership has helped the young people, who are trained by professional cultural artists in a friendly space that Saung Udjo has, while Saung Udjo cultural artists themselves were open to Save's child-friendly approach. Meanwhile, for Beyond Tradition, strategic partnerships have been built since MAP's Phase One work, as few cultural artists involved in the project were partners in Phase One. The partnership was made easy because the PI of Beyond Tradition was MAP Phase One's project manager. Padepokan Ciliwung Condet, the implementing partner of Beyond Tradition, has had good relations with the Jakarta Cultural Office, and access to the local government was made possible due to that established relationship. Further, both Saung Udjo and Padepokan may be considered as gatekeepers of policy-influencing work that both projects need. They both relied on the co-produced messages of the projects, the projects did not rely on them for access to information, but rather as the silent power of influence with local policy actors (Pressman and Wildavsky, 1984).

Access to decision-makers in order to seize policy momentum and build partnerships is also crucial. The role that MAP Co-I, the cultural artist, and Save the Children play in informing youth policy based on MAP projects and YAB's roles can be equated, for the purpose of this case study, to promotional groups in policy network literature. In some context, these groups, with access to government work, knowledge on the rules of the game, and professional expertise, cannot be ignored by the government (Tisdall and Davis, 2004). This is key as representational groups, meaning those groups that consist of young people as beneficiaries, may not know the rules of the game in policy-making, or not have interest in the process, and may prefer alternative mediums (Tisdall and Davis, 2004). On the other hand, policymakers themselves may have a hard time adjusting to the alternative medium young people would use to raise their concerns. As the following quote shows:

Findings from across the MAP evaluation have a resounding common theme with regards to the use of arts as mediums of expression, the young people love them! Throughout the years, MAP's pathway of informing policy has made use of contextual and situational strategies. There is not one single approach that can be viewed as better than the others. Indeed, context is key! What is clear is that 'informing policy' must not be separated from the young people's journey of artmaking for the purpose of peacebuilding. Knowing that the 'peace' they have internalised is a product of co-designing, collaborating and co-production with their peers and adult allies.

6.3. Reflections from the University of Northampton (UON)

When reflecting on our own experiences of working on the MAP project as a research team, the impact has been clear for us to see, both in terms of the impact on ourselves and what we have seen across the wider project. As a research team, whilst some of us have only been engaged on MAP for just over a year, some of us have worked on MAP since 2020 and so have developed a nuanced understanding of how the project has developed since the Phase One delivery. However, it has been our work with the YAB that we wanted to predominantly reflect on here, as this form of co-production with young people across the project, including with the research methods and the MEL, has in our minds been highly impactful. Indeed, the YAB sessions and the online work with the YAB in between the workshops was revealing to us, of the problems facing communities in the four MAP countries, and young people's creativity at looking for solutions to these.

> *Working with the Youth Advisory Board was both an eye-opening and rewarding experience. We had the privilege of working closely with the young people, hearing their first-hand experiences, and seeing their creativity in expressing their unique perspectives on what peace and peacebuilding should be.* (MAP UON Researcher)

Perhaps the biggest impact of MAP that we have witnessed comes in the form of empowerment, in terms of the growth that we see in young people across their engagement, in terms of wellbeing, but also with regard to confidence, leadership, self-efficacy and self-belief, all of which are embedded outcomes in the SIMF. Indeed, when looking at the SIMF, these outcomes are directly related to impacts related to education and training, employability and employment benefits, and welfare savings/tax revenue for government.

The YAB in particular demonstrated to us, alongside the youth workshops to deliver training, that letting young people engage in decision-making processes and lead on projects, really does empower them and build a sense of ownership of the problems that they see in society.

> *One of the YAB sessions focussed on reflections. It was powerful to hear young people's reflections on MAP and how taking part in different activities and how being part of different decision-making processes empowered them.* (MAP UON Senior Researcher)

For us as a team, the diversity of arts-based methods that young people can utilise is something that gives MAP its unique approach, as the young people (and wider stakeholders) are able to engage with those mediums that they enjoy and the use of the arts creates safe-spaces for what otherwise could be very difficult discussions. We

also saw the joy that it brought to the many participants, and the seriousness that the YAB members brought to their roles and work.

The arts-based methods in MAP and the way that it enables young people to express their frustrations with society has been very innovative. I remember my first workshop, where the young people got to express their feelings in whatever arts-based medium they wished, as did many of the adults present also. It was something that made me feel very positive about the project, and for me personally, it was an uplifting experience also. People's expressions, performances, videos/songs, and beautiful drawings, will certainly stay with me forever. (MAP UON Research Leader)

The YAB sessions where some of the young people led those sessions felt very rewarding. Young people brought diverse perspectives, experiences and ideas with them and seeing them running some of the sessions showed us how they felt a sense of ownership of MAP. (MAP UON Senior Researcher)

The conference that was held in Lincoln during the early stages of the Large Grants project in late 2022, was also a great experience as it enabled in-person contact through the project with the in-country teams and young people (a rarity during that period), where we were able to engage with the young people and the MAP facilitators on a human level. The conference became a hub for sharing experiences and building positive relationships.

Bringing everybody together at the conference enabled us to make real connections with the young people, the adult stakeholders, and project leaders that can be difficult to build in online spaces. The conference also allowed people from all over the world to share experiences, build knowledge, and develop positive working relationships which may not have otherwise been possible. (MAP UON Researcher)

Finally, for us MAP also demonstrated that its impacts were wider than just peace and peacebuilding, indeed, the impact was wider. We have even come to view these types of arts-based projects as a much wider tool of international development, that is underpinned by social innovation. Further, the impact has been so broad that we as an Institute plan to base an impact case-study for REF 2029 on our research work on this project.

Having been involved in the MAP project now since 2020, I have found MAP to be one of the most powerful interventions that I have worked on. I am not from an arts-based background, with my specialism more focused on impact measurement and innovation, but what MAP has shown me is that arts-based methods are not just a means of driving peace and peacebuilding activities, but an incredible way of delivering bottom-up social innovation in

communities, led by young people. For any organisations engaging in community-building and supporting youth development, arts-based methods hold a powerful sway in promoting positive impacts.
(MAP UON Professor)

However, whilst our reflections are valuable in understanding the impact of MAP, the most important reflections are those from the children and young people involved, and in particular those young people from the YAB that were closely embedded in the MAP work. This will now be explored.

6.4. Reflection from the Youth Advisory Board (YAB)

6.4.1. The YAB Journey

The Youth Advisory Board (YAB) allowed the youth in the four MAP countries (Indonesia, Kyrgyzstan, Nepal, and Rwanda) to **ENGAGE** in coproduction, **SHARE** knowledge and learning, **DISCUSS** new activities to support MEL, and **LEAD** in new and innovative activities. The overarching purpose of the YAB was to:

- Provide a space for young people to influence the direction of MAP
- Contribute meaningfully to the MEL of the MAP project, including peer researchers, co-developing tools, implementing tools and co-analyzing data.
- Provide space for creative knowledge sharing and dissemination of findings from MEL activities.

The YAB members participated in monthly reflective sessions from January 2023 through to April 2024, with regular opportunities for reflective learning that encapsulated the following thematic areas: opportunities offered by the YAB; motivation to build sustainable peace; ownership within the journey to peacebuilding. These will now be explored in turn.

6.4.2. Opportunities offered by the YAB

The young people in the YAB engaged in a reflective session as to what the YAB offered them, and the below Word Cloud in Figure 6.1 provides an overview of the findings from this, especially highlighting the importance of learning, leadership, confidence, opportunity and sharing.
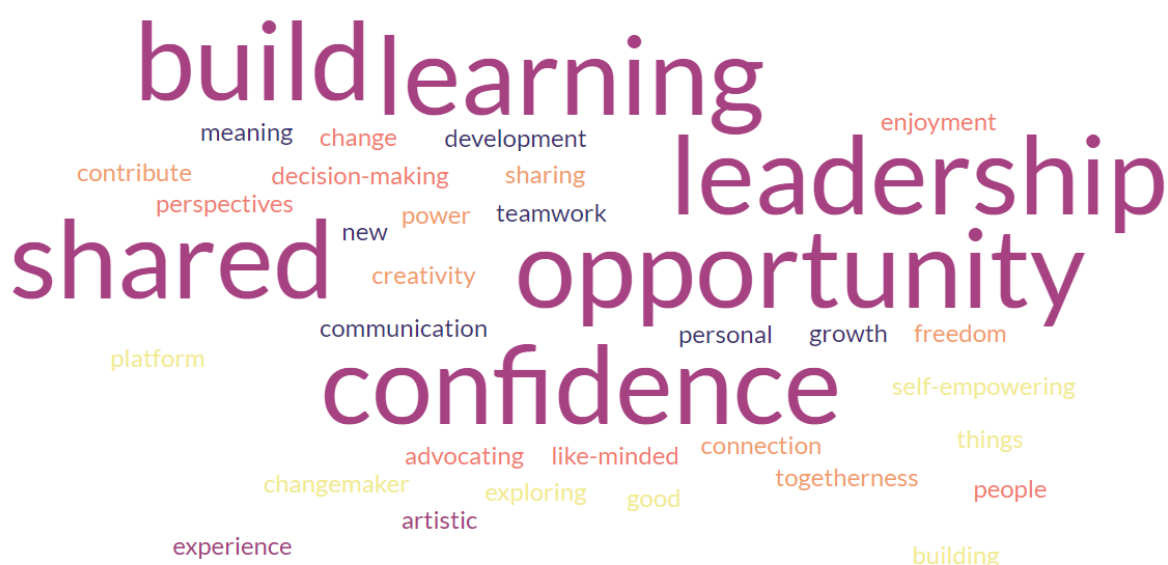

Figure 6.1. Word cloud from reflective session on "What does the YAB offer?"

The reasons young people engaged in the YAB were primarily associated with a desire to contribute to decision-making and create a lasting change for the future.

Being part of YAB had been a meaningful and empowering experience for me. It offers an opportunity to have a voice, make a difference, and contribute to decision-making processes that affect our lives and the lives of those we reach out to and/or connect with through this project. To me, being part of YAB means having a platform to share perspectives, advocate for youth needs and concerns, and collaborate with others to create positive change. This space is like a second home where I found many like-minded individuals who bring fresh perspectives to art-based methods of learning.
(NEP YAB Member)

Because for me, it's a fun project and in Indonesia there's not a lot of research like this. And I'm sure when I join YAB, there'll be things I can learn for the future. (IND YAB Member)

Contributing to inter-cultural sharing and inter-generational dialogue was reflected upon by young people on the YAB, as this was seen to generate team-working abilities, effective communication and the opportunity to share and learn together.

For inter-cultural sharing the experience with other YAB members.
(IND YAB Member)

Everyone feels like a family to me, we have been able to join and grow. We are doing things as a team and as a group – there is no adult leading this. I would like to see this group be more empowered, work as a team and keep working together. Keep our community growing and empower other young people to be involved and be part of it. (NEP YAB Member)

6.4.3. Motivation to build sustainable peace

The YAB members, as might be expected, were highly motivated to engage in peacebuilding activities, as a means to building a sustainable peace. However, it was also the environment and the nature of the MAP project and the projects run across the four countries that contributed to this, creating an enjoyable and safe-space to discuss issues of importance to the young people. This was reiterated through the YAB, where members talked about this comfort, safety, enjoyment and the excitement at been involved in an international project.

What motivates me is when I join the project I feel comfortable and not pushed around. So, it's a fun thing to do. (IND Member)

Enjoy seeing you all and getting to learn about what is happening in the projects. (RWA Member)

What motivates me is from the start I was interested and comfortable with what the project is working on, specifically the title Mobile Arts for Peace- And after I joined, it's an interesting thing to do to acknowledge and address the issues around me. And lastly, I still can't believe I'm in an international project with many things to learn and people to meet. (IND Member)

The YAB members also talked about how the specific use of arts-based methods had enabled them to redefine issues and discuss these with key stakeholders including government and community leaders, echoing the findings reported from the qualitative data in Section Four and the quantitative data in Section Five.

When we went Hetauda we get the idea how to solve the community issue through art and now as we are from different community, we know the community social issue and we can solve it by involving with our local government and leaders like Wada chairman by conducting an awareness programme. (NEP Member)

6.4.4. Ownership within the journey to peacebuilding

YAB members reflected on the atmosphere created by MAP that promotes ownership within the journey to peacebuilding. Fostering an atmosphere that offers young people meaningful involvement can promote ownership and cultivate confidence (Jennings et al., 2006). It's not merely a matter of wishful thinking or conceptualisation, but rather a deep comprehension of cultural dynamics, that gave YAB members a sense of ownership over the process.

Everyone in YAB have equal rights. As in like rights to voice their opinions, to participate, and to speak. (IND Member)

Ownership is something i can associate with ideas and opinions that everyone have and can be shared in this project. Alongside getting support and being useful for better. (IND Member)

Encouraging meaningful participation can serve as a potent driver for transformation, empowering young people to embrace responsibility for addressing issues impacting them and their communities.

I believe the development of a YAB depends on the goals and aspirations of its members. We, together, can achieve so much if we move forward with the same zeal and motivation to transform our communities. However, I would love to see an expansion of the YAB family. I would like to see this project

grow in diversity and be more inclusive at national and international levels with an emphasis on cross-cultural interactions and learning. Seeing YAB extend when we weren't certain if it would just be a few months-long projects makes me hopeful of there being established mechanisms for sustainable youth engagement, such as alumni networks and bringing new members. (NEP Member)

6.4.5.   Creating space for connecting with others and building relationships

As has been noted throughout this report, MAP has created safe-spaces for dialogue between different community groups, including children and young people. The YAB was seen as another example of this, with the members discussing the fact that the YAB meetings enabled conversations and debate, particularly when social barriers had been broken down and members had gotten to know each other better.

YAB MAP becomes a place to fulfill the rights of people. Where youth and adults can hear each other opinions and give each other chances…And having little to no dispute, like in everyday activities. (IND Member)

During early YAB (20 young girls), I felt alone and appreciated the first four sessions to get to know each other (energizers) and we had the opportunity to bond. When we went into the field, we forgot basic things like sitting and reconnecting with each other (we end up just working on research and giving each other space to reconnect). (NEP Member)

Facilitating a space that allows young people to work together to achieve common goals, such as peacebuilding, was also integral to allowing the sharing and cross-pollination of ideas.

Being connected (remotely or in person) and having an open and safe space to share ideas. (IND Member)

A great collaboration is what makes a strong YAB. Also, communications on everything so everyone can understand each other). (IND Member)

The YAB also promoted open communication, not just through the space for dialogue as noted above, but also through the training and educational workshops provided within the YAB, the ability for YAB members to engage with the wider MEL teams on MAP and through the education around arts-based methods as a means of storytelling.

Regular meetings and open communication channels to facilitate engagement and collaboration would be a great way to start. Participation can improve by providing training and capacity-building opportunities to

develop skills and knowledge relevant to the YAB's work, such as more research and social advocacy sessions. We could also recognize and celebrate the achievements and contributions of YAB members to foster a sense of value and motivation. In order to increase participation, we can collaborate to reach a wider audience and involve more young people in the YAB initiative. Another great way to improve participation is by using storytelling and personal narratives to convey the significance of the YAB's work via digital platforms and inspire others to get involved. (NEP Member)

6.4.6.   Challenges in managing a delicate equilibrium

In the realm of coproduction, overarching challenges encompass the delicate equilibrium between logistical considerations, tokenistic forms of inclusion or participation, and the inherent conflicts among competing stakeholders. Some of the challenges to this equilibrium were reflected upon by YAB members.

Everyone is busy, managing time and support people to participate. (IND Member)

It can be scary when you are not confident but when you start coming and participating then it helps you develop yourself and helps me to be confident and share my ideas. (NEP Member)

There are certain challenges to every project. I feel like one of the major challenges to participation in YAB was the lack of awareness about YAB. I would love to see an individual social media site or section dedicated to YAB and what this project entails. It would be a great way to document the happenings of the project in a separate space. (NEP Member)

I did not know anything about this type of programme and at first, I was not interested to work with people (or work in groups). It was a challenge to engage. The YAB gave me an opportunity to make friends and team members – it helped me to overcome my challenges. I enjoy art too so getting an opportunity to share my art and support my community through my art was excellent for me. (NEP Member)

For me, I see YAB as a team and a group so bringing people together can be challenging. Bringing people together as a group so not having engaging activities can be hard for people. People can get disconnected or lost which can be difficult. Support that we want is an engaging activity that happens regularly (every 15 days) so we can engage together and keep the team together. Making sure we have things to do regularly that is fund and engaging - opportunity to come together and create something (promoting and energising each other). (NEP Member)

Finally, within the domain of cross-cultural research, additional complexities emerge, particularly concerning language barriers and contextual disparities (Dixon, Ward, and Blower, 2018). This was not different on MAP and within the YAB.

> *The difference in Language and time.. It's also a little hard to maintain communication in the WhatsApp Group.* (IND Member)

> *The main barrier is different language, and we're not so sure in our English skill. The time difference as well.* (IND Member)

As was noted in the literature review, Bräuchler (2022) identified that whilst official platforms for peacebuilding, reconciliation, and addressing historical grievances exist in Indonesia, their impact is limited. There is therefore a clear need for innovative approaches to peacebuilding and resistance (ibid), and the data presented in this section suggests that MAP through its innovative arts-based methods in educational settings, could provide new pathways for impact through which to deliver peacebuilding   work with children and youth. The below case-study outlines the elements described in this section.

Role of Youth Advisory Board in Navigating Artmaking and Research Processes

This case study explores the journey of the Youth Advisory Board (YAB) in Indonesia's MAP project, focusing on their evolution from participants to researchers and facilitators. It examines the interplay between artmaking and research methodologies through the experiences of the YAB members, capturing insights from both the initial Phase One and the larger Medium Grants projects. The YAB comprised seven members during Phase One and six during the Medium Grants projects. This case study focuses on reflections from the six initial YAB members: Desi, Anin, Kirana, Siti, Deni, and Irwan (not their real names).

Practice-as-Research: A Learning Process: The YAB members learned to merge artmaking and research, recognising their interconnectedness. The youth researchers engaged in various art-based activities while honing their research skills, leading to a deeper understanding of the research process. Irwan, one of the YAB members, noted, *"...it turns out that research is actually related to art, that's what I've learned. Because art is like our observations, the content of art is from our thoughts."* Desi, another YAB member, expressed pride in her achievements as a young researcher, *"As for my feelings, of course I feel very proud of myself, because when I was a young researcher I was able to produce work that could be seen by many people."*

Training and Development: YAB members received training in artmaking and research in Phase One and the Small Grants projects, where they designed their own projects. Two projects included a comic book addressing brawls and a short film to raise awareness about sexual violence among adolescent girls. The YAB used surveys and informal interviews with stakeholders, including victims and perpetrators, to inform their creative works. While they encountered challenges during the process, they found ways to overcome them. Irwan mentioned, *"I experienced many failures in the process, from the process of making the film to researching the issues raised. But after that, there were still opportunities to realise and correct my mistakes, which made me very, very happy."*

Facilitation and Learning Environment: A key factor in the YAB's development was the supportive environment created, with participatory approach recognising young people as "knowers of their own worlds" - fostering a sense of agency and inclusion. The YAB's learning journey was collective, involving interactions with peers, MAP adult researchers, and participants from various projects. Desi remarked on the enjoyable nature of the experience, *"While I was a participant in phase one, I felt that I enjoyed and was comfortable participating in all the arts activities of MAP. I just flowed along with these activities...I was just learning."* The YAB's involvement in the evaluation process for the Medium Grants projects further enhanced their skills. They co-developed a guidebook for the midline evaluation, introducing qualitative toolkits like the comic dialogue and the river journey. This participatory approach allowed the YAB to facilitate peer-to-peer discussions and support the Beyond Tradition and GENPEACE projects' creative teams in shaping their research.

The YAB's journey culminated in a self-reflective filmmaking process, providing a creative medium for them to share their stories and insights with a broader audience. Ultimately, the YAB's experiences offer valuable lessons for participatory pedagogy and the empowerment of young people in research and artmaking.

6.5. Impact Summary

Whilst in Sections Four and Five the final summative analysis focused on alignment with the five MAP Large Grant research questions, here we instead want to align the overall findings with the Social Impact Measurement Framework (SIMF) outlined in Appendix G. This section has shown how MAP has aligned its work and impact with the UN SDGs and specifically SDG3: Good Health and Wellbeing; SDG 4 Quality Education; and SDG 16 Peace, Justice and Strong Institutions. The impact is also closely aligned with the REF's (2024) guidelines around research impact to include impacts in economy, society, culture, public policy or services, health, the environment or quality of life. This can be further aligned with the secondary impacts of research outlined in the UK Collaborative on Development Research's (UKCDR) report on the benefits of international development research, namely the secondary benefits including: Research Capacity and Knowledge Creation; Policies and Practices; Economic and Commercial; and Relationships and Reputation (Padilla Cuevas, Ben-Younis, and Soriano-Mena, 2024)[56]. The data reported in this section certainly demonstrates that MAP has had an impact across all four of these secondary benefit areas.

The SIMF though provides us with a new lens with which to understand the outcomes and impact that MAP has delivered through the Medium and Large Grants work. These are summarised below with regard to the different Impact Areas outlined in the MAP SIMF. The individual Impact Areas are outlined below in bold font.

- **Arts; Training and Development; Wellbeing and Confidence; Lifestyle:** At the individual level, MAP has delivered impact with regard to personal growth and empowerment, and especially through outcomes including improved wellbeing, a sense of belonging and self-belief. When aligning this with the SIMF, this demonstrates potential long-term impacts such as improved health and wellbeing, community cohesion, welfare savings, the added-value of training (i.e., what participants would have paid for equivalent training otherwise), and enhanced employability in the long-term. This is difficult to monetise in the Indonesian and Kyrgyz contexts, due to a lack of government data around these costs, but some summations are provided below based upon data provided by the in-country teams:
  - **Indonesia:** Data gathered from the in-country Large Grant project team in Indonesia shows that the average family of children and youth engaged in MAP receive around $565[57] per year in welfare payments, topped up by a further $336 per year if one of the young people is in secondary education

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[56] For further information on UKCDR and this report, please visit www.ukcdr.org.uk
[57] All $ figures presented here are in US Dollars (USD$), to allow direct comparison between the Indonesian and Kyrgyz contexts.

(total of $901 per year). If MAP is able to support the children and youth with their education and employability, as the qualitative and quantitative data has suggested, then some families will ultimately reduce their dependence on welfare payments (or the children and youth's future families will be less likely to claim these benefits).

- Further, the benefits to wellbeing noted in the qualitative and quantitative data also suggest an uplift across the MAP cohort in Indonesia. Whilst there is a lack of data detailing the monetised value of wellbeing in the Indonesian context, in the UK research has identified this benefit as being worth as much as £10,560 per individual per year (Cox, Bowen and Kempton, 2012; Maccagnan et al., 2019). A Purchasing Power Parity (PPP)[58] calculation can be carried out to translate this value to a relative value in the Indonesian context, which shows that wellbeing uplift at this level would have a true value in Indonesia of around £4,000 per year (equivalent to around $5,000)[59]. This means that for every MAP beneficiary supported to achieve better wellbeing, the value to wider Indonesian society could be nearly **$5,000** per individual, per year.

- o **Kyrgyzstan:** Data gathered from the in-country Large Grant project team in Kyrgyzstan shows that the average unemployment benefits amount to around $45-90 per year. Therefore, if MAP is able to support the children and youth with their education and employability, as the qualitative and quantitative data has suggested, then this may provide welfare savings to the Kyrgyz Republic of this amount per year, per individual supported.

  - As with the Indonesian context, the wellbeing benefit of £10,560 per individual per year (Cox, Bowen and Kempton, 2012; Maccagnan et al., 2019) can be applied in Kyrgyzstan through a PPP calculation. This shows that the wellbeing uplift would have a true value in Kyrgyzstan of around £3,500 per year (equivalent to around $4,400). This means that for every MAP beneficiary supported to achieve better wellbeing, the value to wider Kyrgyz society could be **$4,400** per individual, per year.[60]

- **Training and Development; Volunteering; Accredited Education:** Here, the institutionalised approach within MAP to supporting skills development and volunteering/work with community groups and NGOs, means that MAP has also expanded youth skills and horizons. This positively impacts life and employability skills such as leadership, confidence and educational attainment, as well as showing young people that alternative futures are open to them in their personal, social and work lives. Impacts here can include increased lifetime earnings, higher

[58] The OECD (2024) defines PPP as *"the rates of currency conversion that try to equalise the purchasing power of different currencies, by eliminating the differences in price levels between countries. The basket of goods and services priced is a sample of all those that are part of final expenditures: final consumption of households and government, fixed capital formation, and net exports. This indicator is measured in terms of national currency per US dollar".*
[59] PPP calculations made utilising World Bank (2024) data for Indonesia, available at https://data.worldbank.org/indicator/NY.GDP.MKTP.PP.KD?locations=ID
[60] PPP calculations made utilising World Bank (2024) data for the Kyrgyz Republic, available at https://data.worldbank.org/indicator/NY.GDP.MKTP.PP.KD?locations=KG

tax revenues for the state, better life chances/outcomes, higher educational attainment and the direct and indirect value that volunteering brings to organisations and the individual volunteers. Whilst it is difficult to provide accurate impact figures here due to the limited quantitative data gathered (in terms of sample size) and the limited wider data held within MAP on these areas, some suggestive measures can be made based upon data transferred from the in-country teams. This is detailed below:

o **Indonesia:** The minimum wage in Indonesia is equivalent to around $320 per month ($3,840 per year). If this is applied to the volunteering carried out within the MAP project, it can be used to calculate the added value provided (based upon the total number of volunteer hours generated). Data on the precise number of volunteer hours provided is currently being researched.

o **Kyrgyzstan:** In Kyrgyzstan, the value of a volunteer/intern is valued at around $63-100 per month (£756-1,200 per year) for volunteer work carried out by the youth outside of their education, or other stakeholders engaged. The calculations provided below estimate that the wider value of MAP provision for children and youth, teachers and through upskilling, could be as much as nearly **$200,000**[61].

  ▪ MAP worked with 160 children and youth across a two year period (for the Phase One and Small Grants work), with each volunteer providing around seven months of support each year. Therefore, the total impact can be valued at [(160 x 7) x2) x $63 = $141,120]. This suggests that MAP delivered nearly $150,000 in youth volunteering value across its Phase One and Small Grants provision.

    • The value of this soft-skills training to the children and youth is estimated to range between $88-377 for an equivalent paid course. As MAP supported 160 children and youth then the value here is equivalent to $14,080.

  ▪ In the Medium Grants work, MAP worked with 40 children and youth across a 14 month period. Therefore, the total impact here can be valued at [(40 x 14) x $63 = $35,280]. This suggests that MAP delivered over $35,000 in youth volunteering value across its Medium Grants provision.

    • As above, the minimum value of $88 for this soft-skills training can be used to estimate value provided. As MAP supported 40 children and youth here, then the value here is equivalent to $3,520.

  ▪ Finally, MAP also engaged with 16 teachers across a two year period, and further four teachers for a 12 month period. The annual contribution of this additional volunteer work for teachers is valued at $144 per year. Therefore, the total impact here can be valued at [(16 x 2) x $144) + (4 x 1) x $144 = $5,184]. This suggests that MAP delivered over $5,000 in teacher volunteering value across its provision.

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[61] Exact figure based upon the summed calculations below is $199,184.

- **Communication; Community; Events and Learning Sessions:** At the social and community levels, MAP has demonstrated clear impacts in promoting community development, community cohesion, social interactions (and friendship) and shared dialogue and problem-solving through community events. These interpersonal and communication outcomes have enabled the formation of friendships, trust-building amongst stakeholders, opened community communication channels. In particular, these latter channels have enabled youth and community leaders to work together, alongside power-brokers such as local and national governments, to promote knowledge sharing and create safe community spaces for debate. This supports peacebuilding through consensus-building, enabling groups to acknowledge differences and seek to build a sustainable peace. The impacts here, especially with regard to policy change, can be far-reaching, as has been seen particularly in Kyrgyzstan through the policy changes that have been driven through MAP both in the Medium Grants work, but also earlier in the Phase One work (implementation of a nationwide policy to ensure all schools in the country have after-school clubs for young people). It is likely that these policy impacts, whilst currently formative, will develop in significance over time, as leaders and policymakers can absorb the lessons from MAP and embed their learning into new policy initiatives and laws.
- **Social innovation:** Finally, the impact of MAP can be viewed as a form of social innovation, especially in relation to its empowerment of traditionally disenfranchised groups, and its focus on bottom-up innovation and change. The arts-based methods utilised provide the innovative tools within which to drive this innovation and change, enabling impact to be created across communities through safe, inter-group dialogue and debate as to what a peaceful society looks like in any given context. Indeed, as has been noted, the social innovation at the heart of MAP lies in its ability to develop innovative pathways for impact in peacebuilding work, which are traditionally lacking in Kyrgyzstan and Indonesia due to historical mistrust of the government and official platforms for such activities.

Finally, the below case-study summary of policy impacts in both Indonesia and Kyrgyzstan is presented to bring together the impacts described throughout this section. Further, a detailed policy impact case-study can be found at Appendix I4.

MAP Policy Impacts in Kyrgyzstan and Indonesia

MAP has delivered numerous policy impacts across not just the Medium Grant work, but also the prior Phase One and Small Grants work. These impacts have included:

Curricula: changes to the curriculum in Kyrgyzstan, with the creation of youth groups, tens of thousands of people engaged, and influences on policy (including the implementation of forum theatre groups in the Kyrgyz government's new youth policy for 2020-2025)[1]. In Indonesia, work has been done with the Ministry of Education, Culture, Research and Technology in collaboration with Scholas Citizenship to develop a model for creating Diversity Spaces for Engagement in school/education settings.

Policymaker Engagement: The MAP projects have had significant engagement with local, regional and national policymakers. These include at a local level: mayors, police chiefs and local officials; and at the national level the Ministry of Education (Kyrgyzstan and Indonesia), the Ministry of Culture (Kyrgyzstan), and in Indonesia the Ministry of Women Empowerment and Child Protection, the Ministry of Education, Culture, Research and Technology and the Ministry of National Development Planning (see Section 6.1.3 and Appendices I1 and I3 in the UON Large Grant report).

Laws: The MAP work in Indonesia is also informing regulations around 'Child and Adolescent Participation in Development Programs' led by the Ministry of Women Empowerment and Child Protection. This seeks to fulfil children's role to participate in development planning and meetings, and show the effectiveness of Child Forums, on the national agenda around fulfilling children's rights.

Ongoing Policy Impacts: It should also be noted that such policy engagement and impact is an ongoing process that will continue post MAP. Indeed, as an example, in Indonesia Atma Jaya University will be meeting with the Ministry of Child Protection on May 21st as part of a Policy Dialogue workshop between MAP children and youth and Ministries officials.

7. Summary

This final section of the report will explore and synthesise the findings from the data analysis reported earlier, alongside the impacts delivered by MAP, before highlighting the limitations of the research and the recommendations that are to be drawn from this combined analysis with regard to future peacebuilding work with children and young people utilising arts-based methods.

7.1. Findings

The findings developed through the qualitative and quantitative analysis reported in Sections Four and Five are now combined and summarised below, in reference to the five MAP Large Grant research questions. This is then followed by a short summary of the key impacts presented in Section Six. In reference to the key impact areas outlined in the SIMF for MAP presented in Appendix G.

RQ1: "How can different art forms be used to co-design, deliver, and evaluate peacebuilding curricula and other approaches for working with children and youth to address local conflict issues?"

- Deepened understanding of conflict and peacebuilding, social experience and problems affecting society through MAP and children and young people working with adults on arts-based projects. These collaborative approaches utilising arts-based methods enabled co-design of curricula, evaluation of delivery and engage in dialogue with adults. This shifted perceptions of peacebuilding towards more process and collaborative methods such as education and broadened conceptions of what peace is (see Sections 4.1.1; 4.1.2; 4.1.3; 4.1.4; 4.2.1; 4.2.5; 5.1; 5.2).
- Arts-based performances and exhibitions allow children and young people to share their problems with the community. This amplified opportunities for intergenerational dialogue and knowledge transfer (see Sections 4.1.5; 4.2.1; 4.2.2). The promotion of valuable cultural resources to develop the capacities of children and young people enables them to achieve the functionings necessary to live a life that they value (Sen, 1983). This also allowed participants to define problems around them differently and identify structural discrimination and social problems in communities more easily (see Section 5.1).
- Further, children and young people were able to develop skills that allowed them to personally develop, and to envisage a better future (see Sections 4.1.5; 4.2.1). The ability to employ one's mind creatively, envisioning better futures, and pursue innovative solutions to societal challenges, is also regarded as freedom of expression (Nussbaum, 2003). By creating a space where children and young people could have their voices heard and their experiences given weight, it allowed them to participant in joint growth with the project leaders and evolve the curriculum (see Sections 4.1.3; 4.1.4; 4.2.1;4.2.5).

- Regarding arts-based methodologies, the approach adopted by MAP has shown the benefits of adaptable and flexible methods that can be tailored to local contexts. Joint growth has been shown to be an effective tool to evolve peacebuilding curricular when children and youth are empowered to suggest changes and lead conversations, and to do this an environment needs to be developed that encourages them to engage on terms they are comfortable with (see Sections 4.1.5; 4.2.1). As an example of effective flexibility, whereas the inclusion of adults in children and youth-led spaces can be effective in creating intergenerational dialogue and celebrations of togetherness, in others, the maintenance of a 'performer-audience' dynamic, which allows younger participants to lead the conversation without interruption is important (see Section 5.3).

RQ2: "How might cultural forms be used for dialogue with and between children and youth, educators, and policy makers to advance peacebuilding through a local and indigenous approach?"

- Arts-based interventions and the development of dialogue between young people and adults in the community was a key feature in creating inter-group trust. The methods also drive experiential dimensions of learning, that when compared to traditional teaching are more reflexive and engaging reflexive compared to traditional teaching methods. By creating space for dialogue, MAP strengthened relationships and demonstrated that the arts can lead to trust-building (see Sections 4.1.5; 4.2.3; 4.2.4; 5.3).
- Allowing children and young people to lead arts-based interventions prioritise the voices of children and young people, encouraging cross-cultural exchange and celebrating togetherness and promoting epistemic justice (Poteat et al., 2002; Fricker, 2007); whilst enabling facilitators to expand their own perceptions of what art is, and what it could be used for (see Section 4.1.4; 4.2.3). It also reduces power-distance between different community groups, strengthening relationships (even if this doesn't always lead to shared understandings of peace) (see Section 5.3).
- MAP empowered children and young people's political voice, allowing them to advocate for change when in a unified community (Mkwananzi et al., 2021). For instance, children and young people discussed how the arts allowed them to connect through performances with educationalists, policymakers, government officials and members of the community (see Sections 4.1.1; 4.1.6; 4.2.6).
- Teachers also benefitted from MAP as they acquired skills related to the MAP methodology, improving their own professional competences and educational processes. This is an impact that is clearly linked to UNESCO's (2024) focus on the link between culture and education, which are not linked adequately in many countries worldwide. The integration of culture and arts can increase enjoyment of and enrich learning experiences by embedding innovative (and fun) methods. It can be argued that MAP's arts-based pedagogy and 'dialogic nature' enhances experiential learning and reflexivity.

RQ3: "How might psychosocial support, including local healing practices, be better integrated within peacebuilding approaches by using the arts to promote the wellbeing of children, and youth, especially those from marginalised groups?"

- Children and young people developed improved personal skills through engagement with Map, building confidence through performing/creating, improving wellbeing and self-efficacy through leading projects (building employability)[62]. Safe spaces, or 'owned spaces' (Paterson-Young et al., Forthcoming), created through the MAP projects, allowed children and young people to express themselves, also promoting wellbeing and functioning (Mkwananzi et al., 2021; Sen, 1983) (see Sections 4.1.3; 4.1.6; 4.2.1; 4.2.2; 4.2.4; 5.2).

- Children and young people have the opportunity to develop strong communication skills and engage in meaningful social interactions, learning opportunities and open dialogue to enhance their capacity to aspire and accomplish their goals (Mkwananzi and Cin, 2020; Dubois and Rousseau 2008; Hart 2013). This ability to reflect with peers and other stakeholders, promotes healing (i.e., evidenced through the use of the River Journeys) (see Sections 4.1.3; 4.2.4; 5.2).

- MAP helped to even out gender imbalances in areas such as community trust, as male participants were supported to develop similar levels of trust to their female peers (who began programmes with higher latent levels of trust) (see Section 5.2).

- Engaging in MAP allowed adult stakeholders (cultural artists and facilitators) to achieve real changes in their lives, which influences their relationship with those people they are closest too (see Section 4.1.4).

RQ4: "How can cultural forms be incorporated into child- and youth-led participatory action research methodologies and adapted for the purposes of the design, undertaking and delivery of interdisciplinary projects in diverse social, political, and cultural contexts?"

- MAP supported the development of cultural forms with children and young people within youth-led participatory spaces that created hope for the future, and empowered children and young people to exercise their political capability. This enabled them to learn through a form of participatory action research in which the arts-based methods formed the 'action' element (see Sections 4.1.1.3; 4.1.6; 4.2.3.1).

- MAP supported children and young people to want to fight for and preserve their culture, helping to safeguard cultural heritage, promoting togetherness (Soliman et al., 2022). Children and young people reflected on the importance of cultural heritage, which was supported by policymakers who indicated that the creation and preservation of culture was significant (see Sections 4.2.3; 4.2.4; 4.2.5).

- The participatory, action research model of MAP helped to create youth-led participatory spaces promoting peer-learning for individuals from different

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[62] Eden and Aviram (1993) and Judge et al. (1997).

backgrounds (i.e., children and young people with disabilities). This strengthens peacebuilding activities and knowledge, by empowering the children and young people to engage with broader stakeholder groups through trusted mediums (i.e., arts-based methods) that they have built confidence with (see Sections 4.1.1; 4.1.6; 4.2.3).

RQ5: *"How might these cultural forms be used to create alternative spaces and communication structures for peacebuilding approaches and curricula development to inform local, national, and international approaches to peacebuilding?"*

- Children and young people used artistic methods to explore community issues with adult stakeholders. This enhanced their political capabilities (Fricker, 2007; Soliman et al., 2022) by empowering them to generate ideas through role-playing and discussing their challenges, supporting children and young people to be included in wider discussions of peace and peacebuilding. This has positively enhanced their views of the community, improving stakeholder engagement and peacebuilding strategies (see Sections 4.1.1; 4.2.5; 4.2.6; 5.4).
- MAP has offered so called marginalised groups a platform to advocate for themselves and raise awareness. Employing participatory approaches not only has the potential to empower children and young people to identify and address issues affecting their community, fostering a sense of ownership and influence, but it also has broader benefits for policymakers (Montreuil et al., 2021) (see Section 4.1.5.2).
- The use of the Youth Advisory Board further supported children and young people's engagement in political processes, institutions and decision-making through their individual projects. As was noted earlier, this promoted their collective political voice and imbued them with the power to speak out (Mkwananzi et al., 2021) and can be evidenced through the Indonesian YAB members leading an international event facilitated by the University of Lincoln, which focused on the art of filmmaking (see Sections 4.2.4; 6.4). And curricula development?
- As children and youth broadened their understanding of peace and peacebuilding, and developed confidence within these spaces, they were able to influence the evolution of the peacebuilding curricula alongside the project leaders (see Section 4.1.5.1).
- MAP has delivered numerous policy impacts across not just the Medium Grant work, but also the prior Phase One and Small Grants work. These impacts have included:
  - *Curricula:* changes to the curriculum in Kyrgyzstan, with the creation of youth groups, tens of thousands of people engaged, and influences on policy (including the implementation of forum theatre groups in the Kyrgyz government's new youth policy for 2020-2025) . In Indonesia, work has been done with the Ministry of Education, Culture, Research and Technology in

collaboration with Scholas Citizenship to develop a model for creating Diversity Spaces for Engagement in school/education settings.

- o *Policymaker Engagement:* The MAP projects have had significant engagement with local, regional and national policymakers. These include at a local level: mayors, police chiefs and local officials; and at the national level the Ministry of Education (Kyrgyzstan and Indonesia), the Ministry of Culture (Kyrgyzstan), and in Indonesia the Ministry of Women Empowerment and Child Protection, the Ministry of Education, Culture, Research and Technology and the Ministry of National Development Planning (see Section 6.1.3 and Appendices I1 and I3 in the UON Large Grant report).
- o *Laws:* The MAP work in Indonesia is also informing regulations around 'Child and Adolescent Participation in Development Programs' led by the Ministry of Women Empowerment and Child Protection. This seeks to fulfil children's role to participate in development planning and meetings, and show the effectiveness of Child Forums, on the national agenda around fulfilling children's rights.
- o *Ongoing Policy Impacts:* It should also be noted that such policy engagement and impact is an ongoing process that will continue post MAP. Indeed, as an example, in Indonesia Atma Jaya University will be meeting with the Ministry of Child Protection on May 21st as part of a Policy Dialogue workshop between MAP children and youth and Ministries officials.

MAP also sought to deliver impact with reference to the UN SDGs, notably SDG3: Good Health and Wellbeing; SDG 4 Quality Education; and SDG 16 Peace, Justice and Strong Institutions. The SIMF developed by the ISII also aligns impact with key impact areas delivered by MAP, with reference also to the MAP Theory of Change presented in Appendix A. The key impacts for MAP were:

- **Arts; Training and Development; Wellbeing and Confidence; Lifestyle:** MAP delivered personal growth, empowerment, improved wellbeing, a sense of belonging and self-belief. This has the potential to deliver long-term impacts including health and wellbeing, community cohesion, welfare savings, training value, and enhanced employability in the long-term.
- **Training and Development; Volunteering; Accredited Education:** MAP's institutionalised approach to supporting skills development and partnering with community groups and NGOs, expanded youth skills and horizons, creating enhanced employability skills, leadership, confidence and educational attainment. It also widened the horizons of young people, showing them alternative imagined futures that could lead to increased lifetime earnings, higher tax revenues for the state, and ultimately better life chances.
- **Communication; Community; Events and Learning Sessions:** MAP promoted community development, community cohesion, social interactions (and friendship) and shared dialogue and problem-solving through community events. This led to friendships, trust-building amongst stakeholders, and opened

community communication channels, supporting peacebuilding through consensus-building amongst diverse groups. There have also been policy impacts that whilst currently formative, could lead to new policy initiatives and laws in the future.

- **Social Innovation:** By empowering traditionally disenfranchised groups, and focusing on bottom-up innovation and change, MAP could be viewed as a form of social innovation, enabling impact to be created across communities utilising arts-based methods. It can be argued that the social innovation at the heart of MAP lies in its ability to develop innovative pathways for impact in peacebuilding work, that are traditionally lacking in Kyrgyzstan and Indonesia due to historical mistrust of the government and official platforms for such activities.

7.2. Limitations

The research team acknowledge that no research project is perfect, and that all research designs have limitations. The research design itself has inherent contradictions in our desire to focus in on the use of arts-based methods at the local level, whilst also seeking to understand national and international trends and offer some comparative analysis (particularly through the survey). The research team tried to reduce the impact of these tensions through an in-depth awareness of the cross-cultural nature of the research, the differences between different groups and participants, and through in-depth engagement with the in-country teams. Of course, we will not have always gotten this right, but we have done our best through the design, development, translation and analysis of the research data/tools, to ensure the research is as reliable and valid as possible. There have also been limitations in the sample, particularly with regard to the online survey that was administered, but ultimately the sample that we have obtained is in our opinion robust enough to support the longitudinal analysis undertaken, especially when supported by the in-depth qualitative data gathered. We believe that the multi-method design adopted within this research, and the collaboration undertaken between the two Large Grant evaluation teams (University of Northampton and the University of Edinburgh), has enabled us to minimise these limitations. Indeed, the co-production work that was also undertaken with the YAB members and the Medium Grant partners has also been invaluable in ensuring that this research is a culturally relevant to each context as it can be. Something should be said about sample sizes and differences between young people and teachers/policymakers sampled?

7.3. Recommendations

Based upon the data analysis and impact reported above, this report makes the following six recommendations.

1. **Creating a global youth-led peacebuilding network:** MAP provides opportunities for children and young people to develop core skills and envisage a better future, which are integral to UNESCO's Mid-Term Strategic Objective 4 (Outcome 8). Building on the relationships and networks developed through MAP, it would be beneficial for in-country teams to pursue opportunities to further develop these skills. In particular, opportunities that would foster a technological environment that would allow children and young people to share the knowledge and skills developed through MAP with other children and young people across the globe, would be of great benefit. This type of international networking focused on training, upskilling and communication, is evidenced by the YAB case-study at Appendix I3 and in the case box presented in section 6.4.

2. **Youth-led spaces as promising practice:** Youth-led participatory spaces created through MAP provide a blueprint for strengthening children and young people's involvement in peacebuilding that, in turn, promotes an environment of freedom of expression and intergenerational dialogue. Linked to UNESCO's Mid-Term Strategic Objective 3 (Outcome 6), sharing this blueprint and learning from MAP could promote the creation of youth-led participatory spaces in other contexts (for example, climate change or heritage). Indeed, the focus on helping children and young people to learn more about culture and heritage is a key feature of Objective 3 (Outcome 5). The case-study of GENPEACE (see Appendix I1) provides a good overview of how to enable children and youth to take ownership of their learning spaces, empowered through the arts-based methods used to deliver inclusive education.

3. **Applied community engagement partnerships:** MAP provides a space where children and young people actively engage in their communities, develop critical thinking skills, and advocate for themselves by using arts-based methods. Children and young people have enhanced their political capability to address local issues and epistemic injustices. Moving forward, it would be beneficial for in-country teams to pursue opportunities to facilitate community engagement initiatives where children and young people can apply their learned skills. Moreover, children and young people can partner with local community organisations, schools, and youth groups to reach a wider audience and impact local/national policy or initiatives. This links into UNESCO's Mid-Term Strategic Objective 3 (Outcomes 5, 6 and 7) and can also be illustrated by the Beyond Tradition case-study at Appendix I2 and in section 4.2.1.2.

4. **Reducing Power Asymmetry:** Establishing arts-based platforms for children and youth allows for the facilitation of transformative conversations which can help deepen participants understanding of what peace and peacebuilding should

embody through collaborative conversations with their peers. The creation of youth-led spaces that allows children and young people to invite adult stakeholders in, can additionally help dismantle asymmetrical power structures by offering the children and youth the chance to lead. By adapting and implementing these processes into other contexts, diverse and inclusive peacebuilding conversations can be fostered, which ties into UNESCO's Mid-Term Strategic Objective 3 (Outcomes 5, 6 and 7). It should also be noted that the use of children and youth as coresearchers in MEL research should be added to the UNESCO Framework on Culture and Arts Education as a key factor in empowering children and youth.

5. **Sustainability of arts-based peacebuilding support:** There remains a need to ensure that the programmes of support delivered by MAP and the connections made between organisations/partners and communities and policymakers are not lost, especially when the project funding ends. MAP needs to identify and answer the 'what happens after MAP' question, something that was mentioned by children and young people. This would support MAP's legacy of change and whilst it could include additional funding, supporting partners to identify more sustainable and longer-term funding streams is also critical. It is also important to identify where to position these activities, and whether it is a case of embedding them in informal settings, such as youth clubs, or formal settings, such as schools. This could also involve further training of teachers, educators or youth facilitators on the MAP methodology, delivered either by the MAP or in-country teams. A good example of this is detailed in section 4.1.5.1 in the work in Kyrgyzstan to cascade MAP training across other schools not engaged in MAP. This would fully embed the MAP approach as a socially innovative one and align it with UNESCO's Mid-Term Strategic focus on innovation, especially Objective 1 (Outcome2) and Objective 2 (Outcome 4).

6. **Examine asymmetry in gender-based outcomes:** Whilst the MAP project had a positive impact on both male and female participants, its crucial to understand how gender mediates these outcomes. Whereas both male and female students improved their conflict management skills and had positive increases to their wellbeing, the changes observed by female students were more statistically significant. When engaging with their community, female participants were more likely to try to understand the other person's point of view and believe there were shared definitions of peace and peacebuilding with other stakeholder groups, suggesting the development of deeper relationships when compared to male participants. Although some gaps were closed, for example, male participants, who started with lower levels of trust with stakeholders, saw improvements that brought them up to parity with their female peers (who also had trust develop), consideration should be given to a deeper examination on the specific role of gender on engagement with arts-based peacebuilding initiatives.

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