



THE IMPACT OF ARTS AND CULTURE ACTIVITIES FOR INCREASING INCLUSION IN SOMALIA



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CULTURE FOR
INCLUSION
IN SOMALIA

THE IMPACT OF ARTS AND CULTURE ACTIVITIES FOR INCREASING INCLUSION IN SOMALIA

PROJECT MANAGEMENT: Chiara Camozzi

FIELD ACTIVITY COORDINATION: Abdulkadir Mohamed (**Ato**)

METHODOLOGY DEVELOPMENT AND COORDINATION OF THE IMPACT ASSESSMENT: Amelie Desgropes

DATA COLLECTION: CISP M&E Team in Somalia

DATA ANALYSIS: Rachel Litoroh and Samuel Onono

QUALITY ASSURANCE OF DATA ANALYSIS AND REPORT WRITING OF THE IMPACT ASSESSMENT: Valeria Costa

OVERALL COORDINATION AND QUALITY ASSURANCE: Rosaia Ruberto

PICTURES: Abdulkadir Mohamed (**Ato**) and Xavier Verhoest

GRAPHIC DESIGN: Annia Arosa Martinez

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Please write to us: cisp@cisp-ngo.org

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ACKNOWLEDGEMENT

CISP would like to thank the Somali authorities and partners who supported this program, in particular: the Somali Federal Ministry of Education, Culture and Higher Education, Galmudug Ministry of Education and Culture, the Somali Academy for Science and Arts, all primary and secondary schools in Mogadishu and Galkayo who accepted to participate in the project, and Mogadishu Districts authorities.

This work would not have been possible without the support of the European Union, the Swiss Agency for Development and Cooperation, UNESCO and UKAID who have believed in the work of CISP and have made possible the testing and evaluation of these approaches, models and methodologies.

Our gratitude goes to all committed participants of this project, community leaders and members, CSOs' representatives, IDPs and minority group representatives, teachers, youths, women, boys and girls who participated with open hearts in the activities, fully embraced the proposed methodologies and accepted to be interviewed for the collection of data and information. Without their commitment and inputs this publication would not have been possible.



EXECUTIVE SUMMARY

From 2018 to 2020, CISP implemented the project **"Promoting a Culture for Inclusion in Somalia"** in Mogadishu and Galkayo, with the aim to increase the contribution of CSOs and other actors in the cultural sector in promoting culture to foster sense of citizenship, inclusion and economic integration.

This assessment measures:

1. **the impact of the project as per its goal indicator "80% of the target communities show an increased sense of citizenship and social inclusion by the end of the project (40% women)";** and
2. **the effectiveness of Arts and Communication for Social Change methodologies to ignite through the active role of CSOs', community group representatives and other actors in the culture sector positive attitude, beliefs and behavioural change towards more inclusive communities.**

As per its goal, the project targeted mainly CSOs' and community group representatives, actors of the culture sector, together with teachers as participants of arts and culture activities and agents of change in their community. It also trained the most active among them as facilitators of selected arts and culture methodologies for replication and further outreach activities. These people, through replication of arts activities, performances and public events reached other community members and students.

This study used a mix of quantitative and qualitative data collection tools, developed on the basis of the outcomes of a preliminary for-

mative research consisting of literature review and focus group discussions. The data were collected by CISP Somalia M&E staff, and the data analysis and impact assessment report were prepared by CISP East Africa Regional team.

The outcomes of this assessment show that the arts methodologies made available to CSOs and other actors in the culture sector through this project were highly effective in promoting inclusion and sense of citizenship. In particular, the study demonstrates that:

the project has fully achieved its general objective as 90% of arts workshop participants (adults and children) have shown a Medium/High sense of citizenship and inclusion by the end of the project, against the target of 80%.

60% of the workshop participants were women and 56% of school clubs members were girls, against the target of 40%. The findings show that all arts and culture methodologies offered a great platform for people to voice their opinions on community beliefs, and have been effective in building participants' capacity to become agents of change to promote social inclusion in their community.

60% of adults engaged in arts and culture activities, reported a positive change in the sense of citizenship and inclusion thanks to the contribution of dialogues and reflections experienced during workshops, performances and arts exhibitions.

Overall, among the workshop participants, IDPs (who represented 36% of the total) started from a better level of knowledge, awareness and adherence to positive beliefs (47%) than the host community members (28%). 59% of arts session participants changed their negative beliefs and perceptions about community diversity, non-discrimination and

peaceful co-existence of IDP/host community, minority/majority clans and youth/elders. 62% enhanced their level of adherence to gender equality and equity. 72% changed their perception about the importance of participatory and inclusive dialogue in solving gender and community issues and conflicts. 65% enhanced their sense of agency from low to medium/high.

45% of the children who participated in arts and culture activities showed an increased sense of inclusion, citizenship and agreement on the importance of gender equality and equity. 35% changed their perception and declared that participatory and inclusive dialogues are important in solving gender issues and community conflicts. 45% improved their sense of agency from low to medium/high and 49% improved their level of self-confidence.

For future programming, the main recommendation is to focus more on using the knowledge and skills already acquired by trained actors, Body Mapping and Photovoice participants and school teachers to reach a larger number of community members and students with inclusive and peaceful messages.

More performances, art exhibitions and events should be organized in schools and in public spaces to trigger discussions on inclusiveness, gender equality, discrimination and sense of citizenship among the community at large (including minority and majority groups, IDPs and host communities, men and women, boys and girls, elders and youth).

For future impact assessments of arts and culture activities, the main recommendation is to enlarge the sample size to get more accurate data and information, and use harmonised monitoring tools to compare different methodologies.

■ This document is a short version of the full report that can be downloaded from culture4inclusion.org/resources/fullreport.pdf



1.

INTRODUCTION TO THE ARTS AND CULTURE ACTIVITIES

This document analyses the impact of arts and culture activities implemented in Somalia by the International Committee for the Development of Peoples (CISP) on social inclusion and sense of citizenship of target communities.



Body Mapping participant presenting her works to the rest of the group.

Since 2014 CISP has adopted arts and culture as a means to foster participation of children and adults in Somalia, and to promote cultural identity, inclusion and gender empowerment. This impact assessment focuses on arts and culture activities carried out within CISP's two-year project "Promoting a Culture for Inclusion in Somalia", in Mogadishu and Galkayo. The intervention aimed to increase the contribution of CSOs and other actors in the cultural sector in promoting culture to foster sense of citizenship, inclusion and economic integration. It was implemented in partnership with the Somalia Academy of Sciences and Arts and was co-funded by EU, Swiss Agency for Development and Cooperation, UKAID and UNESCO.

More specifically, the aim of this work was to:

1

Evaluate the achievements of the project at the level of the general objective as per its indicator “80% of the target communities show an increased sense of citizenship and social inclusion by the end of the project (40% women)”.

2

Establish whether Arts and Communication for Social Change are efficient methodologies to ignite attitude, beliefs and behavioural change towards more inclusive communities.

3

Provide innovative practical insights for practitioners using similar methods and tools.

As reference for this assessment, the following definitions, assumption and impact assessment limitations were adopted after a detailed literature review:

- **DEFINITION OF INCLUSION:** a creative, participatory process towards improving participation, belonging, sense of agency, respect for the rights of people excluded on the basis of sex, clan and displacement status.
- **ASSUMPTION ON POSITIVE EFFECTS OF ARTS:** artistic activities can result, among other factors, in increased self-confidence and self-esteem of participants, increased creativity and thinking skills, strengthening of communities, creation of social capital, decreased social isolation, development of community identity, enhanced social cohesion, alleviation of the impacts of poverty and urban regeneration.
- **USE OF TERM PARTICIPANT:** a CSO’s member, a community group representative, actor of the cultural sector, a teacher or student who participates in arts and culture workshops and events.
- **ASSESSMENT LIMITATIONS:** one of the main challenges in evaluating the role of arts in fostering social inclusion remains the absence of a large-scale study providing effective methods and tool of evaluation. Therefore, it is important to develop better knowledge in this area and an integrated approach for evaluating the impact of arts and culture activities on social change.

The project “Promoting a Culture for Inclusion in Somalia” adopted the following methodologies to address specific topics (inclusion, peace, identity, gender etc.) and to contribute to the promotion of the use of culture to foster a sense of citizenship, inclusion and integration within the target communities.



THEATRE OF THE OPPRESSED

Actors present oppression and injustice through a performance, after which a facilitator invites the audience to intervene to change the story, proposing possible solutions. It creates space for participants to take action, enhancing real change in their daily lives, encouraging communities to discuss sensitive issues affecting them and come up with sustainable solutions.



BODY MAPPING

It involves painting a life-size representation of one’s body onto a large surface and using colours, pictures, symbols and words to represent experiences that show the path that one has taken through life. The final artworks have the potential to create a better understanding between people and break down some of the existing barriers related to race, religion, ethnic group, social class, and gender inequality.



PHOTOVOICE

Through photography, participants bring new insights and perspectives which raise awareness of hidden or overlooked issues within the community. Narratives are developed and used to promote dialogue and trigger change at individual and collective level.



PUBLIC ART EXHIBITIONS

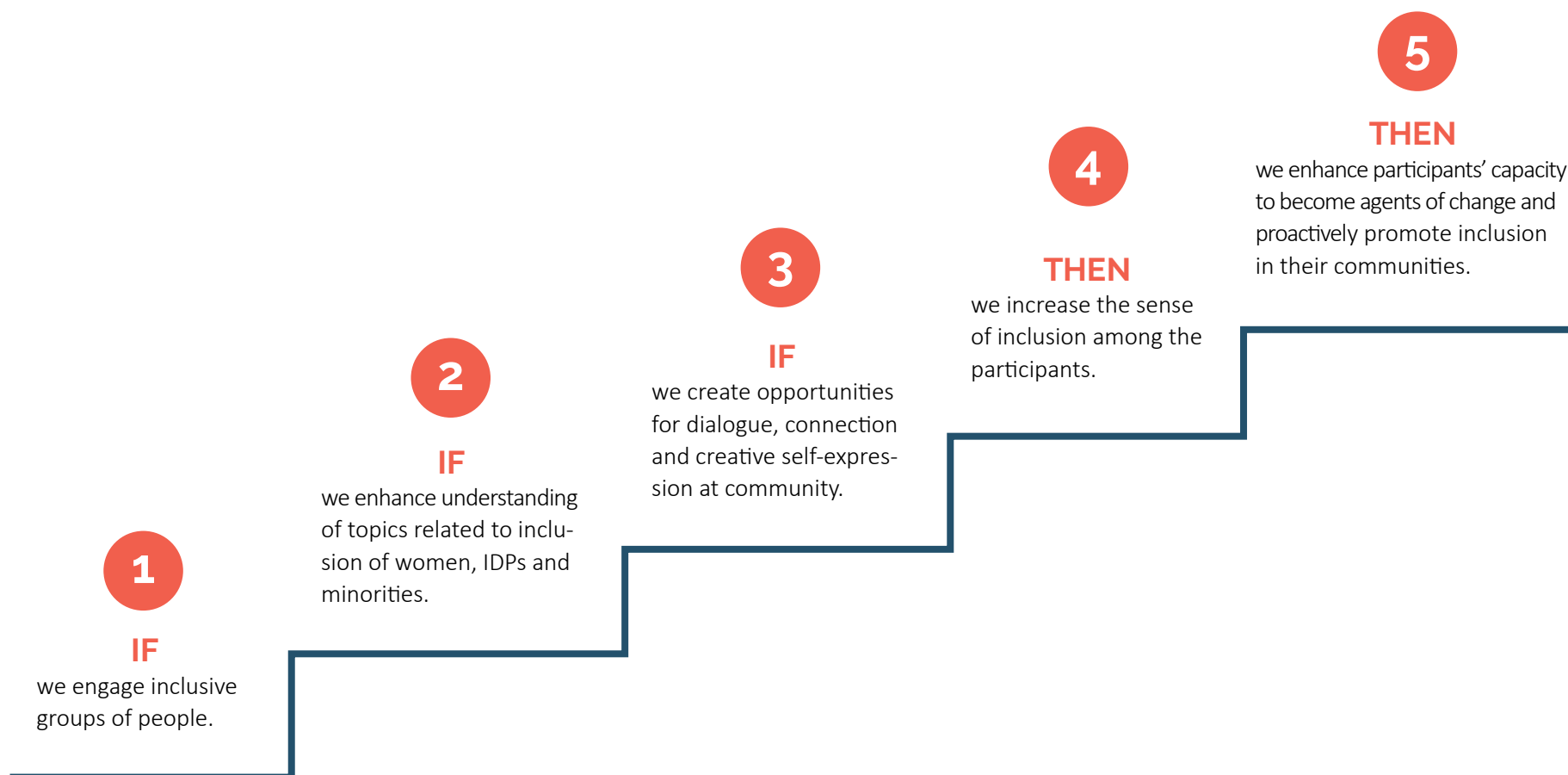
It is a platform for civic dialogue and advocacy for the rights of most marginalized groups. It improves community cohesion, transforms the ways individuals interact in and with public spaces, and builds safer urban environments. It reinforces social connectivity and provides a sense of belonging.



CULTURE AND ARTS ACTIVITIES IN SCHOOLS

Teachers and mentors facilitate weekly culture and art sessions with children aimed at discussing and promoting cultural heritage, peace, inclusion and gender equity through artistic methodologies. The sessions improve creative skills, emotional intelligence, interpersonal and life skills of children.

The theory of change guiding this impact assessment can be summarized as follows:



2.

IMPACT ASSESSMENT METHODOLOGY

For this work, CISP employed a mixed-method approach, including qualitative and quantitative methods such as: focus group discussions, key informant interviews, observation tools, baseline and end-line questionnaires, pre and post activity questionnaires. Data were collected by CISP M&E staff specifically trained and mentored to utilize the methods and tools. Quantitative data were collected through a digital platform stored on KOBO, a data management software that allows for mobile and web data collection. The data analysis and impact assessment report were prepared by CISP East Africa Regional team.



To measure the “Sense of Citizenship and Sense of Social Inclusion”, the concepts were broken down to include the following aspects:

1

Level of awareness about the right to inclusion.

2

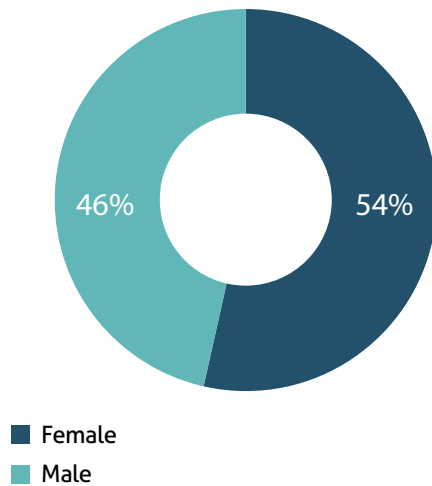
Level of agreement and stronger belief in social inclusion as a value: level of respect for diversity, non-discrimination, fairness, adherence to peaceful co-existence and dialogue.

3

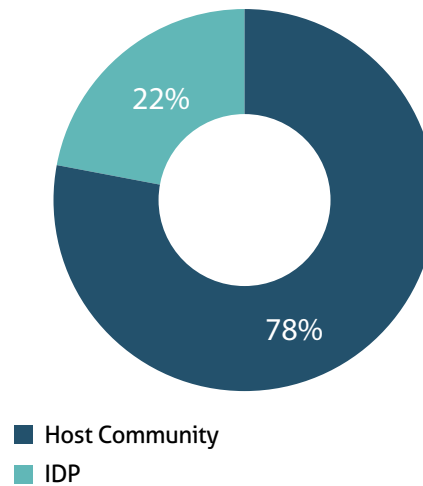
Level of self-confidence and sense of agency: level of self-esteem, awareness of internal capacities and leadership, creativity and thinking skills, sense of belonging and identity.

The project has engaged a total of **969 people** as active participants of culture and arts activities and has reached an estimate of **27,00 people** through public events and exhibitions, **65,000 households** through TV public service announcements and **34,500 people** through social media.

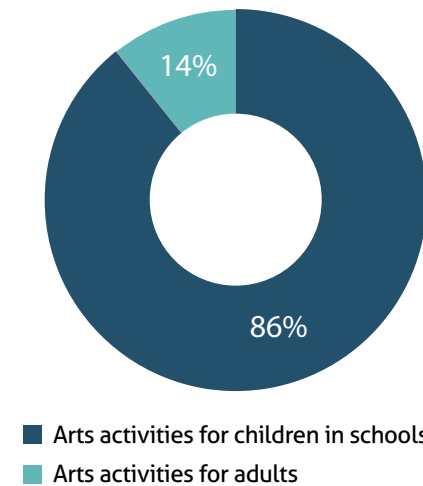
DISTRIBUTION OF PARTICIPANTS BY **GENDER**



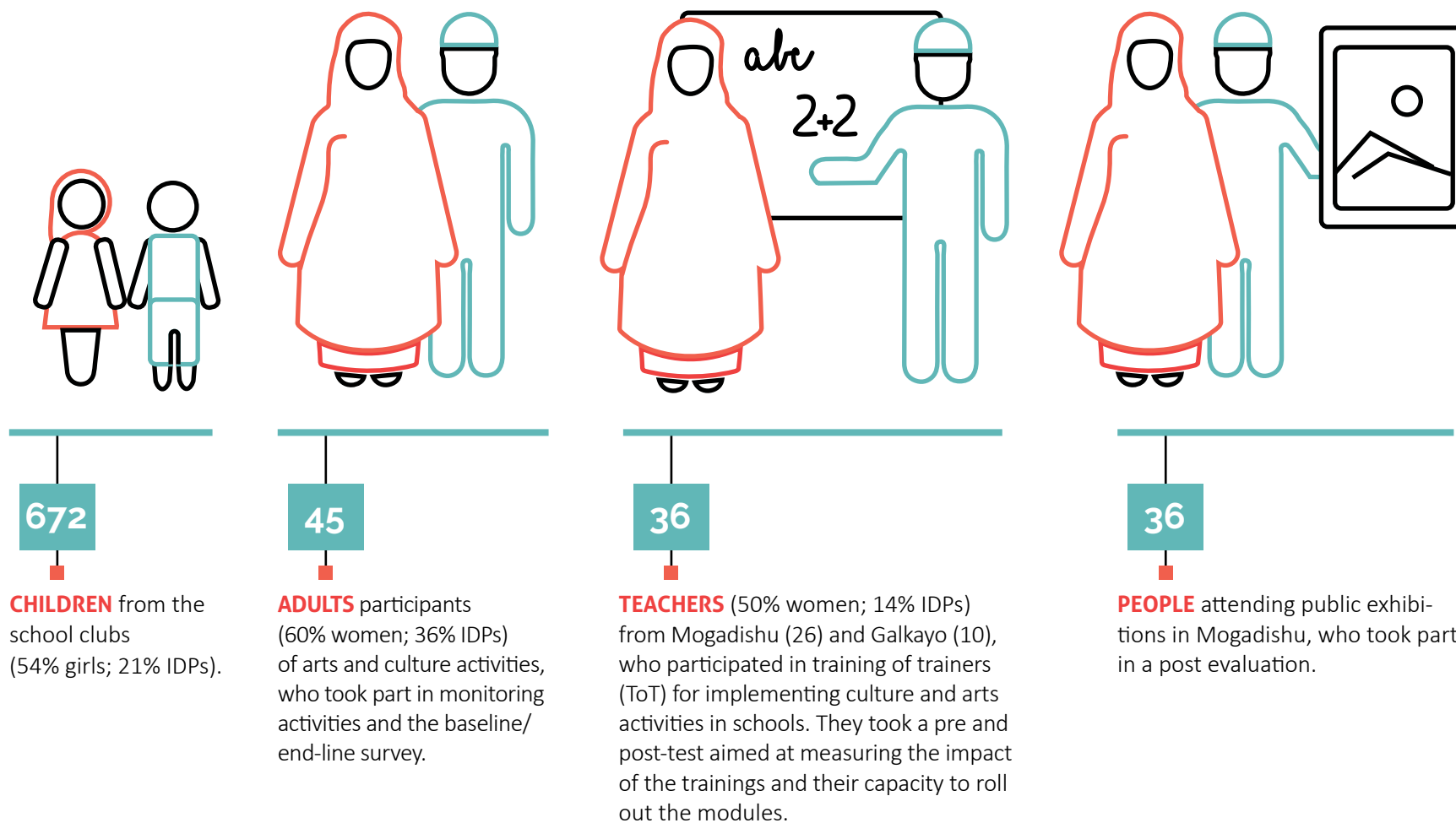
DISTRIBUTION OF PARTICIPANTS BY **STATUS**



DISTRIBUTION OF PARTICIPANTS BY **ACTIVITY**



Overall this impact assessment engaged a total of **789** people, distributed as follows:





Visitors at the Photovoice Exhibition giving their feedback and comments.



A participant of Photovoice workshop sharing her experience and work during exhibition launch at Peace Gardens, Mogadishu.



Focus group Discussion on social inclusion.

The following main limitations and challenges were incurred while conducting this impact assessment:

The questionnaire for the baseline and end-line survey was accurately developed, however it was too theoretical and difficult for the target groups. The data that were collected may not reflect the exact views, perceptions and beliefs of the interviewed people because: they might have not understood the questions in depth; their level of interpretation of a concept related to inclusion or non-discrimination might be different from the one of the evaluators; the nuances between “agree” and “strongly agree” are too small for such topics; translation of tools from English to Somali and responses from Somali to English inevitably resulted in reduced data fidelity.

Lack of familiarity and awareness among field staff on the relevance of monitoring the impact of arts and communication-based activities has caused intermittent and inaccurate data collection in the starting phase of the project.

In a first data collection exercise, the number of adult participants in the baseline and end-line survey was different, therefore it was not possible to compare data. A second data collection exercise had to be carried out at the end of the project, whereby the adult participants expressed what they believed before and after the arts activities. This might have added a bias in the data and the outcomes of the analysis.

The arts workshops targeted overall a small number of people, therefore the sample size for the quantitative data analysis was too small to give accurate information.



3.

SITUATION ANALYSIS FINDINGS

A formative research was conducted at the beginning of the project to better understand the level and the impact of social exclusion/inclusion in the lives of the targeted communities.

Key findings of focus group discussions showed that social exclusion is a widespread practice that is most felt by minority clans, IDPs, women and youths. These groups experience exclusion: in social life (marriage); in economic life, with difficult access to business and employment opportunities; in the traditional political and customary law system where women, youths and minorities are excluded; in schools denying opportunities for minorities and girls. Practices of exclusion were also confirmed by males from majority clans, and seem to be in conflict with the value of equality that is held up high by religious teachings and leaders.

“We are all one” is considered a high value in general terms in Somali culture, yet few moments are dedicated to practicing inclusion in life, like religious gatherings and some public festivities. Charity practiced during religious festivities is an inclusive moment within communities. Conflict resolution and justice systems were mentioned as having inclusive potentials. The justice system, for example, it is seen as an opportunity to seek justice for the minority clans who feel disfavoured by the customary law. Activities within development programs and research are considered as new ways of having a sense of being included and heard.

Participants were also asked whether certain groups of people in the community discriminate against women, girls, IDPs, youths and minorities. From data analysis it appears that the police officers are perceived to be the leading perpetrators, followed closely by local authorities, elders and the majority clan. In summary, the lack of social inclusion and cohesion hampers development, growth, peace and stability in the Somali society.

At individual and community level, the negative impacts of exclusion are expressed in:

1

Lack of understanding of the value of diversity and the rights for inclusion for all people involved.

2

Lack of opportunities for connection and dialogue, reduced inter-group networks, sense of separation.

3

Low sense of agency: low self-esteem, capacity of self-expression, stress, fear, anger, mistrust, frustration, violence, no capacity for meaningful participation, limited access to public spaces among excluded groups.



4.

IMPACT ASSESSMENT CONCLUSIONS

All arts and culture methodologies have been effective in creating a sense of inclusion among the participants, i.e. CSOs' and community group representatives, actors of the culture sectors, teachers and children, and in building their capacity to become agents of change by promoting social inclusion in their community.

THE PROJECT HAS FULLY ACHIEVED ITS GENERAL OBJECTIVE, AS 90% OF ARTS WORKSHOP PARTICIPANTS (ADULTS AND CHILDREN) HAVE SHOWN A MEDIUM/HIGH SENSE OF CITIZENSHIP AND INCLUSION BY THE END OF THE PROJECT.

This result overcomes the target of **80%**

Moreover, **60%** of the workshop participants were women, and **56%** of school clubs members were girls, overcoming the target of **40%**.

94% of the adults participating in arts and culture activities (through the dialogues, reflections and experiences gained during the workshops, performances and arts exhibitions), acquired a Medium/High sense of citizenship and inclusion.

Overall, among the workshop participants, IDPs (which represented **36%** of the total) started from a better level of knowledge, awareness and adherence to positive beliefs (**47%**) than the host community members (**28%**).

An overview of the impact of arts and cultural activities conducted during the project with adults, including public exhibitions of Photovoice and Body Mapping, is provided by the video made by CISP Mogadishu, where we belong available on the project website:

www.culture4inclusion.org under Resources

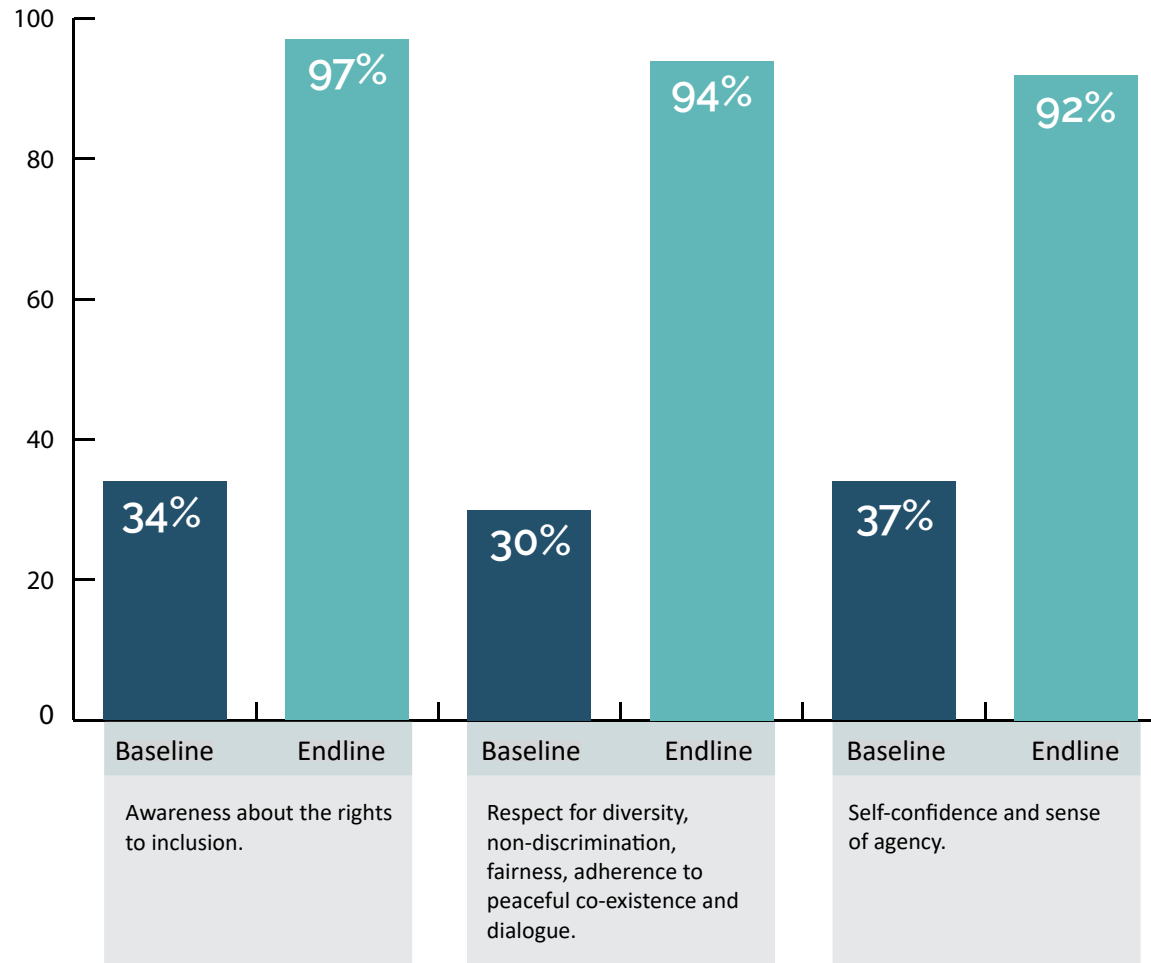


“One to One” session among participants to share their experiences of inclusion and exclusion during Body mapping workshop.

More specifically, the following changes have been measured on the target groups:

PROJECT IMPACT ON ADULTS

% showing medium/high levels for the respective indicators.

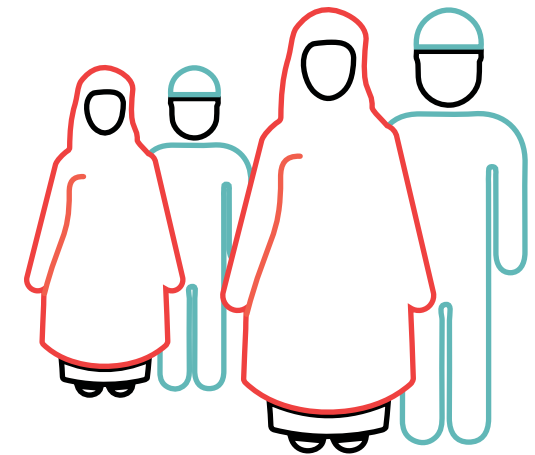


IN TERMS OF IMPACT OF ARTS ACTIVITIES ON ADULTS IT HAS BEEN OBSERVED THAT THERE WAS **AN INCREASE OF:**

63% on awareness about the right of inclusion.

64% on respect for diversity, non-discrimination, fairness, adherence to peaceful co-existence and dialogue.

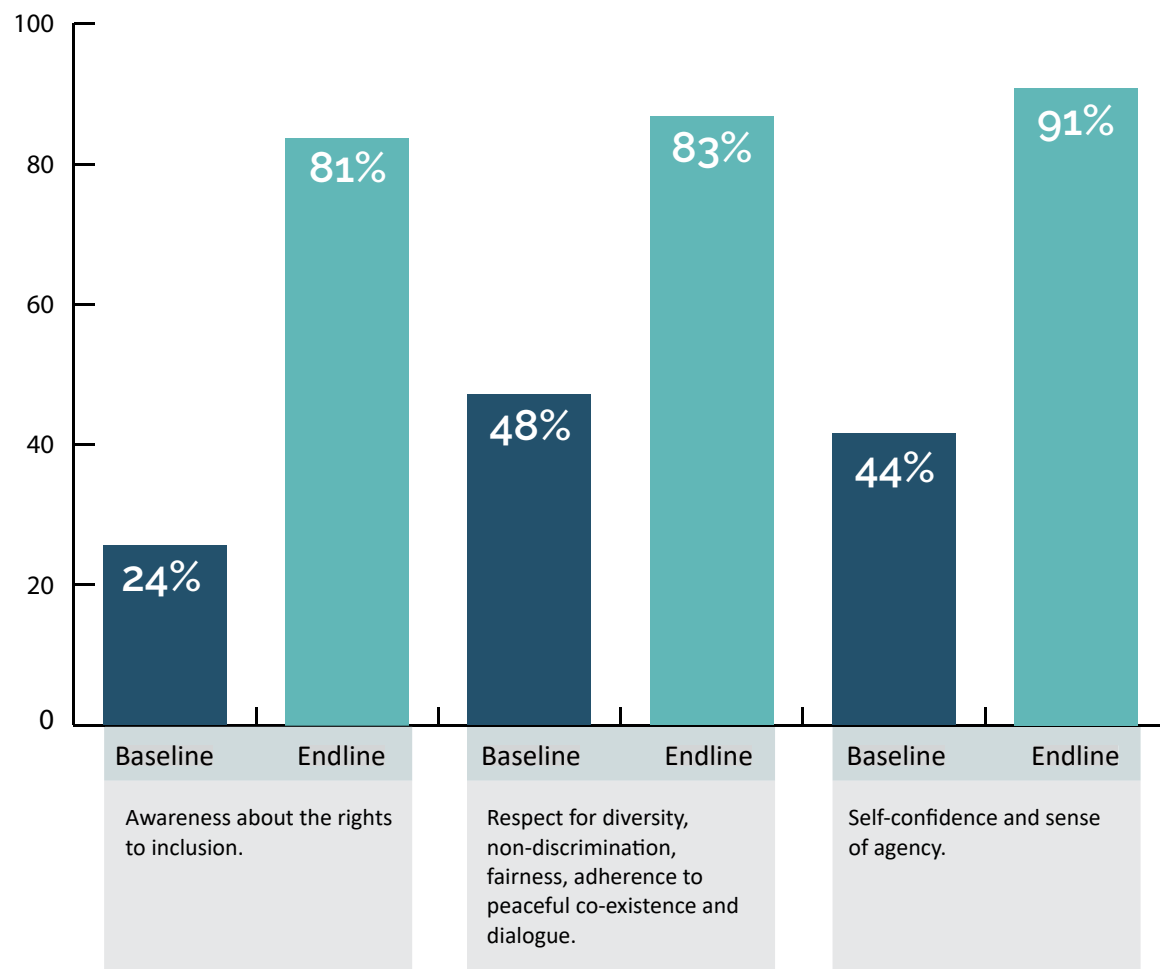
55% on self-confidence and sense of agency.



85% of children, who attended the arts and culture activities facilitated by the teachers, had a Medium/High sense of citizenship and inclusion. More specifically, the following changes have been measured on the target groups:

PROJECT IMPACT ON CHILDREN

% showing medium/high levels for the respective indicators.

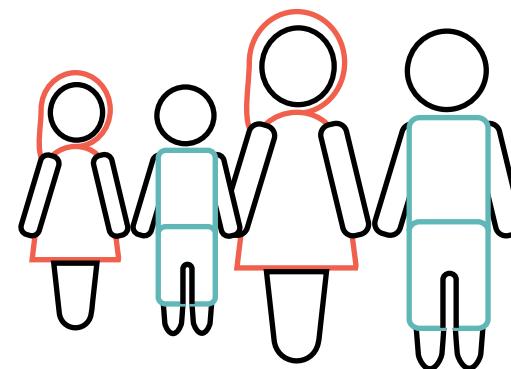


IN TERMS OF IMPACT OF ARTS ACTIVITIES ON CHILDREN IT HAS BEEN OBSERVED THAT THERE WAS **AN INCREASE OF:**

57% on awareness about the right of inclusion.

35% on respect for diversity, non-discrimination, fairness, adherence to peaceful coexistence and dialogue.

47% on self-confidence and sense of agency.





FROM THE QUALITATIVE ANALYSIS OF THE DIFFERENT ARTS AND CULTURE METHODOLOGIES, THE FOLLOWING CAN BE CONCLUDED.

THEATRE OF THE OPPRESSED

The responses given by interviewed theatre participants demonstrate that **the theatre offered a great platform for people to voice their opinions on community beliefs.**

It is evident from the findings that both theatre workshops for actors, and performances for the wider community, were successful in sparking conversations about topics related to social inclusion. Interestingly, the impact assessment reveals that even after the workshops and performances, 23% of the actors and 28% of the audience do not believe that women and men have equal right to participation in community and home decision making.

This illustrates how deeply rooted social norms such as the one related to gender inequality need more long-term conversations to be dismantled and changed.





"I loved how the performance captures our attention and minds, and how it portrays and explain complex issues without using much activities or words. Spot on! The message was clear where it reflects our problems in the community such as denial of girl right to education. It showed us the importance of educating a girl, and the benefits that comes from it".

- Admin Staff, Shibis MCH.

"Before the theatre performance, I believed that girls are only meant to grow up and get married, but now I wholeheartedly support educating girls because an educated girl is an educated community".

- Student, Baarbe Primary and Secondary School.



Participants during a Theatre of the oppressed session, Mogadishu.

BODY MAPPING

In general, workshop participants felt that **the use of Photovoice and Body Mapping helps bring people together since these are innovative and engaging activities.** People tend to forget their social status and interact freely, hence making a good step towards promoting non-discrimination.

Participants felt that **Body Mapping was an intimate experience, because it encourages people to get in touch with their innermost feelings and express what they have experienced or are currently going through.** By the end of the workshop, all participants declared they were willing to discuss and explore issues related to discrimination with their peers, family and the community at large.



Participants during a Body Mapping session, Mogadishu.



Participants during a Body Mapping session, Mogadishu.

“Body Mapping is a new concept to the Somali community. It makes someone to get in touch with their innermost feelings. Taking part in the activity evoked memories of my early days when I was in love with a girl at our school. I used the colour green to paint because it depicts a peaceful and healthy community, and also relaxes the mind.”

- Body Mapping participant.

“This beautiful flower is social inclusion. The socially integrated community is like a beautiful garden with beautiful flowers. When we are together, we are beautiful. When there is no inclusion and no cohesion, the community is selfish and individualistic.”

- Body Mapping participant.

“Yesterday I felt that I can express myself and I also get to know who I am and what I am capable of. I found out that I can reach out others with my expression. This revelation came to me in the morning”.

- Body Mapping participant.

PHOTOVOICE

Photovoice was a useful channel for participants to share their personal experiences of inclusion and exclusion through photos and short messages/stories.

From people's feedback, photovoice was very popular. In particular, it benefited the participants who were able to recall and share about experiences of discrimination, and to collectively heal and gain support from each other. Also, the community at large appreciated the art pieces and felt the messages of the photos were easily understandable and relatable. This encourages conversations among community members with any level of education.

About 50% of Photovoice participants:

- enhanced their understanding of the concept of social inclusion/exclusion;
- changed positively their beliefs about IDPs, minority group and women in voicing their opinions on community matters.



Participants during a Photovoice session, Mogadishu.



“The community received the message of social inclusion through photovoice and some of them changed their traditional ways of discriminating girls by starting to send them to school. They understood that educating a girl is educating the community”.

- Photovoice participant (minority clan).

“Before I learnt about photo voice, I knew nothing about how it can be effective in promoting inclusion, but now I can use photo voice to send messages to the community on how we should stop discrimination and value our culture to promote social inclusion for everyone regardless of who they are”.

- Photovoice participant (minority clan).



Participants during a Photovoice session, Mogadishu.

PUBLIC ARTS EXHIBITIONS

All Public Arts Exhibition participants agreed that events increased their awareness and knowledge on social inclusion, on diversity and Somali identity.

“We thank the youth that organized and showcased their creativity here. In my opinion, this is really needed to create cohesion among Somalis in every sector. The youth that came up with this exposition deserve to be supported at all times; we ask the educated Somali youth, in secondary and university levels, to organize exhibitions like this, to raise awareness and educate people”.
- Lido beach exhibition visitor.

“Here people can sit down and have conversations. That is social inclusion for me. It is here and I am glad you have chosen public spaces like the garden, the beaches, the abandoned buildings. This is our city and we can reclaim it that way as well. Just like sports, culture and arts can also bring people together”.
- Peace garden exhibition visitor.

“I want to see peace in Somalia. I want not to be afraid of the next explosion. I want to see Peace Garden and the exhibition in every district and neighborhood in Mogadishu. It is about life. I want to make some changes the coming year. I want to work hard to motivate young people about peace, life and unity. That is my goal. I believe I can do it with the help of many young people all over the city”.
- Peace garden exhibition visitor.



Photovoice exhibition at Lido beach, Mogadishu.



Multimedia exhibition at Dabka building, Mogadishu.



Body mapping exhibition, Howlwadaag district center, Mogadishu.



Photovoice exhibition at Peace Garden, Mogadishu.

ARTS AND CULTURE ACTIVITIES IN SCHOOLS

CISP has developed a Culture and Arts Manual for teachers that has been used in 24 schools in Mogadishu and Galkayo by teachers to facilitate discussions with students on the topic of social inclusion.

Findings show that there is a general agreement among teachers that culture and arts activities have the potential to promote social inclusion in their community. This is because the activities bring students together and unite one another in accomplishing a common goal.

“When I talk about culture the students become more interested in the topic. They feel that our culture is very important and ask me how this can be promoted, and I teach them how to promote peace using drawings by sending message to the community. Also, to give value to our culture, we created culture competitions among the students”.

- Teacher, Maxamud Mire School, Mogadishu.

“One of the boys who couldn’t talk or stand in front of people became active and was sharing with other students how they can get involved in the culture and arts activities, how they would present their views and how it will be useful in their lives”.

- Teacher, Hawl Wadhag School, Mogadishu.



Culture and Arts sessions in Mohamud Mire school, Mogadishu.



Culture and Arts sessions in Howl-wadaag school, Mogadishu.



Students were very happy to participate and share their opinions on such important discussions. They recognized that the culture and arts activities really improved the sense of social connectedness among them, and have helped them tackle important challenges related to exclusion and discrimination because of gender and social status.

“We understood from the art and culture activities that we must treat everyone in the community well regardless of who they are. We learnt not to discriminate other people because we are all equal. I think these activities can promote a peaceful community where everyone treats each other respectfully”.

- Female student, Mohamud Hilowle School, Mogadishu.

“In the art lessons, I understood that men and women are different. For example, a man can be a president, but a woman is not allowed because of religion and the constitution, but they both have the ability to lead this country. This has changed my thinking and I feel it is a good way of changing how the community thinks”.

- Male student, Hawl Wadhag School, Mogadishu.



5.

RECOMMENDATIONS FOR FUTURE PROGRAMMING

The following are the recommendations made by participants and CISP evaluators on the culture and arts activities.

THEATRE OF THE OPPRESSED

It is recommended to hold more events and complement the theatre with other communication for social change activities that involve gate keepers in order to achieve a long-term behaviour change at community level.

BODY MAPPING

It is encouraged to support Body Mapping facilitators to trigger community discussions on sensitive issues such as exclusion/inclusion and peaceful co-existence among different groups living in the same community.

PHOTOVOICE

It is suggested to train more local Photovoice facilitators in order to scale up and reach more people in the community.

Practical suggestions by the target community to promote social inclusion through Body Mapping and Photovoice methodologies include:

1. Promote the use of verbal and visual techniques to discuss such topics, since most of the community is not educated.
2. Integrate culture and arts in the Somali education curriculum to initiate education of people from an early age.
3. Use interactive fora such as inter-school competitions, sports and public events.
4. Use mass media (such as radio and television) and social media to reach a larger number of people.
5. Roll-out the project in other locations (such as IDP camps) to reach more people where discrimination and social exclusion are widespread.



PUBLIC ARTS EXHIBITIONS

It is recommended to organize larger number of Public Art Exhibitions showcasing in different locations the work of trained adults and children to prompt dialogue and reflection on the culture of inclusion.

Respondents among public event participants shared some ideas on how to improve effectiveness in reaching a larger public through art exhibitions:

1. To hire a public sound system to attract the audience on the beach.
2. Invite religious leaders, clan elders, local authorities and political leaders since some of the messages relate to these groups.
3. Organize a competition for future events so the best Photovoice exhibition can receive a price or an award.

ARTS AND CULTURE ACTIVITIES IN SCHOOLS

CISP has developed a Culture and Arts Manual for teachers that has been used so far in 24 schools in Mogadishu and Galkayo.

It is encouraged to work with the Ministry of Education, Culture and Higher Education to validate the manual, ensure its endorsement and integrate the same in the Somali education curriculum.

Teachers suggested to include for future projects the following activities:

1. Inter-school competitions.
2. Use of social media.
3. Inclusion of arts for social change as a subject in the Somali school curriculum.
4. Peer-to-peer learning, where students prepare a creative summary of what they learned each day, and share with others who are not in the clubs.
5. Art materials such as drawing books, colour pencils or paint should be provided to students to ensure full participation in the activities.

School children suggested to:

1. Organize public events where children can showcase their arts activities and the community interacts and share their views on inclusion.
2. Advocate for arts activities to be a compulsory subject in schools so that all children can benefit.
3. Use of media campaigns since the majority of the population either listens to radio and/or watches TV.
4. Construction of a culture and art centre where people can visit and learn about use of art to encourage inclusion in the community.
5. Students who are interested in arts should be supported and nurtured as they can further continue spreading the positive messages in the community.

ARTS AND CULTURE FOR SOCIAL CHANGE APPROACH

It is recommended in the next phase to focus more on using the knowledge already acquired by the trained actors, Body Mapping participants, Photovoice participants and School Club members, to reach a larger number of community members and students with inclusive and peaceful messages. More performances, art exhibitions and events should be organized in schools and in the target communities.

1. To reinforce the sense of agency, CISP should support the trained Arts for Social Change facilitators (adults and children) to develop and implement their own plan of action.
2. It is strongly encouraged to increase the sample size of the impact assessment to provide a significant statistical indication.
3. It is important for future planning to ensure that arts and culture participants include both IDPs and host communities, minority and majority groups, men and women, elders and youth, to enhance the exchange and dialogue about the topics of inclusion and non-discrimination.
4. A harmonised monitoring and evaluation toolkit for arts-based activities.

6.

SELECTED ARTWORKS, PHOTOS AND QUOTES

In this section a selection of the best works developed by Body Mapping and Photovoice participants is presented together with messages, stories and quotes related to the topic of inclusions and exclusion, from their own perspective and experience.

BODY MAPPING

Sanaa's Body Map: "A united community"

I named my Body Map "A united society". These two persons have incomplete resources. Each one has something that the other one doesn't have. Each person has 50% of something like incomplete love, power, and politics. If these two persons unite they can bring a total of 100% in unity, love, politics and power.

I didn't draw any portrait on my painting; my main focus was the writings on the 2 bodies. As you can see, the two persons I've drawn have no cloths. I have written: "I am flower coming up". This work is about me and I see myself rebuilding the country and I'm confident. I have drawn the place I am from and an important moment in my childhood. I come from my mom and the Somali flag. The saddest event and the closest pain I felt is when my brother got injured. One shot of a stray bullet cut his four fingers. While he was in the hospital, his fingers were buried near our home. Even though he's missing those fingers, he is good at handwriting. Only a thumb remained. This is why he was nick-named Mr.Ok.

I have symbolized the future in the form of 4 steps that expresses my hope. The first step is sports, the second step is education, the third step is government and the fourth step is peace. These two body maps represent two persons, and each person has something that the other one doesn't have. I have written the words "I love my country and my people" and the Independence Day of 1st July, 1960, it is important to me.

The color that surrounds the bodies represents the darkness and the destruction we have gone through. We still have problems but we have a government, we are not in transition anymore and with unity and a good government, we will see the light at the end of the tunnel. We have to complement each other and unite our resources. The two people are holding hands. They tell us this is the way forward. Unity is the way to get out of this mess.

I was so happy during this workshop. For me, the meditation was amazing, traveling inside my body, sharing my feelings with the others and mixing the colors was amazing. I have told my whole family what I have learned from here. I can share my Body Map with anybody who is interested to listen to my thoughts.



Abdulwahab's Body Map: "Our heritage"

I am from a troubling situation, but I still called my painting "Our heritage". The blue color inside my body is our beautiful flag, which was raised on July 1st, 1960, the day of the independence. The black color is the destruction, the darkness of my country during the civil war. Before the war, we had light. We had peace. This white color is the peace we are all waiting for. I am showing this to the future generation and the life that comes with peace. The yellow color represents how beautiful our country is and our beaches full of resources. You have the beautiful land and the lower part with green shows how Somalia is good at farming. We have it all here.

I want to show peace in my painting because I don't think we will see it during our lifetime. We cannot wait forever. This picture with the boat is when I sailed back to Somalia. This picture of the bleeding heart is the difficult experience I came across with my lost love. I've shown here what makes me similar to other Somalis like the flag, resource, hospitality, culture and heritage. Today, I work as an artist and I want people to understand and appreciate art.

When I started this Body Map, I did not expect a lot so I just came in. I was woken up by the ideas I can reflect upon. I started to remember and think wider. It gave me a headache and made me sleepless.

I would like to share my Body Map with all the Somali people, those living in cities and those in the countryside. The importance of this work is for people to see where I come from and how happy I am to be back here. I left one day to come back. I am here in Somalia. That is important to me.



Ubah's Body Map: "A young flower"

My name is Ubah. I was born in Mogadishu. I am 16 years old. I am from a majority clan, the clan we accuse of being dominant and practice exclusion. I am a student. I live in the city and I have never been outside of Mogadishu. This flower shows that I am young girl who still has to grow.

I like to learn how to box. When I tell this to my male friends and relatives, they say a girl can never become a boxer. They exclude me from this sport. They say it is impossible for a young girl like you with this body to box.

I would have preferred that they encourage me. Their words don't make me bitter because that is what they know. They have never seen a young girl who wants to become a boxer. This discouraging happens all the time to me. I don't mind talking to them and it does not bother me to argue with them. This color is about the sand of my land. There are so many things I am proud of my country and others I am not proud of. I am not proud of the explosions and the destruction that is happening around me. The red color is how I depict this. I am proud of my religion, how compassionate my people. This is my dream. I want to study medicine and become a doctor. I want to help people who cannot afford to go to hospitals. I want to give them free healthcare.

This is how I can contribute to social inclusion. Social inclusion and acceptance will happen when everyone forgets about clans and what clans they belong. For example, my clan is a majority clan and still practice exclusion and discrimination. The reason why Somalia is unstable is they have these prejudices and want to dominate others. I think social inclusion will not happen anytime soon, but it will come one day. Right now, as you can all see there are many problems and violence in Somalia.

There are mistrust and grievances. The minority clans are put down and excluded from power and opportunities. When someone is excluded, he will resort to violence and do bad things. So as long as we have these clan rivalries, the problem will continue, and many people will perish. The two persons in my body mapping is me and my mother. The reason I included my mother in this is I live with my mother and I am under her protection. My life depends on her. I know I personally practiced exclusion. I know exclusion and discrimination is bad and I want to change. I also experience exclusion. I would like this to end.



Maryam's Body Map: "A beautiful garden"

My name is Maryan Mohamud Mohamed. I am known as Maryan Gelato. I was born in Mogadishu in 1972. I am loving mother. I love my children. I love my people and my community.

This beautiful flower is social inclusion. The socially integrated community is like a beautiful garden with beautiful flowers. When we are together, we are beautiful. When there is no exclusion and no cohesion, the community is selfish and individualistic. As displaced person I am excluded and called names like refugee. They point out that I live in a shanty house. This is to put me down. They want to evict us from our IDP camp. Every day we are threatened with evictions.

Women are the backbone of the society. They always exclude and discriminate against women. They are excluded in education and power. They are excluded in leadership positions. They are excluded in many sectors and in many ways. Women strive to be part of the process.

As a mother I am against FGM. I raise awareness on how to end FGM. Every time there is gathering of women or community meeting, we talk about FGM and how to eliminate it. I advocate for girls not to undergo FGM. My daughters are not circumcised. I don't want to destroy their life. We should not cut our girls. We went through that painful cutting and we don't want our daughters to go through the same pain. I am a mother who wants the best for my kids and for my community. One day I will get out of this IDP camp and will have nice house and stable life.



Ali's Body Map: "My hands are wide open"

My name is Ali Hassein Haduur. I was born in 1981 in Mogadishu. This is me. My hands are wide open. I like to welcome everyone. I am from Boondheere district. I am deputy in my ward. I am responsible for about one thousand houses and people living in these houses. I am a husband and a father. This drawing is about people in the community coming together, holding hands and I am inside this circle.

This is my Somali flag. I am peace builder and I want to end discrimination and exclusion in my community. I work for the community. I want people who are excluded as others to have the same rights as those who exclude them. I was interested in Nelson Mandela history and biography. Here I drew a balance. Since I believe in Nelson Mandela principles, I want justice, equality and brotherhood among people in my community.

I have not excluded anyone, but I experienced exclusion. I am a minority in my neighborhood. For example there was an incident where my younger brother and his friend were smoking weed in my house. I threw them outside. The friend went to his uncle who was armed and complained about me. The uncle came to me and threatened me. He made me feel I was a minority in the community. I don't belong to the majority clan in the neighborhood and I have known this man for 30 years. He said I don't belong in the neighborhood.

The white color represents peace. The green is the gardens and all the beautiful things the eyes want to see. The black represents the black days we went through. I wrote here that it was wrong to uproot me from my house because I belonged to a rival clan. It was 1991. I fled the city and I have been running away until I reached Dadaab Refugee Camp.

This camel bell represents my nomadic background and culture. Most Somalis are nomads and I am from nomadic culture. The camel is my background. When my clan was in power, Somalia was peaceful and everything was free. Schools were free. Hospitals were also free. But we had clans fight for dominance and they destroyed everything. Now everything is privatized. Schools are private. Hospitals are private. It is about business and that is exclusion to me. My people were not excluding others. I am standing in red color. It is the bloodshed we see around us.



Midnimo's Body Map: "Scars of Somalia"

My name is Abdirahman Ahmed Siyad known as Midnimo. I was born in My name is Abdirahman Ahmed Siyad known as Midnimo. I was born in 1991 in Baraawe, Lower Shabelle. This tower or minaret is a land mark for Baraawe City. I am an artist and I want to educate my people about issues using art. They call us Reer Baraawe meaning the family of Baraawe. It is a form of exclusion. They don't acknowledge we are as important as other people. They don't see me as their equal. This body map is about my history, my life, what I have been through and what I want to see in the future.

Let me start with this color. It is negative one. You see black and red colors. You see flames and fire. The colors show the difficulties I went through. It is fire that is burning me. The person laying here is me. I have been excluded and injured. I did not recover from my injuries. I did not get good healthcare. I went through operation three times and still I have one more coming. I cannot express the pain I have in words. Here along the flames you see destroyed houses.

They are our homes. It is my home and shelter. My heart is also destroyed in the same way. When there is fighting in places, the casualties are mostly poor people and minority clans who cannot afford to run away. The rich and wealthier people escape with their children and leave the war and the country.

I first got injured when my family went back to our destroyed house. We could not rebuild it, so we decided to live in it the way it is. One day the roof fell on me and I got injured. I was sick for one year. I had gone through an operation in my stomach. The title of my body mapping is talking about these injuries. I called this painting "Scars of Somalia". Those scars are on my body. That is the negative side of my painting. I don't have to go through all the difficulties we went through. It does not require that much explanation for people to feel the pain I have. Even though it is my personal experience, I think many people can relate to it.

I am an artist. I have the brush in my hand, and I am drawing a beautiful village. I am a father with two kids. I depicted here the social inclusion between urban and rural people. People who live in urban areas need the work and products from the rural areas. When a rural person comes to the city, he will sell stuff and buy goods to take back to the rural village. So both groups need to accept each other. It is more beneficial if both the city and the village are connected and integrated.

My dream is to graduate from a university like Oxford, the faculty of arts. I want to come back to Somalia to educate people and to raise awareness. I want to become an art teacher and have many students of art. The lines you see here and the colors are about peace and prosperity. It is about life and happiness. The green is about the resources we have. The orange and yellow is about beauty. Inside here is a person looking sideways. His eyes see destruction and blood. He is thinking about how we can overcome this tragedy, and how can we stop the violence around us. When I was drawing this canvass, I knew what I was going to draw. It was about me and my inner feelings.





PHOTOVOICE

“We don’t have kids anymore: our children grew up in violence. The gun has become a toy for the young and the old. As long as we don’t disarm and reconcile, the road leading to peace and equality will be difficult.”

@ Aliya





"I don't own that much. People often reminds me that I am poor, but I am trying to be happy. We have exclusion and violence in our society. I would like to see justice, peace and social cohesion for all."

@ Fadumo



“Most of IDPs were either pastoralists or farmers. We did not abandon our roots. If the war stops and something is done about the droughts and water in rural areas, we will go back.”

@ Fadumo





“This tuk-tuk driver has a University degree and he never got the job he wanted. Every day he faces many obstacles. He could be shot or die in an explosion. Despite this, he thrives and brings a bit of money to his family. Young people in Mogadishu are often struggling and feel disempowered despite being the backbone of this society.”

@ Yasmin



"This place does not belong to a clan. It is a place where every Somali can come to enjoy and be happy. It is a place that makes us feel free."

@ Abdalla





“These clothes are all beautiful and different, in the same way I see people of my country as all beautiful and different. Let us keep out of clans, exclusion and discrimination.”

@ Abdirahman



“They are walking in the same street. One is dressed differently. They make fun of his clothes. I don’t know the reason why we do this. Why do we make fun of people’s background? Can we stop this?”

@ Naima





*“He has always been fishing and belonged to cooperatives in the past. Now he does not have a boat and works for people more privileged than him. People don’t recognize his skills anymore.
He is weak and old.
Loneliness is only understood by the person living with it.”*

@ Abdirizak



"I am angry. The rights of this child are not protected. He is the flower of our future. Who is going to enlighten and educate him?"

@ Abdifatah





"I came back to my neighborhood after 7 years. I have lost some of my family members and friends here. Despite this, I want to start new life here."

@ Harir

*"She could be your daughter.
She could be your sister. She
could be your wife.
She could be your mother.
Would you like them to be
harassed?"*

@ Kamal





“The girls want a beautiful and peaceful society. They are ready to do their part to establish peace and equity. They are brave. They don’t wait for anyone to get their rights.”

@ Sabrin



QUOTES FROM THE PROJECT PARTICIPANTS

ON THE IMPACT

“There are important memories that we cannot share and this workshop enables me to do it. It is only me who can heal myself. You have to make sure all these injuries never happen to the future generations.”

_Abdirahman (Midnimo)

“I am very happy today because I got an opportunity to talk, express my feelings and the life experiences. People here are paying attention to me when I talk about these.”

_Mohamed Yasin

“The activities we did today were all new. I thought it was going to be difficult, but we came along. Art helped us to discuss on heavy subject openly. You have asked us very important questions and encouraged us to be honest. You have also shown us respect and I thank you for this”.

_Maryan

"We have to have the courage to change. There is this Somali proverb that translates two hands are better than one. We need to build consensus among people which means we have to work together. We will have workshops, seminars and programs of dialogue. Every member will have their voice and suggestions on how to promote integration and cohesion among the people they represent. This workshop itself is an example. We have people from different clans, different age group and so on. We got to know each other, and we all feel we are equal, and we respect each other. We believe in social and personal development."

_Yusuf

"I felt that I can express myself and I also get to know who I am and what I am capable. I found out that I can express myself and I can reach out others. This revelation came to me in the morning."

_Ahmed

"We feel the void and emptiness associated with exclusion. We came here from our houses not knowing each other. When we sat down here and talked about this, we all felt that we are looking for social justice. To achieve inclusion we have to make changes for ourselves and for others. We have to believe in ourselves and put this into our hearts and minds".

_Abdirahman (Midnimo)

ON WOMEN EXCLUSION

"They don't want the girl to have her own sexuality. They believe she will end up sleeping with many men if she is not circumcised. They know the health risks of FGM but that fear of women sexuality is what is still forcing them to practice FGM. That is ignorance and lack of understanding of the religion."

_Mohamed Qeys

"They say it is impossible for a young girl like you with this body to box. I would have preferred that they encourage me. Their words don't make me bitter because that is what they know. They have never seen a young girl who wants to become a boxer. This discouraging happens all the time to me. I don't mind talking to them and it does not bother me to argue with them."

_Ubah

"Women are excluded and don't have equal rights in politics and sometimes in society. The reason is simple chauvinism, and this may cause women to have grievances or sometimes perpetuate the same exclusion by themselves".

_Osman



ON MINORITY CLANS' EXCLUSION

"They want to discourage minority clans because they don't want people to compete with them. This kind of exclusion will create more problems. If we don't give people opportunities, they will feel isolated. As young poet I want to change what is bad in our culture. In the Somali culture, when two clans fight one way to solve the conflict was to intermarry. Once you intermarry, the exclusion and discrimination end there. Now the fighting is more ideological. You cannot solve extremism through intermarrying."

_ Abdalla

"To change people's mindset is the hardest thing to do. On the social exclusion, it is even more difficult. Usually the victims of social exclusion have 'normalized' and they accept discrimination and exclusion. They have accepted the 4.5 clan quota in the government. They have been given half of their rightful power sharing quota in the parliament and cabinet of ministers. They were supposed to protest. I am not blaming the victims of social exclusion. but they had to rebel and say no to such power-sharing quota."

_ Ali Hassan

"I am n IDP camp leader, I always prioritize the minorities and the weak class of people in the camp. I drew this picture to express what I have mentioned. The people I am from, or my clansmen think I excluded them since I give a lot of attention to the minorities. I believe in equality and justice for all".

_ Osman

ON YOUTH EXCLUSION

"We came here from our houses not knowing each other. We have expressed ourselves and shared many ideas together. Yes, we all want social inclusion. The way we want this to happen is for people from both sides, those excluded and those excluding to come together and talk about this issue. We are all involved in this. And realize this is one way to start a dialogue."

_ Mohamed Qeys

"Youth have the potential. They will stop fighting but if we continue manipulating and using them for unacceptable reasons they will continue the violence and the war."

_ Abdirahman (Midnimo)

"I am young and there are many problems associated with being young here. Even when the elders talk about their youth days they talk about all the troubles they have gone through. When you find yourself in hostile environment or territory, as young person you will be the target. Somali youth face many problems. If an explosion occurs, they usually round up all the youth in the area. This happens every day. The older people are not arrested."

_ Mohamed Qeys

ON IDPS' EXCLUSION

"As displaced person I am excluded and called refugee. They point out that I live in a shanty house. This is to put me down. They don't want us to squatter in the neighborhood. They want to evict us from our IDP camp. Every day we are threatened with evictions. It is specially the well-off who exclude us."

_ Maryan

"I have been evicted from my farm by armed men from armed clans. They basically forced us to work for themselves in our farms. Finally we decided that is not tolerable. Now we live in shanty houses in the slums. We did not occupy someone's land. The people who took our farms were from the same area. They just had arms and we did not. The land grab happens all over the place. We did not have any other choice than leaving our land and come to Mogadishu.."

_ Fadumo

"I am n IDP camp leader, I always prioritize the minorities and the weak class of people in the camp. I drew this picture to express what I have mentioned. The people I am from, or my clansmen think I excluded them since I give a lot of attention to the minorities. I believe in equality and justice for all".

_ Osman

ON DIASPORA

"If you are diaspora and you are coming back to Somalia, the locals who never left think the diaspora returnees are coming back to take their opportunities. They are envious to see all the money and skills these returnees have, and they may discriminate against them."

_ Abdullahi

"Diaspora are good in one way and we are happy about them and in other ways we are not happy of what they do. My personal opinion, they have seen peaceful societies and they bring that experience of peace. The country was rebuilt by the diaspora. They have rebuilt many places. Most of the engineers who are rebuilding the city are from the diaspora. The bad aspect is when it comes to employment, they are the first to be considered and hired for higher positions in the government. They are favored from the local people."

_ Sanaa

"I The diaspora made everything expensive. Their weddings are more lavish, they spend around a lot of money. They took our jobs. They dominate the government. They took all over the place. They bought a lot of properties the locals cannot afford to buy. They are making life difficult for us and everything is now expensive because of them."

_ Ali Hassan



ON PRACTICES OF EXCLUSION

"I do exclude and discriminate between my students. For example, there was this student who wanted to be part of the competition team in our school. I told him he is not a good student and cannot represent the school in competitions. So that student started to miss school and to get discouraged in class. Then I started to reflect of my exclusion and its effects. I apologized to that student and told him I was wrong in excluding him from the competitions. I promised him that I will change and made him to come back to school. I discriminated against that student, but I realized what I did was wrong."

_ Mohamed Abdulkadir

"Personally there are people that I exclude and discriminate against. For example, I do exclude people from rural areas. They have behave differently than me; they dress differently and they smell of milk and ghee. I was born in the city and I am not used to their smell. I don't want to sit with people from rural areas. It is not hatred but it is just bad behavior. I would like to change and not exclude rural people".

_ Abdirahman (Midnimo)

ON THE WAY FORWARD

"Forgiveness is the first step to overcome this. We are all Muslims and the war has affected all of us in the country. We should not generalize people and condemn them to be the troublemakers. Every clan did its part of the war. It is evident that all clans participated in the destruction of the country. No one clan is immune of it."

_ Nadiifo

"One way to change this situation is to have sincere dialogue. Everyone should have the courage to tell others what is bothering them."

_ Ubah

"In my neighborhood I feel I am part of it and included. When I am not in my neighborhood, I am alienated. My neighborhood is different and special. I was born in it and I grew in it. Sometimes when I am at other neighborhoods, they will point my skin is lighter and that I have an Arab background. I don't feel that way. I am Somali and we are all Somali. I never experienced anyone able to tell me they are more Somali than me. The exclusion is only superficial and sometimes it is said as a joke. We share everything. We are Somalis. Somalis have names for everyone. They think light skinned people are soft emotionally. They do have prejudices against people from light skinned. Somalis prefer darker and stronger person."

_ Abdalla





CISP REGIONAL OFFICE FOR EAST AFRICA

117, Manyani East Road, Lavington, Nairobi
+254 733441441 / +254 717149900
info@cisp-nairobi.org
www.cisp-som.org | Facebook: CISP Somalia

CISP HEADQUARTER, ITALY

Via Germanico 198, 00192, Rome
+39 06 3215498
cisp@cisp-ngo.org
www.cisp.ngo



**CULTURE FOR
INCLUSION
IN SOMALIA**

www.culture4inclusion.org
