Impact Assessment
of Arts and Culture activities
for an increased sense of inclusion

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Table of Contents

3

Tables of Figures

Tables of Tables

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Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

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 formative 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.

Preface

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 within target communities.

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. As indicated in *Table 1*, 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.

Results chain	Indicator	Target
General objective: To increase contribution of CSOs and other actors in the cultural sector, in promoting culture to foster sense of citizenship, inclusion and economic integration	General Objective Indicator: Target communities show an increased sense of citizenship and social inclusion by the end of the project (% women)	At least 80% show Medium/High sense of citizenship (at least 40% women)

Table 1 General Objective Indicator as per logical framework.

More specifically, the aim of this work was to:

a) Evaluate the achievements of the project at the level of the general objective as per the indicator defined in the logical framework (as shown in *Table 1*).
b) Establish whether Arts and Communication for Social Change are efficient methodologies to ignite attitude, beliefs and behavioural change towards more inclusive communities.
c) Provide innovative practical insights for practitioners using similar methods and tools.

The document is divided in 6 chapters. Chapter 1. *Introduction* presents the project "Promoting a Culture for Inclusion in Somalia", the theory behind the use of arts and culture to promote dialogue and social change and how arts have been used within the specific project to foster sense of citizenship, inclusion and economic integration. Chapter 2. *Methodology* presents the qualitative methods and tools used for monitoring and evaluation of the arts and culture activities and the sample of participants included in this impact assessment. Chapter 3. *Situation analysis: formative research findings* discusses the information collected through an initial survey conducted to better understand the level and impact of social inclusion/exclusion in the lives of the targeted communities. The research was also intended to understand when, where and with whom inclusion and inclusive behaviours happen or are displayed. The results guided the design of arts and culture activities meant to address the root causes of discrimination. Chapter 4. *Findings* is divided in two parts: the findings of the qualitative and quantitative monitoring tools per arts methodology and the findings of the baseline and end-line quantitative survey meant to measure the impact of all activities conducted. Chapter 5 *Conclusions* analyses the findings and Chapter 6. *Recommendations* provides suggestions for the implementation of a second phase of the project.

1. Introduction

1.1. Background and description of the project

The project "Promoting a Culture for Inclusion in Somalia" aims to increase the contribution of CSOs and other actors in the cultural sector, in promoting culture to foster a sense of citizenship, inclusion and economic integration and more specifically to build more stable and inclusive communities in Mogadishu and Galkayo. Co-funded by the EU, Swiss Agency for Development and Cooperation, UKAID and UNESCO, the action has run for 26 months (2018-2020) and has been implemented by CISP in partnership with the Somalia Academy of Sciences and Arts. The project targeted people from different districts of Mogadishu and Galkayo.

1.1.1. Analysis of problems and opportunities

This project was developed and implemented in Somalia, a country that has been facing for decades various forms of shocks, violence and conflict, as well as social inequality, accelerated urbanization, migrations, fragmentation and polarization. In this fragile context, culture is recognized as a fundamental pillar for the reconstruction of Somali social fabric (UNESCO, 2013). Arts and Culture have an enormous symbolic value and represent the country's history, tradition and identity. Ensuring effective access to and participation in cultural activities for all is therefore an essential dimension of promoting an inclusive and peaceful Somali society (Padilla & Trigo-Arana, 2014; Maxamed, 2010). Protection of cultural heritage and promotion of intercultural dialogue can foster the valorisation of cultural diversity and the construction of an inclusive sense of citizenship. In the absence of a stable government, the civil society has the role and responsibility to take the lead in the protection and promotion of cultural heritage, supporting intercultural dialogue, and in the process of democratization and reconciliation. Culture, arts and creativity may be used to empower individuals, communities, and societies at large to promote change, foster inclusion and respond more creatively and effectively to various forms of shocks and disruptions. Culture and arts can inspire innovative thinking, generate adaptive and creative solutions, opening up promising opportunities to harness civic imagination for greater cohesion and resilience.

1.1.2. Project intervention logic

To respond to the disruptive consequences of conflict and violence, the project was articulated in three main components: 1) capacity building of local organizations, for the enhancement of social capital and networking in the cultural sector; 2) use of culture and communication as a source of social inclusion and intercultural dialogue for peaceful coexistence, targeting CSOs and communities, particularly youth, women and children; 3) promotion of cultural activities as source of income for the most vulnerable, focusing on youth and women.

This Outcomes of the project and their indicators are hereafter in the intervention logic.

Result chain	Indicators	Baseline	Target
General Objective: To increase contribution of CSOs and other	Target communities show an increased sense of citizenship and	36% show med/high sense of citizenship	At least 80% show Medium/High sense of

actors in the cultural sector, in promoting culture to foster sense of citizenship, inclusion and economic integration	social inclusion by the end of the project (% women)		citizenship (at least 40% women)
Specific Objective: To build more stable and inclusive communities in in Mogadishu and Galkayo through the promotion of culture	Increased number and quality of the initiatives carried out by Somali CSOs and actors in the cultural sector to promote sense of citizenship and shared identity	38% of project participants show medium/high capacity to promote culture for inclusion at baseline (64% of women).	At least 80% of project participants show increased capacity to promote culture for inclusion (at least 40% women)
Outcome 1: Strengthened capacity of CSOs and professionals in the cultural and educational sector to promote and protect Somali culture	Outcome Indicator 1.1: % of CSO members and professionals who participated in capacity building sessions and demonstrate increased skills and engagement in promotion and protection of cultural heritage. (% women)	Zero % at baseline	At least 80% of CSO members (at least 30% women)
Outcome 2: Increased access and participation of communities and CSOs (including youth and women) to inclusive cultural spaces, events and products.	Outcome Indicator 2.1: % of people among target groups who declare to have participated to cultural activities during the project lifetime (% of women)	64% (967 out of 1500 people) have participated in cultural activities; 64% of these are women)	At least 80% (40% women)
	Outcome Indicator 2.2: % of people accessing cultural activities who gives value to cultural diversity and social inclusion (% women)	39% of people who accessed cultural activities value cultural diversity and social inclusion	at least 80%, at least 40% women
Outcome 3: Supported income generating opportunities in the cultural sector, in particular, for vulnerable youth and women.	Outcome Indicator 3.1: % of people participating in capacity building sessions in cultural industries who declare increased skills to generate income and develop networks. (% women)	Zero % at baseline	at least 80%, at least 30% women
	Outcome Indicator 3.2: % of targeted people declare to have increased income (% women)	Zero % at baseline	at least 80%, at least 30% women

Table 2 Intervention Logic

1.1.3. Logic of the impact assessment

This impact assessment refers only to Outcome 2 of the project, as it aimed at strengthening the capacity of CSOs and professionals in the cultural and educational sector to promote and protect Somali culture. In particular, it

10

studies the effects of: A. CSOs and community empowerment, with focus on youth and women, by enhancing their ability to express their views through arts and culture, providing tools and spaces to allow them to explore their needs and wishes. Through culture and arts, CSOs and community are therefore expected to trigger dialogue in the community and foster social change by addressing the root causes of exclusion and discrimination. B. training teachers to educate children in schools on peace and mutual understanding, and cultural heritage by using arts expression to discuss about inclusive societies.

1.2. Culture and Arts for social inclusion

1.2.1. Culture and Arts for social change

Culture and arts for social change is about understanding the role played by information, culture and arts in promoting change at individual, community and society level. Many theories have focused on understanding such change, including post-colonial theories, identity theory, social movement theory, ICTs for development theories, rural sociology and others. For the purpose of this work we shall refer to theories like Paulo Freire's principle of communication and arts as dialogue and participation to create cultural identity and empowerment (Thomas, 2014) (Figueroa, 2002) and Figueroa's model of Communication for Social Change that encompasses both (community) dialogue and (collective) action in order to foster social change. Communication is a triggering catalyst that first stimulates the dialogue within a community, then prompts collective action to resolve a problem in case the dialogue process has been successful and effective. Figueroa's model claims that the cooperation potential of a community increases every time it goes through dialogue and collective action. Within this general framework of communication for social change, this analysis will, indeed, focus on arts as specific forms of creative self-expression and communication. Arts are linked to the concept of dialogue, as they are a participatory "process of learning and creating common, shared meaning that emerges from and flows through the group" (UNDESA, 2002).

1.2.2. Social Inclusion as a participatory process

The concept of inclusion entails different components, like "social integration", "social inclusion" or "social capital".

It has in common with them the idea that it can be conceived as a process rather than a state, as a "multi-stakeholder process of mutual accommodation in social transformation towards more peaceful and just social relations and institutions" (UNDESA, 2002, p. 17). In a process of social integration, what is sought is not conformity or uniformity to the majority, but unity interpreted as interconnection of the people.

For the purposes of this study, it is useful to refer to the definition of inclusion according to the UN Report on the World Social Situation 2016 : "the process of improving the terms of participation in society for people who are disadvantaged on the basis of age, sex, disability, race, ethnicity, origin, religion, or economic or other status, through enhanced opportunities, access to resources, voices and respect for rights" (UN Report, 2016, p.20). Also, in this case, social inclusion is presented as an active process, rather than a condition of being, through which the disadvantages leading to social exclusion are faced (Barraket, 2005). Therefore, strictly linked to the idea of social inclusion is the concept of social exclusion. In fact, another approach to understand social inclusion is to consider what is not inclusive. According to the same UN report, social exclusion "describes a state in which individuals are unable to participate fully in economic, social, political and cultural life, as well as the process leading to and sustaining such a state". Social exclusion is thus perceived as "material deprivation but also lack of agency or control over important decisions as well as feelings of alienation and inferiority" (UN Report, 2016, p.18). In other studies,

social inclusion has been defined as "full participation in all aspects of life" (Department of Economic and Social Affairs, 2009, as cited by Davey, 2017).

The 17 Sustainable Development Goals indirectly enshrine the concept of social inclusion in recognizing the right of all nations, people and segments of the society to access healthy lives, education and information, along with freedom from poverty and hunger. (UN Report, 2016, p.17).

As a reference for this work the following definition of inclusion is adopted: a creative, participatory process towards increasing access to education, information and self-expression, and an enhanced sense of belonging, agency and freedom to participate in different aspects of life for selected disadvantaged groups.

Within this framework, more research is needed to get a full sense of how people think about their own lives and identities, and what influences them and what tools they use in that thinking, because those things are the building blocks of social change. Gaunlett & Holzwarth, (2006, p.8)

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

Visitors at the Photovoice Exhibition giving their feedback and comments.

1.2.3. Culture and Arts to trigger social inclusion

The academic and socio-political literature on the role of the arts in fostering social inclusion is wide and widespread in many disciplines, such as psychology, sociology, urban geography, medicine, social policy and art studies themselves. Although the ways of getting involved in art activities are several[1], for the purpose of this study we focus on active and passive participation to art activities, namely participation in processes of developing or producing art activities and participation as audience or recipients of the output of the activities (Barraket, 2005). We consider also creating and receiving messages through arts, as well as experiencing a sense of agency, belonging, practicing critical reflection and creative self-expression.

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[1] According to NESF Report (2007) the dimensions of participation in the arts include: production of art, participation in the decision-making in the arts, passive consumption of the arts, active consumption of the arts

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Although it is not easy to provide measurable evidence of a positive relation between arts and social inclusion, most studies analysed have confirmed it. According to Belfiore (2002), arts have been recognized to have a positive impact on the performance of communities in the four indicators identified by the UK government (health, crime, employment, education).

According to Jermyn (2001), **proven positive effects of arts on participants of artistic activities can result, among other factors, in increased self-confidence and self-esteem, 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 impact of poverty and urban regeneration.**

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

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

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Apart from the individual gains that each person might acquire as a result of participation in art activities, what is worth to notice for the interest of this study is the community level of some of the claimed benefits, such as the creation of community identity or social cohesion. A connection between social inclusion and community development (Community Development Foundation as quoted by Jermyn, 2001) has been also claimed, since marginalised people do not have access to activities or decision-making systems of a society. Thus, community development should fight this marginalisation by seeking to engage with excluded groups. In this context, arts have been perceived as an important factor in the "regeneration of economically, socially and culturally disadvantaged areas and in supporting community development". Although many authors address also the challenge of measuring the impact of the arts (Jermyn, 2001) as indicators may differ, as well as lack of consensus on the indicators for social inclusion, a mainstream outcome has been identified with improved social cohesion and reduced social isolation (Barraket, 2005). Several researches on this topic have thus confirmed that participation in art projects and activities has proven to be effective in creating community development-related outcomes, such as decrease in social isolation, increase in community identities and social capital. These factors can easily generate the conditions and the will for social change in those communities (Williams 1997, quoted in Jermyn, 2001). In addition, communities investing in social capital have been considered much more capable of facing the historical effects of exclusion and findings exist on the fact that art activities can build social capital, thus enhancing social cohesion (Barraket, 2015, p.10).

When considering a multicultural society, the challenges of diverse influences and interactions can also be explained through social inclusion/exclusion. The competition between the dominant group and the minority can be evident also in the field of art. It is thus important to provide adequate means to the minorities to express themselves, in order to better help them to "overcome intolerance, misconceptions and stereotyping" (UNESCO World Report, 2009). According to Gonçalves (2016), the interest in community arts projects as strategies for social inclusion and cohesion stimulates the intersection between different groups and cultures, as "art is cosmopolitan by nature".

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, as Barraket (2005) has pointed out, 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.

1.3. Introduction to the Culture and Arts methodologies used in the project

The project "Promoting a Culture for Inclusion in Somalia" adopted, in particular, the following methodologies to address specific topics (inclusion, peace, identity, gender etc.) and promote change. Each methodology has its own characteristics and has a different specific objective, overall contributing to the promotion of culture to foster a sense of citizenship, inclusion and integration within the target communities.

Title	Rational	Objective	Implementation Methodology
Theatre of the Oppressed	Unlike conventional theatre where there is a beginning of a story, the middle and a good end, theatre of the oppressed presents oppression and injustice without a good ending and allows the audience to change the story into that of hope and respect. It provides opportunities for people to explore collective struggles, analyse their history and experiment possible solutions. Both, actors and public are involved in the performance and offer solutions to societal issues. It encompasses different techniques and games that seek to restore true dialogue and create space for participants to act. The theatre becomes a space for them to practice and act out the process of actively fighting oppression and imagining different possibilities for their communities. Watch the video *Theatre of the Oppressed in Somalia* on the project website www.culture4inclusion.org under Resources.	A. To encourage target communities to discuss sensitive issues affecting them and come up with sustainable solutions. B. To empower community members to change negative norms and adopt beliefs and practices that protect all members.	The actors perform a history of oppression in at most 15 minutes. While performing a second time the same history, a facilitator invites the audience to go on stage to replace the actors and show an alternative behaviour that might have prevented the oppression. The role of the facilitator is key during this performance. He/she engages the audience to be able to reflect on what they see on stage and to take action to change the situation. Key implementing steps include: ✓ Identification and training of 10-15 actors and facilitators on the specific theatre methodology and development of a story of oppression based on the issue to be addressed (example exclusion or conflict). ✓ Run performances in limited spaces open to community leaders and members at large and assess their changes through participation and discussion.
Body Mapping	Inspired by the memory tool method, Body Mapping is a very 'experiential' approach for individuals and groups. 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. People tell their stories and explore ideas in a respectful and non-judgemental environment through visual depictions combed with storytelling, art, visualization, group discussion, and self-reflection The final artworks have the potential to create a better understanding between people and break	A. To develop fresh insights, find new directions and to explore identity and social relationships. B. To communicate feelings, thoughts and ideas, and raise awareness about political, personal and social issues.	Five-day workshop with a group of 10-15 participants aimed at creating a narrative of each participant in the from a Body Map using visual art and oral expression. The workshop is divided in a set of activities: ✓ each activity engages participants in answering a question using drawing/painting. ✓ Each answer is shared with the other participants. ✓ Each activity is connected to the previous one and enables the participants, at the end of the workshop, to create their life-size painting.

	down some of the existing barriers related to race, religion, ethnic group, social class, and gender inequality. The use of Body Mapping enabled reviving cultural dialogue and expression, enhancing peaceful dialogue through exchange and self-expression. It brings a non-conflict related dimensions of Somali identity into focus. Read publication *Windows into our lives: an art project in Mogadishu* on the project website www.culture4inclusion.org under Resources.	C. To build trust and deepen people's understanding of how their lives all connect with each other. D. To build positive group relationships, and to help people in the group appreciate their differences.	✓ the final artworks are shared at the end of the workshop and enable collecting the stories of the participants and what they have expressed.
Photovoice	Photovoice is an engagement and research process by which people – usually those with limited power due to poverty, language barriers, race, class, ethnicity, gender, culture, or other circumstances – use video and/or photo images to capture aspects of their environment and experiences and share them with others. The pictures with captions composed by the photographers, bring the realities of the photographers' lives to the public. It is an empowering process that combines photography with grassroots social action. Through photography, participants bring new insights and perspectives which raise awareness of hidden or overlooked issues within the community. Narratives are developed that explain how the photos highlight a particular theme. These narratives are then used to promote dialogue and understanding and trigger change in the community They help in developing effective solutions and programs that address relevant issues and needs. It can also be used as a	A. to enable people to record and reflect their community's strengths and concerns. B. to promote critical dialogue and knowledge about important issues through large and small group discussion. C. to advocate for change by reaching policymakers	The basic components generally included in a photovoice projects are: ✓ Introduction to the project: the facilitators builds familiarity within the group and describes the project. ✓ Photography training: in order for participants to become familiar with the fundamentals of photography, ethics and safety. ✓ Field work: Individuals go into their communities and take pictures that represent their concerns. ✓ Facilitated discussion(s): once the photos are completed, the individuals share with one another and the facilitator what the photographs mean to them. The group dialogue allows the individuals to build upon each other's concerns and help shape the identified needs of the community. Discussion often focuses on five questions: What do you see here? What is really happening here? How does this relate to our lives? W*hy* does this problem, concern, or strength exist? What can we do about it? ✓ Exhibition: the photographs are made public through a community exhibit where different groups and

	qualitative method for impact assessment and data collection during monitoring activities.		stakeholders are invited as a way to promote dialogue around the community needs and issues. ✓ Final debrief: after the exhibition there is a final debrief with the facilitator to help prepare for the next steps of the project whether it be implementing the social action plan or continue with the photography and discussion process.
Public Arts exhibitions	It can lay the foundations for more inclusive and resilient societies, through urban regeneration and public engagement. It is a platform for civic dialogue and advocacy for the rights of the 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. Public art projects have also the potential of shaping new models of participatory art practice. Watch the video *Mogadishu on site/insights vision from Hodan: a public art project* on the project website www.culture4inclusion.org under Resources.	A. Enhance the use of *public* spaces through arts exhibitions. B. Foster community interaction dialogue and sharing among different groups in *public* spaces. C. Contribute to community identity and sense of belonging.	The artworks and productions developed by the participants during the different workshops are exhibited in public spaces around the city in order to make them accessible to all. The kind of event /exhibition and the location is proposed by the participants. They are also in charge to organize it and ask permission to relevant authorities. During the event/ exhibitions the participants have the opportunity to present their works and experience, to share their stories and interact with the wider community, creating a platform for dialogue and mutual understanding, and at same time increasing their self- confidence and sense of agency and belonging.
Culture and arts activities in schools for children	Often, children in Somalia tend to shy away from sharing their concerns openly, and hence a potential risk/ likelihood in misdiagnosing their problems leading to inadequate or improper support by teachers, parents, and other stakeholders. With this methodology, teachers are trained to facilitate weekly culture and art sessions with children aimed at discussing and promoting cultural heritage, peace, inclusion and gender equity through artistic methodologies. The	A. Increase amongst children their self-confidence, self-esteem and leadership and capacity to express their thoughts and feelings. B. Enhance children's awareness about child	The implementation steps include: ✓ At least 5-day teacher training to gain the skills to effectively facilitate artistic activities with children through their clubs. ✓ Facilitation of a series of artistic activities with the same children in child clubs. ✓ Monitoring and evaluating the behaviour and social impact of the activities in a school. The methods and processes to be used by teachers are described in the *Teachers' guides for culture and arts*

sessions improve creative skills, emotional intelligence, interpersonal and life skills of children.	rights and gender equality. C. Learn new and expressive activities that promote positive norms, non-violent behaviour, good practices in terms of inclusion and stress management. D. Establish a safe space for children to express their needs, concerns and problems.	*activities in schools* available on the project website www.culture4inclusion.org under Resources. The approach has the following characteristics: ✓ It's experiential, participatory, interactive and evocative. ✓ It involves the use of artwork, body work, imaginary, meditative and self-awareness activities to facilitate participant's self-exploration and sharing of personal experiences. ✓ The facilitator employs a sensitive, respectful and non-judgmental approach in supporting participants to tell their story, gain insight on their issues and support them.

Table 3 Culture and Arts methodologies implemented and assessed.

1.4. Theory of change related to the impact assessment

The theory of change guiding this impact assessment can be summarized as follows: "IF 1) we engage inclusive groups of people, 2) we enhance their understanding of topics related to inclusion of women, IDPs and minorities, 3) we create opportunities for dialogue, connection and creative self-expression at individual and community level, THEN 4) we increase the sense of inclusion among the participants and 5) we enhance their capacity to become agents of change and proactively promote inclusion in their community."

4. THEN we increase the sense of inclusion among the participants

2. IF we enhance their understanding of topics related to inclusion of women, IDPs and minorities

3. IF we create opportunities for dialogue, connection and creative self-expression at community

1. IF we engage inclusive groups of people

5. THEN we enhance their capacity to become agents of change and proactively promote inclusion in their community
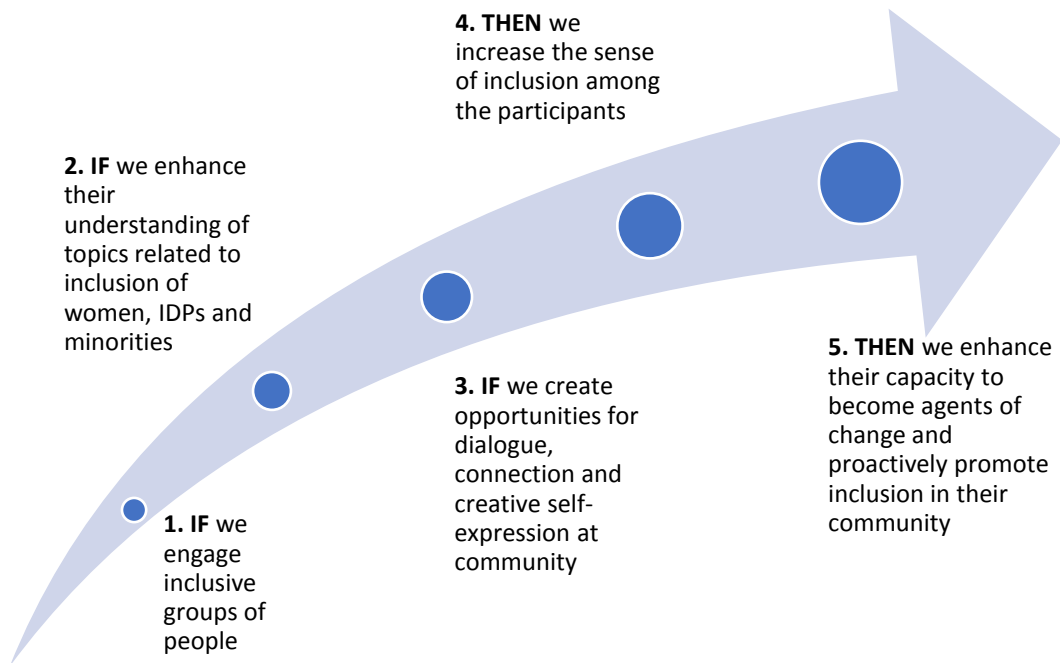
Figure 1 Theory of change of this project

Youth visiting the photovoice exhibition at Peace Garden, Mogadishu

This impact assessment will measure the effects of a set of interconnected activities which are being implemented to contribute to this change, namely culture and arts workshops and events for adults and children. The scope of this assessment is limited to the arts and culture activities, as

Figure 2 Interconnected activities triggering social change.

For this project, we limited the concept of social inclusion to encompass:

"The process of improving participation, belonging, sense of agency, respect for the rights of people excluded on the basis of sex, clan, displacement status"

The project focuses on CSO members, in particular women, youth minorities and displaced people as groups identified as susceptible of being excluded. It leverages on the power of arts to promote a culture of inclusion and is focusing on barriers related to cultural and social norms, knowledge, communication/connection and sense of agency at individual and community level. The project will also support the creation and dissemination of products and messages that promote inclusion and diversity as a human right and a value for the development of the whole society.

The project's intervention is limited and is not providing access to services or putting in place policies or practices.

2. Impact Assessment Methodology

In order to measure the impact indicator of this project, "Target communities showing increased sense of citizenship and social inclusion by the end of the project (% women)", the concept of "Sense of Citizenship and Sense of Social Inclusion" was broken down to include the following aspects:

a) Level of awareness about the right to inclusion.
b) 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.
c) Level of self-confidence and sense of agency: level of self-esteem, sense of agency and leadership, creativity and thinking skills, sense of belonging and identity.

CISP employed a mixed -method approach, including qualitative and quantitative approaches.

2.1. Target groups sampling

As per its goal, the project targeted mainly CSOs' and community group's representatives 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.

The participants of this impact assessment are a sample of the overall participants of arts and culture for social change activities, and some participants of the public arts exhibitions This research was a longitudinal study, where the same participants engaged at baseline were retained and interviewed at end-line.

The project targeted communities in the Banadir (districts of: Hodan, Waberi, Hamarweyne, Howlwadag, Warta Nabadda, Yaqshid, Shibis, Karaan, Daynille and Dharkenley) and Galkayo South district in Mudug.
The adults project participants were selected with the support of local authorities and CSOs following the below agreed criteria:

a) Inclusion of different group representatives
   ➢ Minimum 10% IDPs
   ➢ Minimum 40% women
   ➢ Members of youth & women groups
   ➢ Elders and authorities
   ➢ Teachers
   ➢ Artists
b) Availability to participate in an innovative program promoting inclusion
c) Potential and willingness to become agents of change within their community

Purposive sampling was used to select groups for the arts and culture for social change activities. The project consulted local leaders in the districts of intervention, who proposed several CSOs from where participants could be selected. The project then shared the objectives with members of these CSOs and those who were interested, volunteered to take part in the culture and arts activities. This included participants belonging to categories most at risk of exclusion, such as youth, women, minority clans and IDPs, and participants belonging to majority clans, authorities and elders which were targeted to provide views of privileged groups who are mostly perpetuating

exclusion and at the same time are opinion leaders and decision makers, thus have the potential to be agents of change.

For the Culture and Arts activities in school, the target teachers and children were identified from the schools already supported by CISP through the Education Program in Galkayo and Mogadishu. 2 teachers and 30 children per school adhered to the initiative on a voluntary basis. The teachers were mentors of art clubs in schools while the targeted children were members of art clubs in their respective schools.

2.2. Tools and Methods

The baseline and end-line tools were deployed on the direct participants of project activities at start and end of programming, respectively. Moreover, within the project life, formative evaluation strategies (FGDs; KIIs; Pre and Post Tests and General activity implementation observation tools) were used for individual programme activities to shape or guide the action towards the intended objectives or outcomes of the project (table 4). Table 4 also summarizes the number of people targeted by the M&E tools per each methodology against the activity targets.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Arts and Culture Activities	Activity Target Group	No. of activity sessions	Activity Target Numbers (% women and IDPs)	M&E Methods and Tools	No. of M&E sessions	M&E Target Numbers (% of women and IDPs)
Theatre of the Oppressed	- Community members (IDPs, minority and majority clans, women and youth)	16 participants (all women) took part in a 3-day workshop and 10 participants (8 women and 2 men) took part in a 7-day workshop in September 2018.	26 (92% women; 31% IDP)	- FDGs with theatre actors to assess their knowledge on social inclusion.	1 FDGs	12 (100% women; 31% IDP)
				Baseline and end-line questionnaire to evaluate the sense of inclusion among participants	1 baseline and 1 end-line	
				- Pre and post activity questionnaire to assess the participants' knowledge on social inclusion.	2 sessions	
	- Headteachers - Art clubs' mentors (teachers) - Children (art clubs' leaders)	6 performances hold between January and March 2019	190 people	- Key informant interviews to assess the sense of inclusion among participants after the theatre performance.	1 session after performance	22 (100% women)
Body Mapping	- Community members (IDPs, minority and majority clans, women and youth)	11 participants in the workshop held in March 2018 and 12 participants in the workshop held in May 2018.	23 people (33% Women, 25% IDP	- Baseline and end-line questionnaire to evaluate the sense of inclusion among participants	1 baseline and 1 end-line	12 (33% women, 25% IDP)
				- FDGs with theatre actors to assess their knowledge on social inclusion.	1 FDGs	
				- Pre and post activity questionnaire to assess the participants' knowledge on social inclusion.	2 sessions	
				- Observation tool for assessing capacity of participants to become agents of change and promote inclusion in the community.	2 sessions	

Photovoice	- Community members (IDPs, minority and majority clans, women and youth)	A total of 22 people (55% women, 50% IDPs) participated in 4 photovoice workshops held in Mogadishu in October and November 2018, and march and April 2019.	22 people (55% women, 50% IDPs)	- Baseline and end-line questionnaire to evaluate the sense of inclusion among participants.	1 baseline and 1 end-line	21 (55% women, 50% IDPs)
				- Pre and post activity questionnaire to assess the participants' knowledge on social inclusion.	2 sessions	22 (55% women, 50% IDPs)
				- Observation tool for assessing capacity of participants to become agents of change and promote inclusion in the community.	2 sessions	
				- FDGs with theatre actors to assess their knowledge on social inclusion.	1 FDGs	12 (50% Women; 50% IDP)
Public art exhibition	- Community members (IDPs, minority and majority clans, women and youth)	6 exhibitions in Mogadishu: Body Mapping at Bondeere and Hawlwadaag in July 2018; Photovoice at Peace Garden in December 2018 and at Lido and Jazeera beach in June 2019; Body Mapping and photovoice at Peace Garden in December 2019.	2700 people	- Post-event assessment questionnaire to understand the community's level of sense of inclusion.	1 session	36 (60% women)
Culture and arts activities for children (teacher training)	- Arts clubs' mentors (teachers)	A total of 36 teachers were taken through TOT sessions: 26 teachers in Mogadishu (October 2018) and 10 teachers in Galkayo (January 2019).	36 (50% Women;14% IDP)	- FGDs at end-line for assessing capacity of participants to become agents of change and promote inclusion in the community.	1 FGD	36 (50% Women;14% IDP)

Culture and arts activities for children (art clubs in schools)	- Arts clubs' leaders (students)	A total of 672 children, members of child clubs in schools of Mogadishu and Galkayo were taken through modules of Culture and arts activities to promote inclusion.	672 (54 % Female; 21% IDP)	- Baseline and end-line questionnaire to understand participants' knowledge of social inclusion topics.	1 baseline and 1 end-line	672 (54 % Female; 21% IDP)
				- FGDs at end-line for assessing the perceived impact of the methodology on children and their willingness to become agents of change and promote inclusion in their community.	2 sessions. Informed consent was sought from respective schoolteachers and students prior to the survey.	24 (50% female)
Total activity targets			969	Total M&E targets		775

Table 4. Details of activities carried out, related monitoring and evaluation tools, methods and target groups.

A total of 45 adults - CSO representatives and community members (60% women and 36% IDPs) who took part in any of the three art workshops (Theatre, Photovoice and Body Mapping) were targeted by the baseline and end-line questionnaire. The impact assessment also engaged 672 children (54% female and 21% IDP) at baseline and 659 (49% female and 21% IDP) children at end-line.

2.2.1. Qualitative techniques

Focus Group Discussions

Focus Group Discussions (FGDs) were used for situation analysis at the start of the project (see chapter 4. formative research) and for the impact assessment at the end of project (see chapter 4. Research findings). The FGDs targeted direct and indirect beneficiaries within the selected districts.

At the beginning of the project, CISP M&E Department developed a FGDs guide with the aim of conducting a survey on the meaning of "social inclusion and exclusion" according to the target communities. It's purpose was to understand what inclusion/exclusion means in real life for different social and gender groups: who excludes, in which context and who the excluded people are. Understanding the dynamics of inclusion and exclusion helped shape the programming and activities of this project based on recommendations.

The guide includes only open-ended questions and a few probing prompts for the facilitator. Baseline FGD results were capital in the design of the baseline/end-line questionnaire, while end-line FGDs results provided an in-depth insight into the project's impact in the community. This guide was also employed after successful implementation of project activities during the end-line survey to capture qualitative data from project participants.

Key Informant Interviews

KIIs were used to collect specific information from key individuals (face to face interviews) who were selected from a sample of the participants taking part in the Theatre of the Oppressed sessions. Purposive sampling was used to select individuals who are knowledgeable about the interventions, and who are directly or indirectly linked to the project. The targeted groups were headteachers, art club mentors (teachers) and art club leaders (children).

Observation Tools

Two observation tools were developed for monitoring art activities during the project implementation phase. First, there was a tool for monitoring Body Mapping, Photovoice, Public Arts events, training/workshops. This tool collected information on group dynamics (active engagement, listening with respect and demonstrated understanding and value of culture and social diversity). The tool also captured feedback from participants on topics covered, including cultural heritage, peace, gender and inclusion, Somali identity and sense of citizenship. Second, there was an observation tool developed for monitoring theatre of the oppressed performances. For each of the five scenes of the play, the tool captured the main interventions, number of people who intervened, what people agreed or disagreed on, and the percentage of audience who learnt something new from the performance.

2.2.2. Quantitative techniques

To complement the qualitative data, CISP designed/adapted a baseline/end-line questionnaire, pre and post-test questionnaires and a post-event assessment questionnaire to monitor and evaluate the project.

Baseline and end-line Questionnaire

This questionnaire was developed to report on the overall impact of the project, and it informs progress towards project impact indicator. The tool was adapted based on the information collected during the formative research and the main evaluation points were on: perceived perpetrators of exclusion/ discrimination and/or violence; levels of understanding on the concept of social inclusion; level of knowledge about the Somali rights and traditions on

26

inclusion; levels of engagement of the Somali CSOs in promoting inclusion; the beliefs and values on social inclusion and the measure of sense of agency among the respective participants.

Measuring the sense of social inclusion and citizenship is complex. As a result of the desk review and formative research, we chose to measure it with the combined analysis of 3 indicators and 8 sub-indicators:

Ref n.	Indicator	Sub-indicator
1	Level of awareness about the rights to inclusion	1a. level of understanding of the concept of social inclusion
		1b. level of knowledge of institutional tools/framework on non-discrimination and inclusion
2	Level of respect for diversity, non-discrimination, fairness, adherence to peaceful co-existence and dialogue	2a. level of respect of community diversity non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, youth/elder
		2b. level of adherence to gender equality/equity
		2c. level of adherence to the value of dialogue as a mean to solve community and gender issues
3	Level of self-confidence and sense of agency	3a. level of self-confidence.
		3b. Sense of agency
		3c. level of recognition of the importance of using public spaces as platforms for inclusive dialogues.

Table 5. Indicators for sense of social inclusion and citizenship

Respondents were presented with sets of affirmations for which they had to give an answer in the following range: strongly disagree, disagree, agree, strongly agree. In order to give a measure in terms of sense of social inclusion and citizenship, as per the Overall Objective Indicator (O1. target of at least 80% of targeted community members showing *Medium/High* sense of citizenship) we classified the respondent answers in terms of low, medium and high as follows:

- ✓ Strongly disagree and disagree: Low
- ✓ Agree: Medium
- ✓ Strongly agree: High

For the negatively formulated questions, the values were reversed. The data presented in the graphs and tables in Chapter 5. *Findings* can be read as low, medium or high level.

Pre and Post-activity Questionnaire

This tool was employed before and after a training to measure the participants' increased level of knowledge on the social inclusion topics. This informed the level of effectiveness of the workshops in enhancing knowledge of its participants.

Post-event Assessment Questionnaire

This questionnaire was employed after a public art event to collect feedback from participants on their understanding of social inclusion and exclusion, Somali identity and rights awareness. The tool also captured the participants' willingness to promote social inclusion and diversity in their communities as well as general feedback on the event.

2.3. Data Collection

Data was collected by CISP M&E staff specifically trained and mentored to utilize the methods and tools defined (table 4). Staff were selected based on their experience within CISP and their expertise in utilizing analogue and digital tools and methods for the last 4 years in Somalia. For the end-line survey, Research Assistants were recruited and trained to support data collection and entry. The team was coordinated and supervised by CISP's Regional M&E Department.

Quantitative data (section 3.2.2) was collected through the digital platform to minimize data collection timelines and reduce data errors such as double entries and missing data. All digital data is stored on KOBO, a data management software that allows for mobile and web data collection. Qualitative data (section 3.2.1) was collected manually as it requires collection of detailed information, hence the need for taking notes or using recorders then transcribing the data for analysis and reporting. Analogue data were entered in an excel database and transferred in written reports. All data is stored and centralized in Nairobi regional office.

2.4. Demographics

This impact assessment engaged the following adults and children:
- ✓ 45 participants (100% adults; 60% women; 36% IDP) of arts and culture activities, who took part in monitoring activities and the baseline/end-line survey.
- ✓ 36 teachers (50% women; 14% IDP) from schools in Mogadishu (26) and Galkayo (10), who had participated in training of trainers (ToT) sessions for implementing culture and arts activities in schools. These teachers took a pre and post-test aimed at measuring the impact of the trainings and their capacity to roll out the module in schools through child clubs.
- ✓ 36 people attending public exhibitions in Mogadishu, who took part in a post evaluation.
- ✓ 672 children from the school clubs (54% girls; 21% IDP).

The characteristics of the 45 adults participating in the baseline/end-line survey are the following:

Role in Society-Art Participants	Frequency
Teachers	3
Elders and authorities	8
Community members (Minority Groups)	18

Youth and Women Group leader/member	10
Artist/media/cultural stakeholder	6
Total	45

Table 6. Role in society of adults participating in baseline/end-line

The age of adult participants was homogeneously distributed in the three ranges: 18-24, 25-44 and above 45.
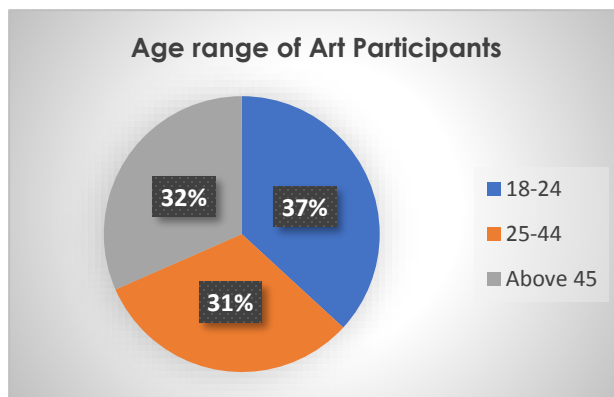
Figure 3 Adult participants age range

Majority of participants were women (60%) and host community members (64%).
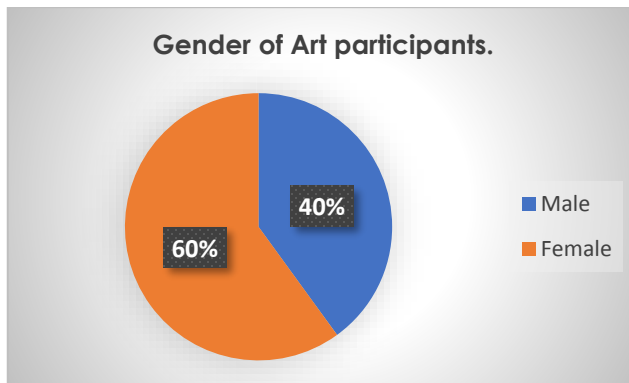
Figure 4 Gender distribution of adult participants.

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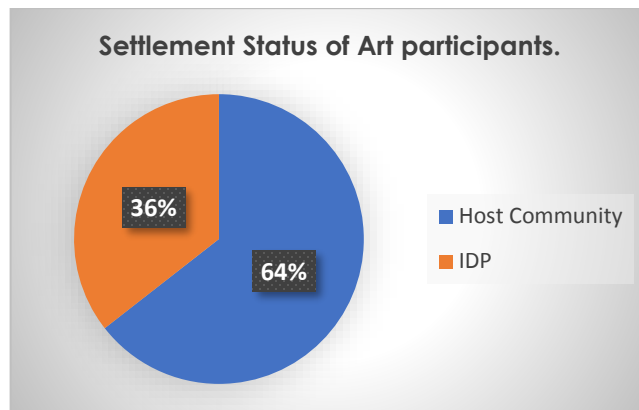
Figure 5 Settlement status of adult participants.

The characteristics of the 672 children participating in the baseline/end-line survey are hereby shown. 54% of the child right club members were girls and 21% are IDPs.
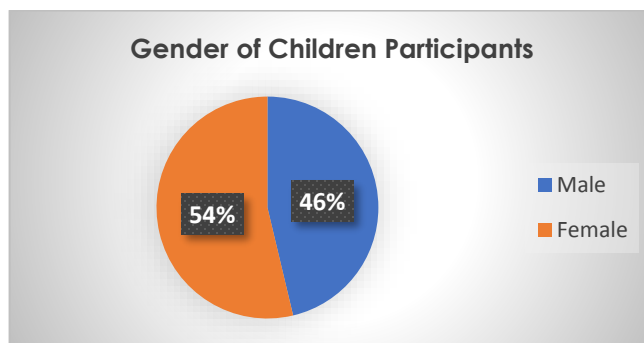
Figure 6 Gender distribution of children participants
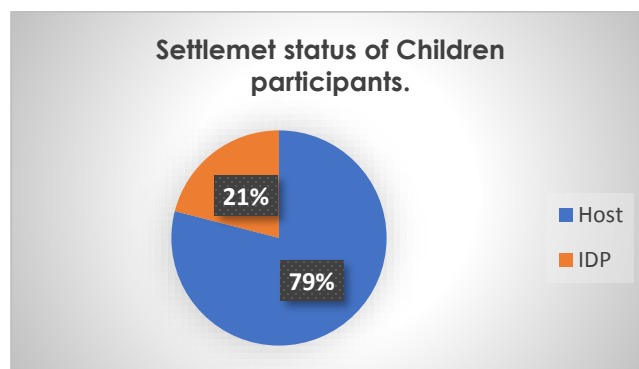
Figure 7. Settlement status of children participants

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

2.5. Data Analysis and Reporting

The data collected before, during and after the selected activities were analysed by CISP M&E department in Nairobi. The analysis was designed to inform progress towards key indicators that give a measure of the "sense of inclusion and citizenship". Moreover, the analysis was prepared and designed to provide recommendations for present and future programming. Quantitative data from baseline and end-line assessments was subjected to a close scrutiny for inconsistencies and errors, then analysed using descriptive statistics to generate charts and frequency tables. Content analysis method was used to analyse the qualitative data collected from the FGDs, key informant interviews, observation tools and post-event assessment questionnaire. Since the responses were open-ended, the findings were first categorized into themes based on the guiding questions. Each category was clearly specified with issues appearing in more than one category. Findings were then summarized by highlighting any patterns, bias or limitations identified across the themes.

2.6. Limitations and Challenges

The following 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: 1) they might have not understood the questions in depth; 2) their level of interpretation of a concept related to inclusion or non-discrimination might be different from the one of the evaluators; 3) the nuances between "agree" and "strongly agree" are too small for such topics; 4) 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 monitors 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.
- ✓ Breakdown in communication or changing plans between project team and the monitoring units (work plans and time of activity implementation) resulted in missed monitoring opportunities and shortfalls in data.
- ✓ 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.
- ✓ The needs and resource for awareness raising, capacity building refreshers trainings and mentorship where underestimated throughout the exercise. Insufficient consultations were done with the MOECHE in order to include culture and arts activities in the official curriculum.
- ✓ Final validation workshop was not conducted; thus, feedback and additional information could not be gathered.

3. Situation analysis: formative research findings

At the start of the project and to support the design of the implementation strategy of the project, a formative research was conducted to understand better the level and the impact of social inclusion/exclusion in the lives of the targeted communities. The secondary goal of the research was to understand when, where and with whom do inclusion and inclusive behaviours happen. Through 4 FGDs with 48 (50% women) community members from Mogadishu, CISP collected their perception of social exclusion and social inclusion. This section gives their views and situation analysis in their communities and more at large in Somalia.

3.1. Social Exclusion: a deep-rooted practice

According to Focus Group Discussions key findings, social exclusion is a widespread social practice that minority clans, IDPs, women and youth feel the most. They experience exclusion in social life (marriage), in economic life with a difficult access to business and employment opportunities, in the traditional political and judiciary system where women, youth and minorities are excluded, in school with denial of opportunity for minorities and girls. This perception of exclusion articulated by the excluded groups are confirmed by majority clan men who actually recount stories of exclusion of others. This practice seems to be in conflict with the value of equality that is held up high by religious teachings and leaders. Research participants mentioned that the moment they feel all are included is during religious gatherings and festivities. Charity that is practiced during religious festivities is regarded as an inclusive moment for communities.

Focus group discussion on Inclusion and Exclusion – presenting the findings

Examples of Exclusion mentioned during FGDs:

✓ "women and IDPs being mostly relegated to low paid jobs"
✓ "When it comes to scholarship opportunities, nepotism prevails"
✓ "minority clan cannot be leading the class".
✓ "Social exclusion of disabled people is largely practiced and accepted"
✓ " Majority clans do not accept lower clan spouses for their clan members"

Causes of Exclusion indicated during FGDs:

- Social exclusion is deeply rooted in and related to the clan-based lives people used to live, as well as in customary law:
  o "some people suffer exclusion as a result of cultural practices that have no beneficial standards, but they are still practiced blindly until today."

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

o "Customary law according to me is the biggest source of problems in Somalia; it excludes people especially from minority clans. E.g. if someone from majority clan and minority clan have a dispute, they will always side with the one from the majority clan."

- Social Exclusion is seen as a result of years of conflicts and wars:
  o "After the central government collapsed came insecurity, this leads to people not trusting one another, and the related people would stick closely together and help one another."
  o "Due to insecurity and other issues the power is not evenly distributed, e.g. if you look at the government the president brings his own cabinet, no positions are offered to other or advertised to the public. He selects people who are close to him and he can trust."

3.2. Social Inclusion – High Value and Occasional Practice

"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.

Focus group Discussion

Examples of inclusion mentioned by participants in FGDs:

- "In Islam: equality is one of the principles. During religious gathering, the sense of unity and inclusion is present"
- "In some ways in the government local authorities when there is a gathering all are welcomed and treated equally"

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

- In the judiciary systems. Some respondents perceive this system as equalizer at times, or at least an opportunity to seek justice for the minority clans who feel disfavoured by the customary law.
- "when the roads are closed everyone walks together side by side that's when I feel everyone is included."
- "Being included in this program as an IDP makes me feel included."
- "it's a huge honour for us to be heard and we are told our views and opinions are valid. This makes us feel important."

Examples of Perceived Impacts of Social Exclusion and Inclusion

Error! Reference source not found. presents the perceptions of respondents of the impact of social inclusion and exclusion at individual and community level. They perceive the impact of social exclusion as negative. The negative effects of social exclusion are known, while the advantage of an inclusive society is also well described. It shows that the communities have a certain level of awareness about the exclusion problem among them.

	Exclusion	Inclusion
Impact at **individual** level	What are the results/effects of being excluded? -The person may isolate themselves as a result of exclusion. -They may be aggressive, angry towards other people. - They may also be traumatized, and this may lead to suicide of the person -They may also be very dormant because they feel embarrassed -They may be filled with hatred and treat people badly even those who haven't done anything to them because of what they have experienced. - They may believe they are not worthy of equal treatment because they have been used to the exclusion treatment they get.	What are the results/effects of being included? • The person feels included • They feel important • They become motivated to be better citizens • They generally become more productive
Impact at **community**/society level	What is the impact of social exclusion at community/Somali society? • The people from this particular community may become hateful • They may join the police force out of revenge • They may not contribute in any community service, because they feel they are not included	What is the impact of social inclusion at community/Somali society? • The person may become a better citizen • He/she will participate in any activity that benefits the community • They become more responsible and helpful towards other community members

	• The community may suffer from isolation	• They may become activists / champions for change in the community • The community becomes a place where everyone is welcome which may contribute to, better security, and livelihood

Table 4 Impact of social inclusion and social exclusion

3.3. Perceived Perpetrators of Social Exclusion and Discrimination at Baseline

As part of the situation analysis, baseline survey participants were asked whether certain groups of people in the community discriminate against women, girls, IDPs, youths and minorities. <mark>Error! Reference source not found.</mark> b elow shows that police are perceived to be the leading perpetrators followed closely by local authorities, elders and majority clan in the community. This result shows that there is a need for intervention on culture for inclusion in the communities especially for those who hold political and executive powers. The police were not a primary target of this project, they were not included. However, local authorities, clan elders, majority clans members were part of the project and invited to participate in Art for Social Change activities.
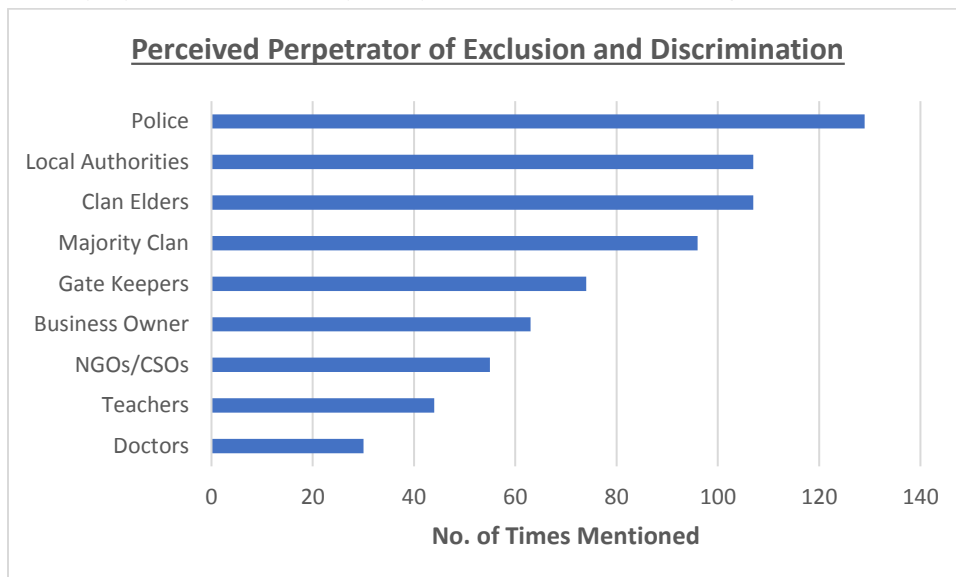
Figure 8 Perceived perpetrator of Exclusion

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 impact of exclusion expresses itself as:

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 intergroup 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.

Social Inclusion on the other hand is mainly experienced in religious gatherings and festivities. Most respondents mentioned how Islam promotes the value of equality across social-economic status and gender.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

4. Findings

4.1. Theatre of the oppressed

As explained in Table 3 (Chapter 1), the theatre of the oppressed is a kind of theatre that presents stories of oppression and injustice without a good ending and allows the audience to change the story into one of hope and respect. It provides opportunities for people to explore collective struggles, analyse their history and experiment possible solutions.

4.1.1. Actors participating in theatre workshops

Out of 26 actors participating in two theatre of the oppressed training, 24 were women. This activity targeted only women (at least in the first part of the workshop) to provide the participants a safety space to share their stories and feelings, and to give women the opportunity to express themselves freely. Only the 13 actors (100% women) were involved in the post training assessment, due to some limitations explained in chapter 2.

All actors participating in the assessment agreed that the concept of inclusion/exclusion is very relevant for Somali and at the end of the workshop all indicated that they understood and conceptualized the meaning of inclusion and exclusion in their society.

> *"I learnt that social exclusion is not a good thing and should be stopped because we are all equal in the eyes of God. Social inclusion is good and its encouraged in the religion, but people do not practice it. I think with more awareness, things will get better."* Actor, 20-year-old female.

One participant at the closure of the workshop still believed that "IDPs/Host communities and minority/majority clans do not have equal rights in voicing their opinions on community matters". Three women didn't change their opinion on the fact that "women and men do not have equal rights in voicing their opinions on community matters" and there is "no gender equality in their society".

According to the actors, through this experience they not only learnt how acting can be used to communicate messages about social inclusion, but it also builds their confidence in expressing their views.

By the end of the workshop all actors declared to want to take action in talking to friends, family and peers about the value of diversity and social inclusion (non-discrimination).

> *"The special moment that stood out during the play was the scene where girls are denied their right to education; because it taught me the importance of educating girls. I am willing to share what I have learnt with others, and in future I will also organize a play to educate my community about inclusion."* Actor, 25-year-old female.

> *"The theatre was very interesting because I learnt it's possible to bring change in the community; women can voice their opinions through plays. I was a shy person before I came here but now I can facilitate. I also learnt many games that are useful, educating and energizing."* Actor, 35-year-old female.

4.1.2. Audience of theatre performances

Out of the 190 people attending six theatre performances facilitated in Mogadishu, 22 were interviewed as key informants of the following findings.

Overall the audience felt empowered by attending and participating in the performance which touched their hearts. They said the theatre is very effective because watching and participating in a discussion makes the difference compared to when you just listen others speaking. Moreover, most of the audience were willing to engage and intervene to solve the issues presented through the performances.

90% of interviewed audience felt that the theatre was effective in communicating the importance of educating girls. This is because the performance touched on the root causes of the problem and the consequences that arise when girls are not educated.

"I loved how it 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.

Three of the key informants who feel that theatre was not effective in communicating importance of educating girls mentioned that the theatre only focused on the importance of educating boys and left out the importance of educating girls. This could be due to inadequate communication before the play or fewer people intervening to provide solutions to the problem.

90% of interviewed audience felt that the theatre was effective in communicating to the audience the topic of arranged marriages and its negative consequences. This participatory technique apparently helps people understand better the issues the community is facing.

"The audience were shown the consequences of arranged marriages and they sympathized with what the girl was going through. After the audience agreed that this was a serious problem in the community, they were also given an opportunity to intervene and convince the parents that it is not good to marry off their daughter without her consent." Admin Staff, Shibis MCH.

"Before watching the performance, I used to believe that fathers have the sole responsibility to make the decision to marry off their daughter, but now I know both parents and the daughters have a say." – Student, Baarbe Primary and Secondary.

"Before the performance I used to know that arranged marriages are not good, after the performance I am now advocating against this practice by sharing with my friends about the negative effects." – Student, Baarbe Primary and Secondary.

95% of the audience (52% women) also felt that girls who have been raped should receive adequate support and not be stigmatized by the community. Some embraced already positive beliefs on the girls and women rights, others with the help of the theatre and the discussions prompt by the performances changed their belief on inclusiveness of girls and women.

"The performance was a typical situation in our community. How we treat raped girls is totally disturbing; we should not do that. The message was clear and loud to the audience. I liked how we responded to when we were given the opportunity to intervene and make a change." - Admin Staff, Shibis MCH.

"I believed that girls who are raped should not get married but now I know that they should be treated like other girls in the community because they also have a right to get married." Student, Baarbe Primary and Secondary.

A few key informants felt the theatre was not effective in communicating importance of one or more topics as the issues were not addressed at length.

A smaller majority of the audience (68%) agreed that the theatre performance was effective in communicating that: "a husband should take responsibility for his wife and children". They believe in the notion that men should take responsibility for their wives and children, as recommended by their religion. However, the practice is different, and participants mentioned that there are still men who do not take responsibility for their household. The play therefore acted as an eye opener to emphasize discrepancies between beliefs and practices.

"The theatre was so touching. I feel bad that our brothers, sons and fathers have such irresponsible behaviour and they need to be shown how to change." – OPD Nurse, Shibis, MCH.

"I learnt from the theatre that both the husband and wife are equal when it comes to making decisions in the home, and it is the sole responsibility of the man to provide basic needs for the family." –Supervisor, Shibis MCH.

77% of the audience agreed that mother's opinion should be heard when men are deciding about reparative justice for her daughter. The topic is quite sensitive in Somali culture and might need more in depth conversations.

"Our clan elders usually decide and resolve issues without engaging mothers and wives. The performance highlighted our typical situations when deciding issues." - Admin Staff, Shibis MCH.

"I believed that women should be given the opportunity to take part in the process, but the community believes otherwise, by denying women that crucial opportunity. I know that social norms do not allow women to take part in this process, but this can be changed through frequent awareness raising." - Supervisor, Shibis MCH.

"I knew that women are not allowed to take part in the process, but now I respect and love those men who usually listen from their wives and mothers. Theatre has shown that men should learn to listen to women; that way, we will have a peaceful and healthy community." – Admin Staff, Shibis MCH.

4.2. Body Mapping

As explained in Table 3 (Chapter 1), Body Mapping 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. People tell their stories and explore ideas in a respectful and non-judgemental environment

through visual depictions combed with storytelling, art, visualization, group discussion, and self-reflection. These findings are the results of the analysis of pre and post training questionnaires and FGDs involving 12 out of the 23 body mapping participants. In fact, due to some limitations explained in chapter 2, only the participants of the second Body Mapping workshop were involved in this assessment.

Through an innovative approach, the workshop let participants evoke memories and feelings and gave them the opportunity to express their thoughts.

"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.

Differently from the actors of the theatre, the Body Mapping participants declared not to have changed their understanding of social inclusion or cultural identity. The creative workshop made them however reflect about these concepts in an open-minded way.

"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." Body Mapping participant.

According to a woman from a minority clan, religion gives power to men who should then act as guides, exercising positive authority on women. This concept has been misused by the community which have oppressed women and have not allowed them hold leadership roles and be actively engaged in conflict resolutions within their respective communities. Through the Body Mapping women also expressed their rights.

"Our women are helpful and hardworking. They are like a hidden gem, but the narrow-minded person does not understand that. Our women are loving and caring. They are the home of all goodness. We want our women to succeed." Body Mapping participant.

By the end of the workshop, all participants agreed they were going to take action with family, friends and community members to promote diversity and social inclusion. This is testified by a participant's voice:

"*This activity made me start visualizing myself in the community I live in. It left a positive mark in my life because I always relate to every situation happening in the community, and with all human beings regardless of their status in the society. I am determined to share with my neighbours what I have learnt immediately I leave this workshop."* Body Mapping participant.

Moreover, participants said that Body Mapping helped people talk and express what is inside themselves. They believe that art can trigger conversations on many different topics which are of interest for the community and support them address social inclusion issues. Overall participants felt that Body Mapping was an intimate experience.

"*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.

"It is only me who can heal myself. We have to make sure that all these injuries never happen to the future generations." Body Mapping participant.

4.3. Photovoice

As explained in Table 3 (Chapter 1), Photovoice is an engagement and research process by which people use video and/or photo images to capture aspects of their environment and experiences and share them with others. All the 22 participants (55% women, 50% IDPs) of the photo voice workshops organized within this project were involved in the pre and post activity evaluation which gave the following indications.

Photovoice have been very successful in bringing change among the participants. While 50% of participants hold positive beliefs before the workshop, other 50% said that Photovoice changed: 1) their understanding of the concept of social inclusion/exclusion; 2) their beliefs positively about IDPs, minority group and women in voicing their opinions on community matters.

According to the interviewed participants, the discrimination of IDPs and minority groups seems to be rooted in the community and difficult to tackle.

"Most of the IDP camp leaders do not live with IDPs so they don't know what to do when it comes to discrimination and resolving conflict. On discrimination, I could give an example where a lady goes to an office to look for a job and she is requested to do something illegal in order to get the job. She may be forced to do it due to her living standards at home, and hence lose her dignity.", Photovoice participant (IDP).

"It will take time for the community to support IDPs and people from minority clan since we are recovering from inter clan conflicts. We need to go through a reconciliation and social inclusion process to bring the community together and make every individual to feel he/she can vie leadership position and take part in conflict resolution." male, Photovoice participant (minority clan).

Almost all Photovoice participants are now willing to share and discuss with friends, peers, family and community members peers about the value of diversity and social inclusion (non-discrimination).

"The training was perfect. I gained a lot of experience and I am ready to share what I learnt with other people in the community, because it is useful for them to help each other as team." 30-year-old-male participant.

"I have seen people discriminating against me because I am a Somali who was previously based in Kenya. After taking part in the Photovoice activity, I understood the different cultures that exist in the Somali community. Previously, I never shared my views with friends, family and the community at large, but taking part in the Photovoice has given me confidence to speak in public gatherings and meetings. I have also initiated a group of friends where we speak against discrimination in the community," 30-year-old female participants.

The authors of the photo voice also appreciated the feedback from the community which after their discussion seems to be ready to take action.

"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 & Body Mapping participant (minority clan).

From people's feedback, Photovoice was very popular because it benefited: a) the participants who, through observation of the external reality, would also recall and share the discriminations/exclusions they have gone through. This helps them heal from that experience and empower them to fight against such discriminations for others; b) the community at large, as the art pieces are easily understandable, and the messages of the photos can reach anyone. This triggers conversations among community members with any level of education.

> "*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.*" Body Mapping and Photovoice participant (minority clan).

> "*I hope to have many Photovoice programs like this, before, I have never done anything like it. I used to take photos and videos before, I have never thought that I could take a photo with message to the public, but thanks to god, this is a new skill that I have acquired, I want to double and improve my skill, I hope I could change the way we are now, we have only showed 30 photos, we want to take and show more, thank you very much.*" Photovoice participant.

Participants realized that the workshop was not only about how to take photos; the photo must be able to talk, when the author shows it to the public, each one may feel different emotions and express personal opinions.

4.4. Public arts exhibitions

Through this project, CISP in partnership with the district commissioners has supported the workshop participants to showcase their art pieces in 6 events organized in public spaces in Mogadishu (peace Gardens, Lido and Jazeera Beach). The art exhibitions were open to the public with an estimated attendance of 2700 participants. A total of 36 community members (66% women) were interviewed after taking part in 2 of these public exhibitions.

The respondents were to choose from 4 options of the like scale: strongly agree, agree, disagree and strongly disagree. Findings show that respondents answered either agree or strongly agree for all questions; none of the respondents answered disagree or strongly disagree.

86% of respondents strongly agreed that they have a good understanding of social inclusion and exclusion. According to respondents, social inclusion means freedom, peace, increased social interactions, good relationships and reliable networks. Social exclusion on the other hand is represented by discrimination due to racial differences, clans and gender; poverty; violence; instability, and war.

81% of respondents strongly agreed that they have a good understanding of Somali identity. Examples of words that represent Somali identity mentioned by respondents include the longest coastline, Islam, the national flag, national anthem, Somali culture and clans. Interestingly, the visitors' opinion of their identity is very different:

> "*Being Somali means a lot to me, it is my identity, I am Somali, I am proud of being Somali, it gives me dignity and values.*" - Photovoice exhibition visitor.

> "*As Somalis, today we have nothing to be proud of, but the Somalis before us did, they had government, they had dignity, they had respect, today, we die everywhere, we are killed everywhere, we have no reputation in the*

world, we did this to ourselves because we did not appreciate the land we have, if we don't respect ourselves, no one will respect us." - Photovoice exhibition visitor.

In terms of gender equality and discrimination, 82% of respondents strongly believed that women/men and minority/majority clans should have equal rights to voice their opinions on community matters.

"Men and women have the same rights but in Somalia if you look at it, in some ways they have no equal rights. Parents believe when they send girls to schools that they will not achieve as much as the boys, but in reality, that is not true. They have the same rights. God has made people equal; everyone has their dreams and if they want to learn, they will." Male - Photovoice exhibition visitor.

Differently, only 67% of respondents strongly believed that IDPs and Host communities should have equal rights to voice their opinions on community matters.

Majority of respondents strongly agreed they are ready to talk to their friends, family and peers and take action in the community to promote the values of diversity and social inclusion (non-discrimination).

In general, 67% strongly agreed that event/exhibition has increased their knowledge on social inclusion/exclusion, diversity and Somali identity. Respondents mentioned that the events were well organized and community mobilization was done prior to the event.

A community member visiting a Photovoice exhibition pointed out that the art exhibition had three positive benefits: 1) to showcase the talent and creativity of young people; 2) to encourage development of arts and revival of cultural heritage; 3) to create social cohesion, as communities come together, interact and engage each other, learn from one another, and get from this exchange ideas for peace and social unity. Another visitor said:

"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." Photovoice exhibition visitor.

4.5. Arts and culture activities in school

As explained in Chapter 1, Table 3, teachers are trained to facilitate weekly culture and arts sessions with children in school aimed at discussing and promoting cultural heritage, peace, inclusion and gender equality. The sessions improve creative skills, emotional intelligence, interpersonal and life skills of children.

4.5.1. Teachers' feedback

The following findings come from the 3 FGDs CISP conducted with all 36 school teachers who mentored the child art clubs.

The teachers' feedback show that culture and art activities have a potential to promote social inclusion in school and at community level. This is because they create an interactive forum where children, youth and elders can share their views and discuss issues like discrimination and inequality, then come up with ways on how to enhance peace and reconciliation. The following is what a teacher said:

"The Somali culture is amalgamation of traditions which we inherited from our fore-fathers and the purpose was to develop independently through interaction with the community. This is because Somalia was referred to as a nation of poets, proverbs and handcraft items such as mats and baskets that can generate a source of income. Going back to this culture will bond people since these are social activities." – teacher, Baarbe Primary School, Mogadishu.

The mentors had weekly sessions with students to talk about issues around cultural identity, Somali history and the culture of inclusion. The teachers' feedback was very positive on students' interest in these topics.

"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.

"When I started teaching culture at the school, it was a bit difficult but now the students love their culture and art sessions and use handcrafts and pictures to do inter-class competitions." – teacher, Maxamud Mire School, Mogadishu.

The teachers have also experienced an increased sense of confidence and belonging among the students, who now interact freely and more frequently.

"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, Howl Wadhag School, Mogadishu.

Majority of students really enjoyed the art sessions and adopted the methodology to discuss the issues of non-discrimination and inclusion with their peers and family members.

"It has been helpful because of the outstanding performance of the students in the arts and culture activities. Those who were good during the lessons began to promote inclusion in their communities by drawing pictures and creating new songs and poems about social inclusion." – teacher, Abdullahi Isse Primary, Galkayo.

"The students are still young, and we don't see a lot of discrimination cases. I found the art and culture activities to be useful because it is a program that brought students together to share ideas and learn how to advocate for a community without discrimination." – teacher, Howl Wadhag School, Mogadishu.

Feedback from students on whether receiving training and mentoring children using culture and art activities has motivated the mentors to become agents of change in their schools. Teachers said were very keen in promoting inclusion and non-discrimination among students, particularly on gender issues.

" I am ready to be a representative of the community and I feel there is a great need to tell students that they are equal, both boys and girls, and that everyone is equal even when you grow older and women should be treated equally with men. I'm ready to be that agent of change and promote equality in my community." – teacher, Howl Wadhag School, Mogadishu.

"From the girls' side, I am ready to be a full representative of this program because it is encouraging me when I see girls change. I think I can inspire and inspire more girls to be able to share their ideas and perspectives on social inclusion to ensure they learn from each other." – teacher, Howl Wadhag School, Mogadishu.

Consequently, students became themselves agents of change willing to promote the culture of non-discrimination among their peers. They enjoy practicing sports and cultural activities in school.

"Students are ready to take part in social inclusion of the community hence they play football to interact among themselves. They think that the only thing that can cause community interaction is culture and sports." – teacher, Maxamud Mire School, Mogadishu.

The interviewed teachers said they are ready to become agents of change in the community because they now understand the importance of social inclusion and would like to live in a society where there is no discrimination based on clan, gender or social status.

"I want to be an agent of change promoting social inclusion since I now feel the right to belong to the community after taking part in the arts and culture activities. I have been sharing what I learnt and ensuring people from different clans, gender and status are active participants; this will contribute to a diverse society." – teacher, Baarbe Primary School, Mogadishu.

Consequently, the teachers have started sharing with family, friends and other students who are not part of the art clubs. These messages have been received positively, and teachers attribute this to trust that they have earned by being transparent and clear when communicating the importance of having an inclusive community.

"I started discussing about these issues with a group of mothers in the neighbourhood, especially many silent mothers who couldn't solve some problems at home. I gave them points and explained through examples the concepts of inclusion and exclusion. Now they have started to express their views and they have also shared this knowledge with other friends." – teacher, Howl Wadhag School, Mogadishu.

Some teachers had a concern related to the fact that it was not clear to them the status of the project and when CISP support to the clubs would end. Moreover, the culture and arts activities in schools were not implemented in full because students did not have time to cover all sessions as given in the guide.

At Howl Wadhag School, one teacher pointed out that students lack materials needed to paint and draw hence cannot take part in the art activities.

4.5.2. Students' feedback

CISP conducted 4 FGDs (2 in Mogadishu and 2 in Galkayo) with school children in November 2019. Each FGD comprised of 12 students (6 boys and 6 girls) whose age range was between 10 and 15 years.

The FGDs are part of an impact assessment aimed at measuring the achievement towards the main log frame indicator "increased sense of citizenship and inclusion," as well as **to establish whether culture and art activities in schools are efficient methodologies to ignite attitude, beliefs and behavioural change towards more inclusive**

communities. Feedback from students provided us with an insight on whether taking part in culture and art activities has motivated the children to become agents of change in their community.

The students believe that culture and art activities have the potential to promote inclusion in the community because they are interactive sessions that unite all children without discrimination. In general, the art activities have created a sense of social belonging among students.

"Yes, the sessions have been very helpful because the culture and art activities have created a sense of social belonging among the students." - female student, Abdullahi Isse Primary, Galkayo.

Students learnt to respect both youth and adults without discrimination based their 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.

Girls were also empowered by reflecting on their potentials and the fact that they should equal rights of boys.

"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.

After taking part in the art activities, the children feel they are well equipped with information on the diversity of Somali culture and the use of art to communicate messages of change. This had given them confidence to share with others what they learnt. The desire to live in a peaceful community has also motivated them to promote inclusion with their friends and family.

"Art is something that our forefathers used to do. It is exciting to know that we can use our culture to unite our community through messages and art drawings. It is important to spread it to other students, and I know I am ready," –male student, Mohamud Hilowle School, Mogadishu.

"Yes, I am ready to take action because I need to live where all people are treated equally and to get that I am ready to stand to promote inclusion," –male student, Mudug Secondary School, Galkayo.

The students are using face-to-face meetings, drawings, social media and community dialogues to encourage others to stop discrimination because of gender, clans and social status.

"I met some of the students face to face and talked to them, and they seemed to be excited about the use of art and drawing. This is an advantage because young people prefer to draw and paint rather than have a speech," –male student, Al Shahab School, Galkayo.

"I have shared some through social media and I got many likes and positive comments, so I think they have received the messages well," –female student, Al Shahab School, Galkayo.

4.6. Beliefs change on social inclusion and cultural identity

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

4.6.1. Beliefs change of adults participating in arts and culture activities

A total of 45 community members (60% women and 36% IDPs) taking part in any of the three types of arts workshops (Theatre of the Oppressed, Photovoice and Body Mapping) were interviewed before and after the workshops to assess the impact of the arts for social change approaches on their sense of inclusion and agency. The outcomes of this survey, analysed as explained in the methodology section 2.2.2, are outlined below.

1. <u>Level of understanding of the concept of social inclusion.</u>

While at the baseline only 29% of the participants had a medium/high level of knowledge on the concept of inclusion, at end-line all participants agreed with the statements about social inclusion. **This means that the arts initiatives have improved the understanding of the concept of social inclusion of at least 70% of its participants.**
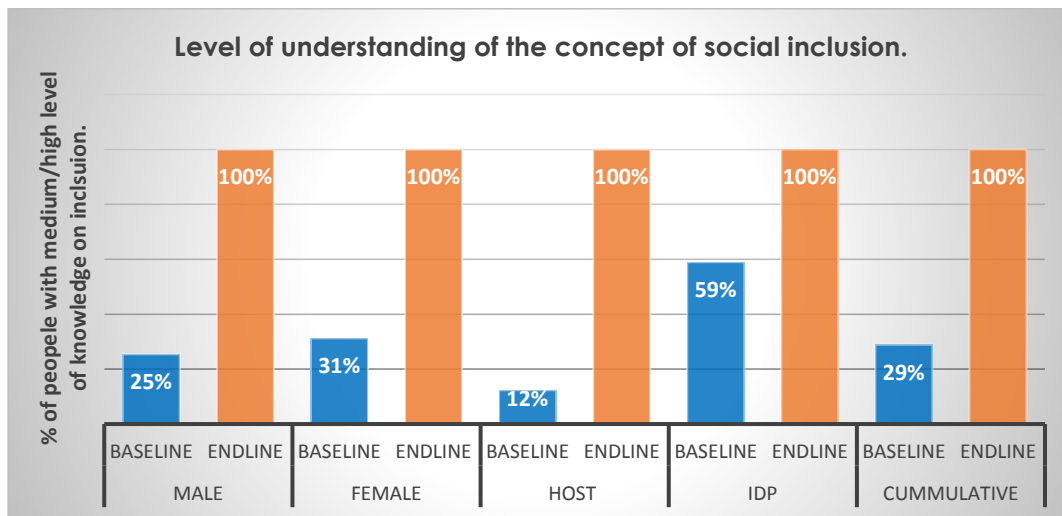
Figure 9. Adult-baseline/end-line- Understanding the concept of social inclusion.

About 60% of the IDPs already had a clear understanding of concepts such as "Social inclusion means that people actively participate and collaborate peacefully in the community life and decision making" before the arts workshops, while only 12% of the host community was convinced about the same. This means that the workshops were an eye opener for the host community on what they could do to reduce discrimination against the weaker members of the society including IDPs, minority groups and women.

From the analysis it also came out that 37% of women against 17% of men believed before the intervention that "An inclusive community means a more peaceful and stable community" and "Social inclusion means that women and men participate equally in community life decision making". Therefore, the workshop was also helpful especially for men to understand how non-discrimination and gender equity is relevant to achieve reconciliation.

2. <u>Level of knowledge of institutional tools/framework on non-discrimination and inclusion.</u>

Respondents were tested on their knowledge about existing institutions and laws protecting the right to inclusion in decision making. While at baseline only 40% showed a high/medium level of awareness, at end-line they were

95%. **This means that the arts workshops have improved the knowledge of institutional tools/framework on non-discrimination and inclusion of at least 45% of its participants.**
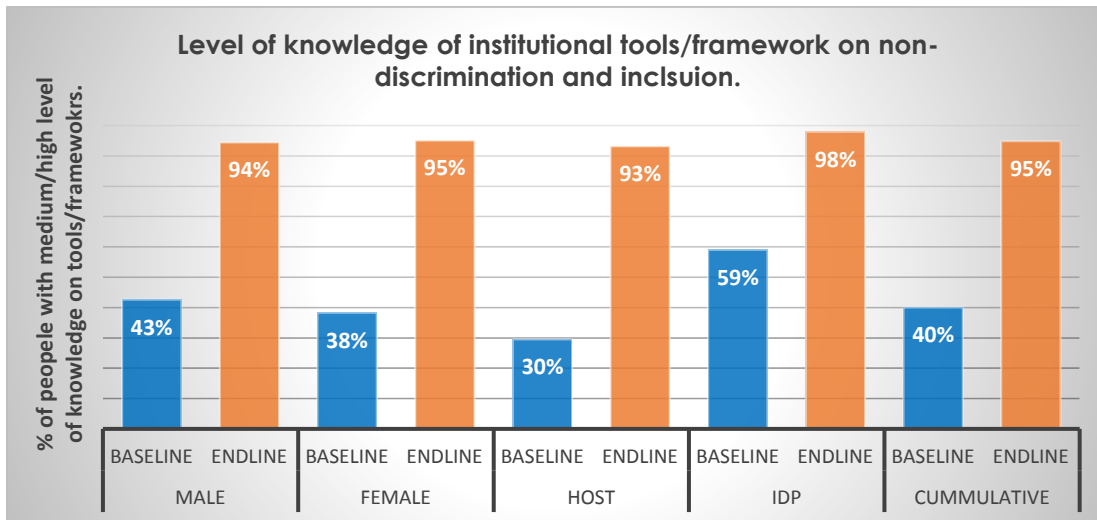
Figure 10. Adult baseline/end-line- Knowledge of Institutional tools and frameworks on inclusivity.

Surprisingly, a large proportion of the interviewed IDPs (about 60%) had a medium/high level of awareness of the existing institutional tools and framework on non-discrimination before the intervention, compared to only 30% of the host community members.

3. Level of respect of community diversity, non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder.

After participating in the arts and cultural activities, about 93% of the respondents had a medium/high level of adherence to positive beliefs and norms around diversity, social inclusion and non-discrimination of weaker members of the society including IDPs, minority groups and youth. Before the activities, only 34% of the interviewed people hold positive beliefs. **This shows that the reflections and practices the arts activity participants experienced have contributed to change negative beliefs and perceptions about community diversity, non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder for 59% of them.** It is important to recognise that still 7% holds on discriminatory beliefs.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department
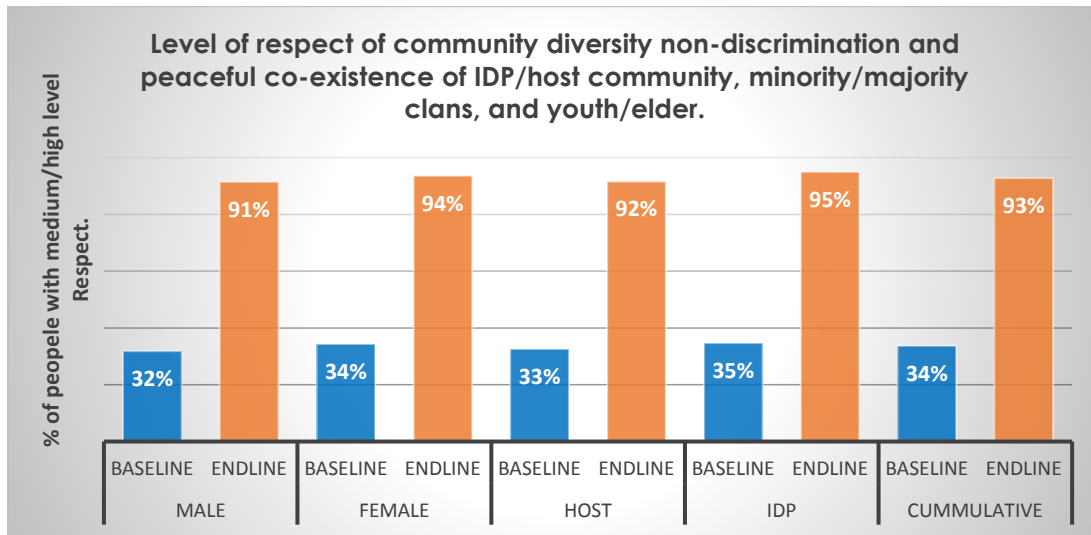
Figure 11 Adult baseline/end-line- Respect for diversity within the communities.

Even though on average there was no difference in the responses of IDPs/host community and men/women on these topics, before the workshops more IDPs (25%) compared to the host community members (7%) believed that "IDPs and minorities should be treated in an equitable way in resolving a conflict situation in the community" and "People should support IDPs/minority groups/youth in leadership roles". This points to the fact that marginalized groups are more aware of the importance of respect of diversity and privileged groups are often unaware of their own privilege and less aware of the impacts of discrimination. Experiments done to put people in other people's shoes to allow them to experience a role on their skin are based on this knowledge: we only know and understand what we experience in everyday life.

4. <u>Level of adherence to gender equality/equity.</u>

Through the arts and cultural experience, about 62% of participants showed a positive change in the level of consensus on gender equality and equity. In fact, while before the workshops only 31% (14 out of 45) of the respondents held on positive beliefs and perceptions, after the arts activity it changed to about 93%. However, it is important to notice that still 7% of participants held on gender discriminatory beliefs by the end of the project.

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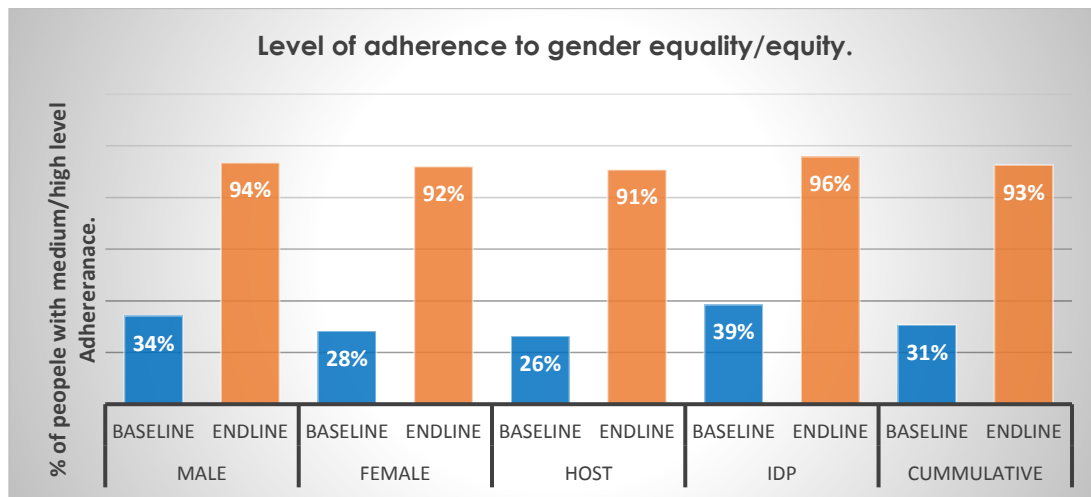
Figure 12. Adult baseline/end-line- Embracing gender equity/equality.

On average respondents did not change their belief that "using corporal punishment on women is sometimes necessary". By the end of the intervention 30% of men and women were still convinced about it. This is an aspect that may need deepening and targeted action.

5. Level of adherence to the value of dialogue as a mean to solve community and gender issues.

The conversations among workshop participants made about 97% (44 out of 45) of the respondents reach a medium/high level of adherence to the value of dialogue as a mean to solve community and gender issues, compared to the initial 25%. Therefore, **72% of people changed their perception about the importance of participatory and inclusive dialogue in solving gender and community issues and conflicts.**
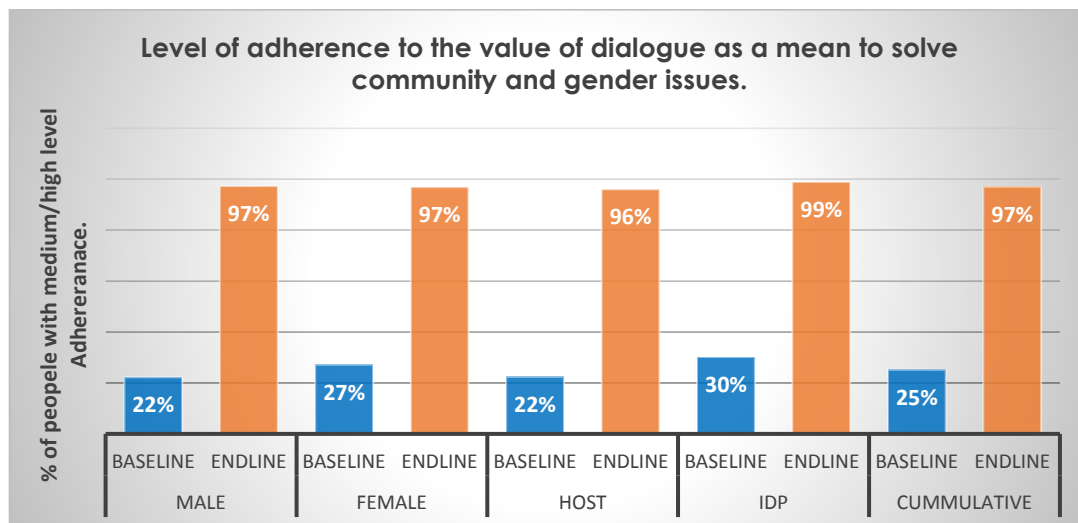
Figure 13. Adult baseline/end-line- The value of dialogues within communities.

As expected at baseline, more women (26%) compared to men (10%) believed that "men and women should have more opportunities for dialogue to solve community issues" and more IDPs (25%) than host community members

50

(7%) believed that "IDPs and Host Community should have more opportunities for dialogue to solve community issues".

6. Level of self confidence

54% of impact assessment respondents acknowledged that they had improved their level of self-confidence through what the intervention allowed them to experience.
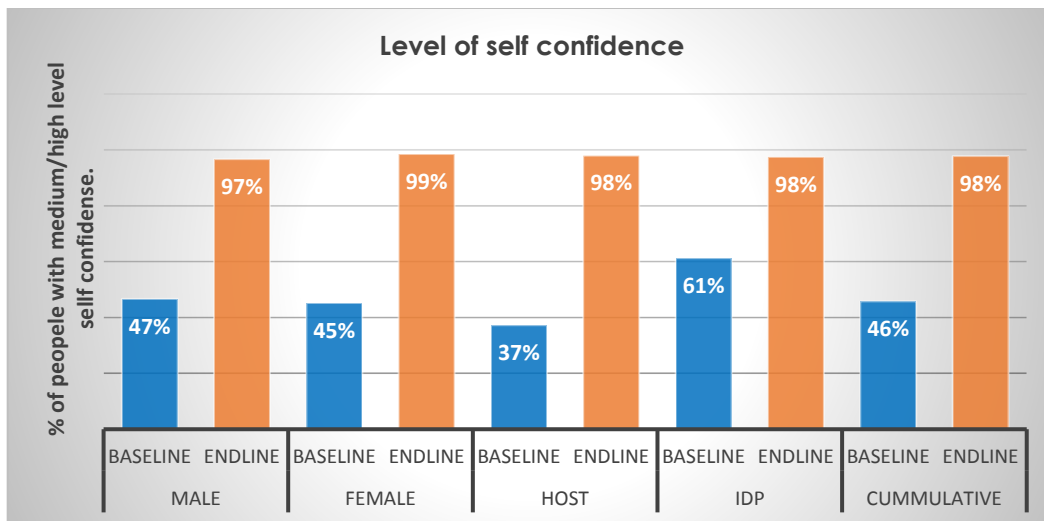
Figure 14. Adults baseline/end-line- Level of confidence on self.

Interestingly, within the IDP community, before the intervention already 75% of IDPs felt they "belong to the community they live in", 50% felt that "their voice and opinion are heard and respected in their community", 56% that "they have self-esteem and are confident when it comes to expressing their opinion to another community member" and 56% that "they fell confident about talking to friends, family and peers about respect for diversity, non-discrimination and citizen participation". On average 27% less of respondents belonging to the host community had the same level of confidence at the beginning of the project. There was not such a relevant difference in the responses between men and women.

7. Sense of Agency

After participating in the arts and cultural activities, about 96% of the respondents acknowledged they had a medium/high sense of agency, compared to the 31% before the intervention. The baseline/end-line survey, therefore, shows that **65% of participants improved their sense of agency from low to medium/high.**

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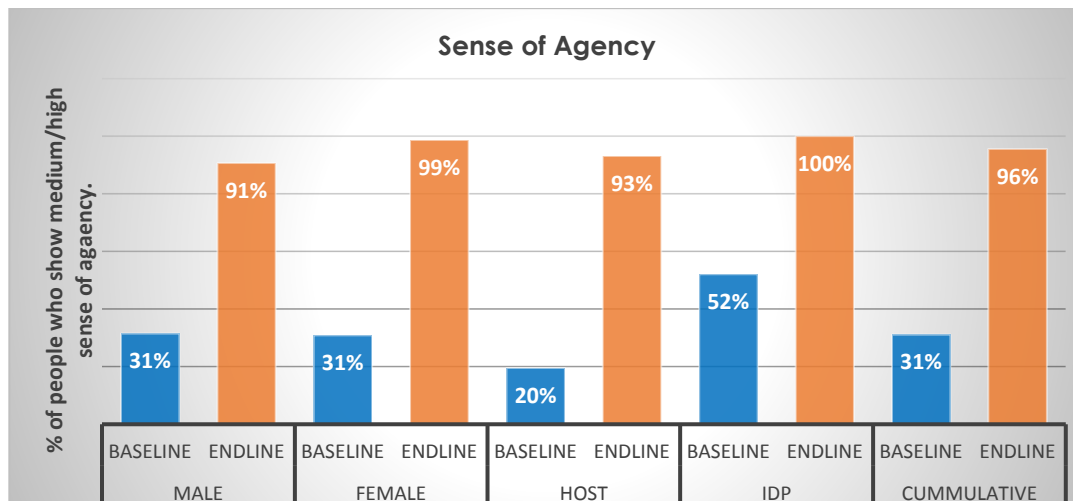
Figure 15. Adult baseline/end-line- Sense of agency.

At end-line, 100% of IDPs declared "they will take action to promote respect for diversity, non-discrimination and citizen participation in their community", 90% respondents from the host community agreed on the same.

8. <u>Safe public spaces as platforms for gathering and inclusive dialogues.</u>

At end-line, 84% of respondents agreed that public spaces are good platforms for inclusive dialogues. However, while everybody agreed at end-line that "open public spaces should offer opportunity where people from different groups can meet and share positive messages and vision for an inclusive community", about 60% of them "avoid public spaces (beach, markets) in Mogadishu because they are not safe". **Through the organization of art exhibitions in public spaces, 50% of participants changed their level of recognition of the importance of using public spaces as platforms for inclusive dialogues.**
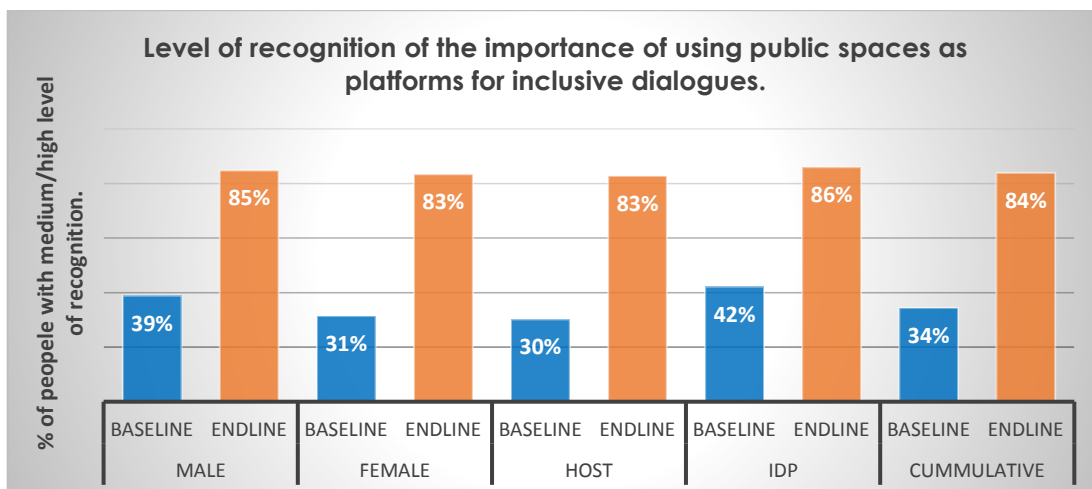
Figure 16. Adult baseline/end-line- Role of public spaces on promotion of inclusion.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

4.6.1. Beliefs change of children participating in arts and culture activities

A total of 672 students (54% girls and 21% IDPs) taking part in the school club arts and culture activities were interviewed before and after the workshops to assess the impact of the arts for social change approaches on their sense of inclusion and agency. The outcomes of this survey, analysed as explained in the methodology section 2.2.2, are here presented.

1. Level of understanding about the concept of social inclusion.

Children had low understanding of the concept of social inclusion before the intervention. **By the end of the arts and culture activities in school, 89% of children declared they have acquired a medium/high understanding of the concept of social inclusion.**
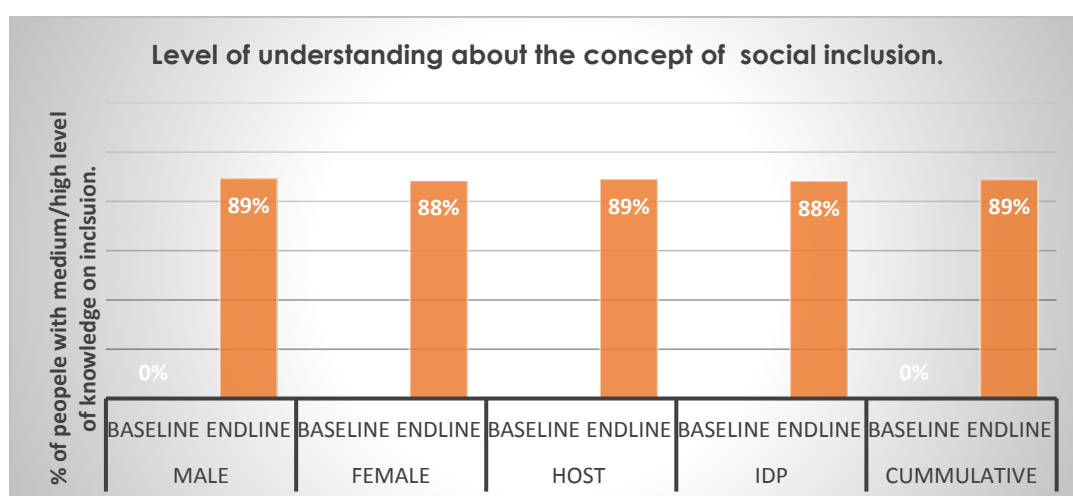
Figure 17. Children Baseline/end-line- Understanding the concept of social inclusion.

2. Level of knowledge of institutional tools/framework on non-discrimination and inclusion.

Children's knowledge of intitutional tools and framework on non-discrimitaion ad inclusion improved by 25%, from 48% at baseleine to 73% at end-line.
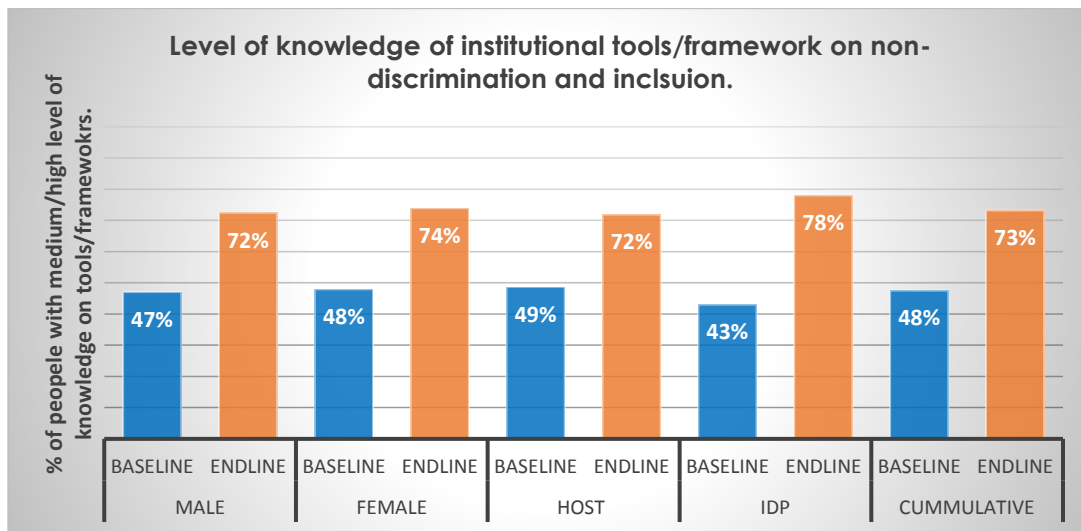
Figure 18. Children baseline/end-line-Knowledge of Institutional tools and frameworks on inclusivity.

In particular, 50% of interviewed children at baseline did already know that the 2012 Somali Provisional Constitution includes a bill of rights that declares "All citizens, regardless of sex, religion, social or economic status, political opinion, clan, disability, occupation, birth or dialect shall have equal rights and duties before the law. Discrimination is deemed to occur if the effect of an action impairs or restricts a person's rights, even if the actor did not intend this effect."

3. <u>Level of respect of community diversity, non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder.</u>

Overall 26% of children changed their negative beliefs and perceptions about community diversity, non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder, through the reflections and dialogues the arts activity made them go through.
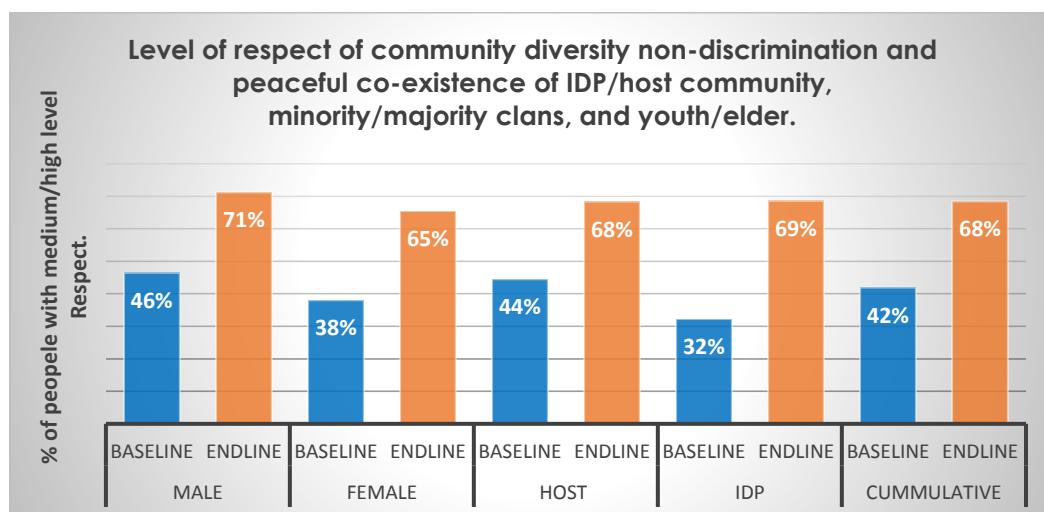
Figure 19. Children baseline/end-line- Respect for diversity within the communities.

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Interestingly, at baseline 74% of IDPs agreed with the statement "Sometimes violence is the best way to solve a problem or dispute in the community". Through the child clubs activities, the negative belief changed for 45% of them, even though by the end of the intervention 30% IDPs still believed the statement was correct.

At end-line, 47% of children did not change their opinion on the fact that "diversity of clans, social and ethnic background in our community weakens the community" and 37% that "using corporal punishment on youth is sometimes necessary."

4. Level of adherence to gender equality/equity.

Through the arts and cultural activities in school, about 44% of children showed a positive change in the level of adherence to gender equality and equity. In fact, while before the workshops only 45% of the respondents held on positive beliefs and perceptions, after the arts activity it changed to 89%. However, it is important to notice that still 11% of children held on discriminatory beliefs related to gender after the intervention.
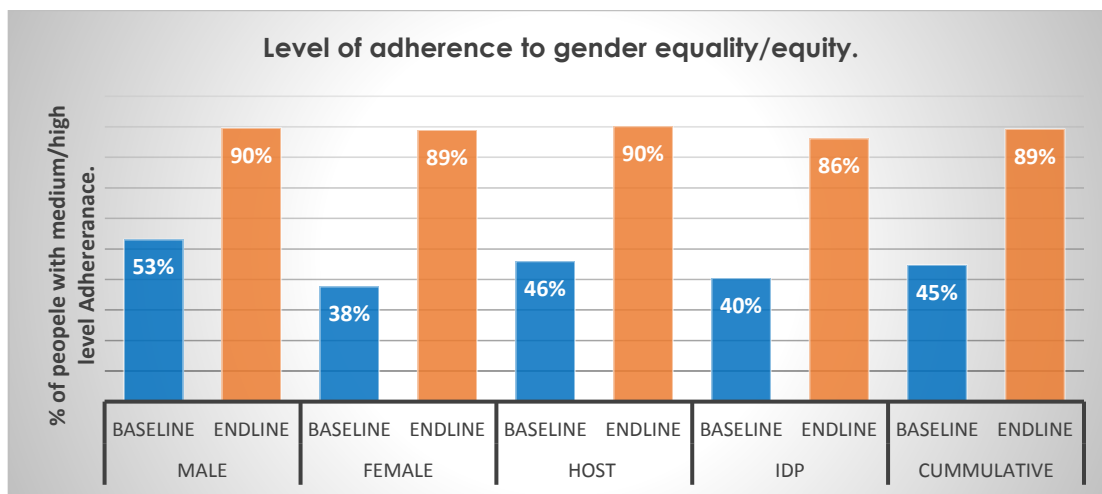
Figure 20. Children baseline/end-line- Embracing gender equity/equality.

Interestingly, boys, before the intervention, expressed a higher level of adherence to gender equality/equity (53%) than girls (38%). A case in summary: more boys (53%) than girls (37%) believed at baseline that "Girls and boys should be given equal opportunity to attend and complete school."

5. Level of adherence to the value of dialogue as a mean to solve community and gender issues.

The conversations among child club members made about 92% of children reach a medium/high level of adherence to the value of dialogue as a mean to solve community and gender issues, compared to the initial 57%. Therefore, **35% of children changed their perception about the importance of participatory and inclusive dialogue in solving gender and community issues and conflicts.**
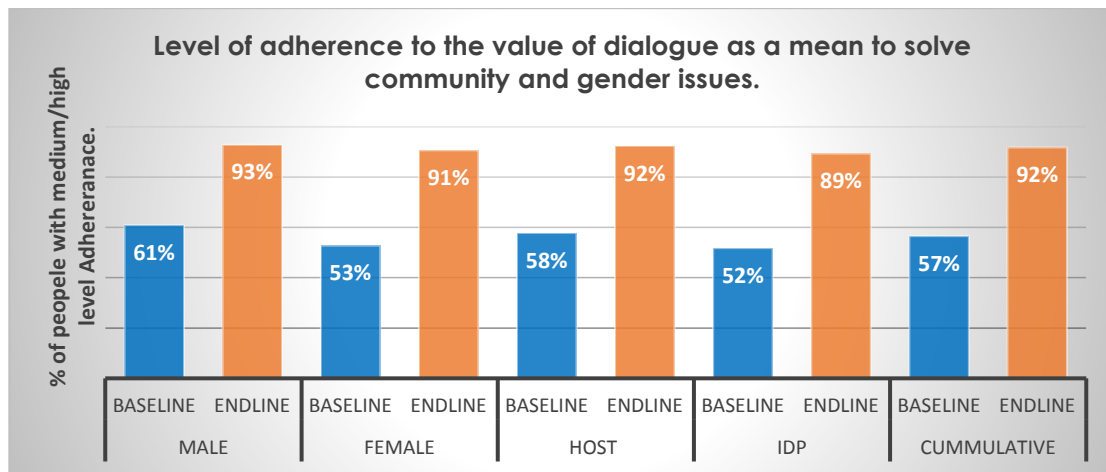
Figure 21. Children baseline/end-line- The value of dialogues within communities.

It is relevant to notice that 92% of them believed at end-line that "elders and youth should have more opportunities for dialogue to solve community issues."

6. Level of self confidence

49% of children acknowledged that they had improved their level of self-confidence through the arts and cultural activities they have experimented. It's important to notice that 93% of girls, by the end of the project declared to have medium/high level of self-confidence.
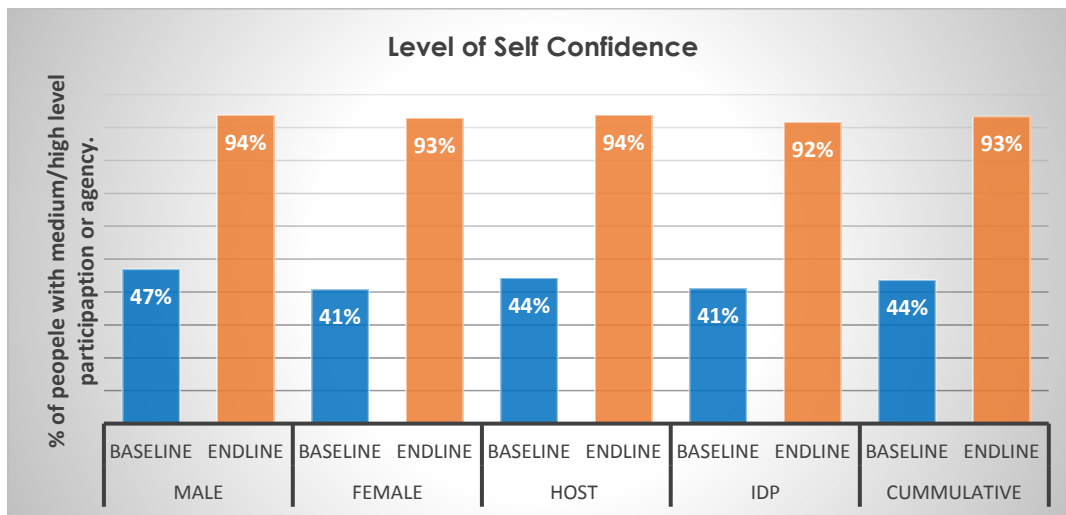
Figure 9 Children baseline/end-line- Level of confidence on self.

At the end of the intervention, more children belonging to the host community (91%) than IDPs (83%) felt "confident about talking to my friends, family and peers about respect for diversity, non-discrimination and citizen participation".

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7.   Sense of agency

This impact assessment shows that **45% of participants improved their sense of agency from low to medium/high.**
89% of children are ready to take action to promote respect for diversity, non-discrimination and citizen
participation in my community.
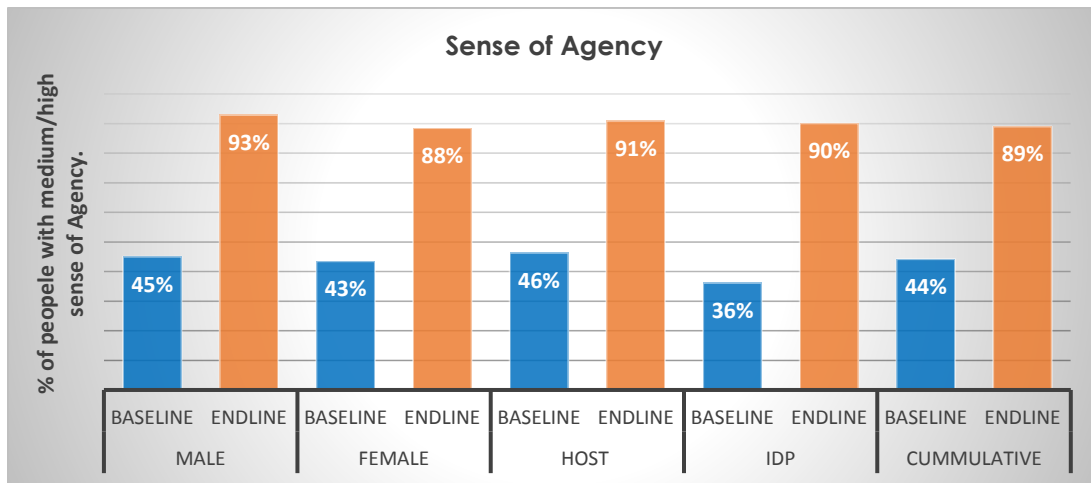
Figure 10 Children baseline/end-line- Sense of agency.

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

- ✓ 70% of participants displayed improved understanding of the concept of social inclusion.
- ✓ 45% showed enhanced knowledge of institutional tools/framework on non-discrimination and inclusion.
- ✓ 59% changed their negative beliefs and perceptions about community diversity, non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder.
- ✓ 62% increased 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.
- ✓ 54% improved their level of self-confidence.
- ✓ 65% enhanced their sense of agency from low to medium/high.
- ✓ 50% demonstrated increased recognition of the importance of using public spaces as platforms for inclusive dialogues.

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%).

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:

- ✓ 89% of students acquired medium/high level of understanding of the concept of social inclusion.
- ✓ 25% improved their knowledge of intitutional tools and framework on non-discrimination and inclusion.
- ✓ 26% changed their negative beliefs and perceptions about community diversity, non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder.
- ✓ 44% showed a positive change in the level of adherence to gender equality and equity.
- ✓ 35% changed their perception about the importance of participatory and inclusive dialogue in solving gender and community issues and conflicts.
- ✓ 45% improved their sense of agency from low to medium/high.
- ✓ 45% improved their level of self-confidence.

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.

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. term conversations to be dismantled and changed.

Participants during a Theatre of the oppressed session, Mogadishu

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Participants during a Theatre of the oppressed session, Mogadishu

"*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

Body Mapping and Photovoice

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 due to gender, clan and displacement status.

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 about issues related to discrimination of IDPs, women, youth and minority groups with their peers, family and the community at large.

> *"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.

Participants during a Body Mapping session, Mogadishu

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Participants during a Body Mapping session, Mogadishu

Photovoice was a useful channel for participants to share their experiences on inclusion and exclusion at individual and community level through photos and short messages/stories. From people's feedback, Photovoice was very popular because it benefited: a) the participants who, through observation of the external reality, would also recall and share the discriminations/exclusions they have gone through. This helps them heal from that experience and empower them to fight against such discriminations for others; b) the community at large, as the art pieces are easily understandable, and the messages of the photos can reach anyone. This triggers conversations among community members with any level of education.

✓ About 50% of Photovoice participants: 1) enhanced their understanding of the concept of social inclusion/exclusion; 2) changed positively their beliefs about IDPs, minority group and women in voicing their opinions on community matters.

✓ Majority of participants have a good recollection of the Photovoice methodology compared to Body Mapping. This could be because they have mobile phones and can readily take photos and hence practice it on a frequent basis, compared to Body Mapping which requires additional materials and tools to practice.

"*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 & Body Mapping 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 & Body Mapping participant (minority clan).

Participants during a Photovoice session, Mogadishu
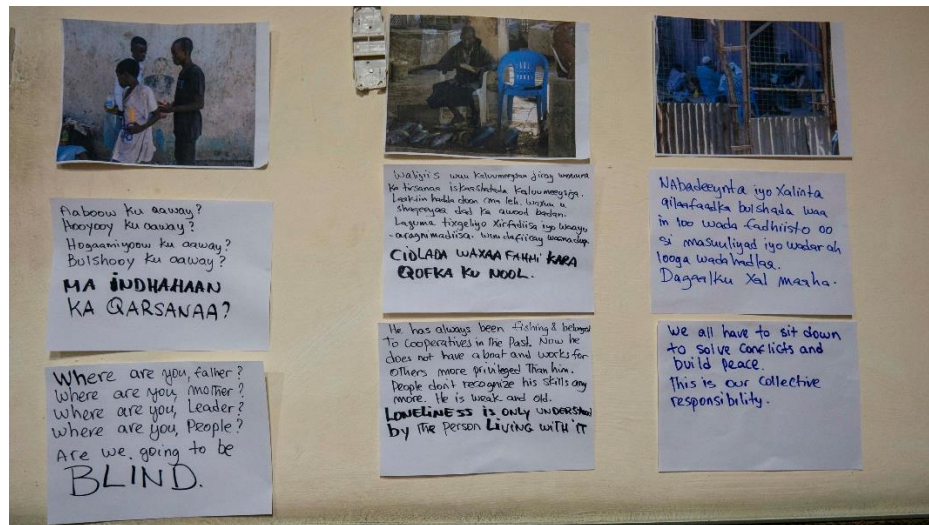
Photos and messages developed by participant in a Photovoice session, Mogadishu

Public Arts Exhibition

All Public Arts Exhibition participants agreed that events increased their awareness and knowledge on social inclusion, on diversity and Somali identity. Respondents mentioned that the exhibitions were well organized and community mobilization was done prior to the event.

"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.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Photovoice exhibition at Lido beach, Mogadishu

Photovoice exhibition at Peace Garden, Mogadishu

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Photovoice exhibition at Peace Garden, Mogadishu

Multimedia exhibition at Dabka building, Mogadishu

Multimedia exhibition at Dabka building, Mogadishu

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

Body mapping exhibition, Howlwadaag district centre, Mogadishu

Arts and Culture Activities in School

School mentors expressed their enthusiasm in having facilitated discussions in school on the topic of social inclusion. There was a unanimous agreement that culture and arts activities have the potential to promote social inclusion in their community, because of the change they have seen in the level of participation of students who are part of the arts clubs as well as community members. This is because the activities bring students together; children forget who they are and unite to accomplish a common goal.

After the FGDs, teachers were concerned on the project status, and whether the activities will continue or not. Teachers were moreover concerned about the sustainability of the program due to unclear duration of the support to facilitate arts activities and unavailability of art material for all students.

Children were very happy to participate and share their opinions on such important discussions. **They said the culture and arts activities they have taken part in have really improved social connectedness among themselves** and have helped them tackle important issues related to exclusion and discrimination because of gender and social status.

"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.

"It has been helpful because of the outstanding performance of the students in the arts and culture activities. Those who were good during the lessons began to promote inclusion in their communities by drawing pictures and creating new songs and poems about social inclusion." Teacher, Abdullahi Isse Primary, Galkayo.

Culture and Arts sessions in Howlwadaag school, Mogadishu.

"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." Std. 7 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." Std. 7 male student, Hawl Wadhag School, Mogadishu.

Culture and Arts sessions in Mohamud Mire school, Mogadishu.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

6. Recommendations

The following are the recommendations made by the participants and CISP evaluators of the culture and arts activities:

Theatre of the Oppressed

- ✓ The theatre was effective in encouraging the audience to be more inclusive, for example in promoting that women should take part in mediation processes in the community. However, the mediations involve members of the wider community, where perspectives will take much more time to shift. To create sustainable changes on a larger scope, frequent awareness sessions and discussions to sensitize community leaders/members on the importance of being inclusive and not-discriminatory are needed. One theatre performance lasts less than 2 hours; **it is therefore 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 and Photovoice

- ✓ Since all Body Mapping participants declared to be willing to discuss and explore issues related to discrimination with their peers, family and the community at large, **it would be a great opportunity to support Body Mapping facilitators to promote dialogue on sensitive issues such as exclusion/inclusion and peaceful co-existence among different groups living in the same community.**
- ✓ Since Photovoice seems to be very popular and has inspired changes in the community at large, **it is recommended 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; 5) use mass media (such as radio and television) and social media to reach a larger number of people; 6) 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

- ✓ In order to contribute to disseminating a culture of inclusion in the target communities, **it's 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 School

✓ 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; 3) 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; 4) art materials such as drawing books, colour pencils or paint should be provided to students to ensure full participation in the activities.

✓ In order to reach community members who cannot read or write, teachers also suggested the use of visual arts, radio and TV campaigns, as well as individual participation in the arts activities to learn how to use arts to communicate social change. Workshops and training sessions are recommended for the educated members of the community.

✓ According to school mentors, all public meetings and events should have visible materials to attract more people to the event, so other people will be curious about the program and will seek to learn more, which opens a channel for sharing what the participants have learned from the sessions.

✓ School children suggested: 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.

✓ While CISP has made some progress to reach large numbers of community members and ensure replicability and trickle down effects of arts and culture activities, the following recommendations are still to be considered for future interventions: 1) CISP has developed a Culture and Arts Manual for teachers (see table 1) that has been used so far in 24 schools in Mogadishu and Galkayo. It is recommended to work with the Ministry of Education, Culture and Higher Education to validate the manual and ensure its endorsement by the government. Advocacy should also be carried out for the culture and arts to be integrated in the Somali education curriculum. 2) CISP has carried out a few cultural events and supported few inter-school competitions, however more events are recommended to be organized.

✓ The following actions are also to be considered for a greater impact and intervention sustainability: 1) regularly meet teachers and school heads to provide updates on the project status and keep them motivated, and organize an exit meeting to discuss the way forward; 2) CISP staff should mentor and support teachers on how to successfully implement the guide in the absence of CISP monitors. This will contribute to the project's sustainability; 3) provide schools with enough equipment for arts activities to continue for at least two years after the end of the project.

Arts and culture for social change approach

✓ Even though the arts activities have risen great interest among participants, each methodology (apart from arts activities in school) was able to engage only a small number of people. The best participants from the three activities (Photovoice, Body Mapping and Theatre of the Oppressed) were selected and trained as trainers and facilitators. All the 10 participants involved in the ToT acquired skills in all methodologies and on how to lead arts for social change workshops in their communities. The project supported them to facilitate a few initial events where they had the chance to be promoters of change in their community. 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.

✓ 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. Even though this was tentatively done during the last phase of the current project, a community led approach should be fully utilized in the next project phase.

✓ **Findings show that IDPs are more aware of what exclusion means and implies than host community groups.** It is therefore 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.

✓ A harmonised monitoring and evaluation toolkit for arts-based activities should be developed, based on the experience CISP has acquired so far in implementing arts and culture activities in Somalia. All arts methodologies should have equivalent M&E tools and sample size, when possible. This would facilitate the comparison among different methodologies.

✓ The tools for baseline and end-line assessment should be developed in a simplified language and based on contextualized case studies.

✓ It is important to select, train and mentor data collectors to be able to explain scope and meaning of the questionnaires. This would improve the quality of data.

✓ The sample of the impact assessment was too small to give a significant statistical indication. It is recommended to increase the sample size. This would allow also a gender and IDP/minority group analysis which was weak in this impact assessment.

✓ The design of tools and the data collection would improve if an initial extensive design workshop is organized to jointly agree on and validate methods, tools, timings, risks and corrective measures.

✓ Induction, review and validation workshops with all stakeholders involved would raise awareness on purpose and importance of this exercise and improve collaboration. This would promote team work and joint efforts to measure the impact of the arts activities among project team, M&E team and other relevant actors.

7. SELECTED ARTWORKS, PHOTOS AND QUOTES

BODYMAPPING

SANAA My Body Map: 'A United Community'
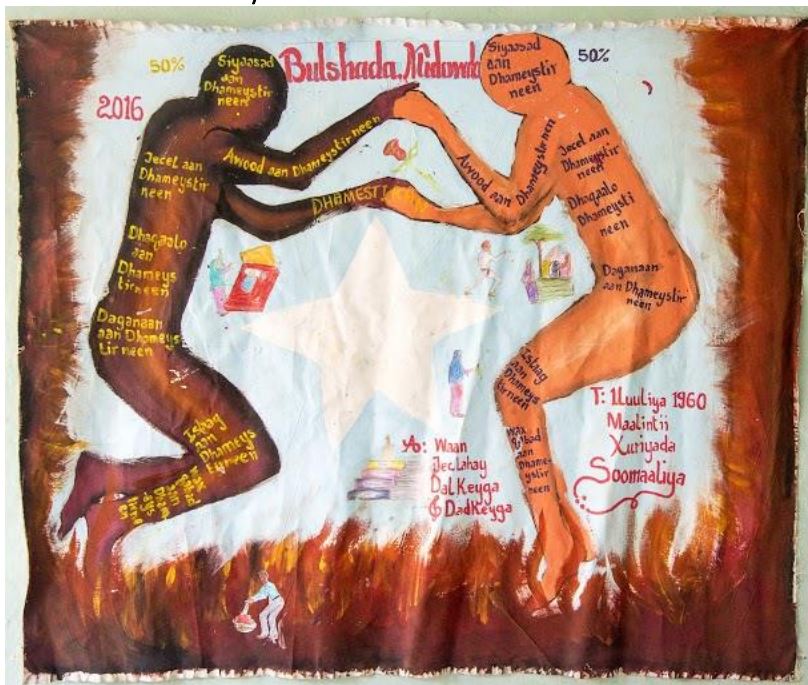
I named my Body Map "the united society". These two persons have incomplete resources. Each one has something that the other one doesn't have. Each person has 50% of something like incomplete love, power, and politics. If these two persons unite they can bring a total of 100% in unity, love, politics 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. He got married and had a baby daughter. So that was the first baby that joined our family and that was my happiest moment.

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. This person has 50% of the politics and it is the same for the other one. The hand represents incomplete power, 50% for each person. The chest is incomplete love, 50% for each person. The stomach represents incomplete economy. The seat is incomplete stability. Here is the incomplete standing and they have not taken a step. Each person has 50% of needed resources and lacks 50%. If these two persons unite, they will bring our togetherness and will bring peace and unity. 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,**

72

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 –My 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.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

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 -My 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.

MARYAN - My 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 no 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 -My 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.

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

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.

ABDIRAHMAN (Midnimo) - My Body Map "Scars of Somalia"

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 will tell you about how I got these scars. 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 "the Scars of Somalia". Those scars are on my body. That is the negative side of my painting. I think people can understand. 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. Educating people through art is very important to me.

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

"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

"Gabdhahaan waxeey rabaan bulsho qurxoon oo nabad ah. Waxeey diyaar u yihiin ineey kaalintooda ka qaataan helida nabad iyo sinaan. Waa gabdho dhiiran. Xaqooda cidna kama sugayaan oo waa u dhaqaaqeen.

"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

"Xaqii cunnugaan waa maqan yahay. Ubixii mustaqbalka waa sidaan. Ciil baan muteye yaa cilmi i bara?

@ Abdifatah

"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

"Sida dharkan u wada qurxoon yahay una kala duwan yihiin ayeey dadkuna u wada qurxoon yihiin una kala duwan yihiin. Aan iska ilaalino wasaqda qabyaalada, kala sooca iyo xaqiraada.

@ Abdirahman

"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

"Halkani maahan meel qabiil leeyahay. Waa meel qof kastaoo Soomaali ah imaan karo. Waa meel qof kastoo Soomaali ah farxad gelisa. Waa meel na dareensiiso xornimo.

@ Abdalla

"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

"Waxeey wada socdaan isku waddo. Midbaa ka labis duwan. Waxeey ku qoslaan qaabka labiskiisa. Ma aqaan sabata aan taas u sameeyno. Ma aqaan sababta aan wax uga sheegno dadka halka eey ka soo jeedaan. Fadlan ma joojin karnaa tan.

@ Naima

"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

"Waxaan ku soo laabtay xaafadeeyda oon 7 sano ka maqnaa. Waxaan halkaan ku waayay qaar ka mid qoyskeeyga iyo asxaabteeyda. Hadda waxaan rabaa inaan nolol cusub dib uga bilaabo halkaan.

@ Harir

80

"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

"Wax badan ma lihi. Dadkaa I xasuusiyo inaan ahay dan yar balse waxaan isku dayaa inaan farxad helo. Bulshadeena waxaa ka dhex taagan dagaal iyo kala sooc. Waxaan jeclaan lahaa inaan arko cadaalad, nabad, iyo dadkoo isla siman.
@ Fadumo

"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

"Caruur ma heeysano': Caruurteena waxeey ku koreen dagaal. Qoriga waxuu noqday wax lagu ciyaaro yar iyo weynba. Inta qori jiro oon hub ka dhigis iyo dib u hishiisiin la sameeyn, weey adkaaneeysaa in la helo bulsho nabad ah oo siman ah oo dhisan karta dalkooda
@ Aliya

" 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

"Bajaajlahan waxuu heeystaa shahaado jaamacadeed shaqadii uu rabayna ma helin.Maalin kasta caqabado badan ayuu la kulmaa. Waa la toogan karaa ama qarax ayuu ku dhiman karaa. Haddana wuu shaqeeystaa qoyskiisana xoogaa lacagta masruufka ayuu u geeyaa. Dhalinyarada Muqdisho badanaa weey dadaalayaan, hadana waxeey dareensan yihiin in la awood tiray ayagoo weliba ah lafdhabarka bulshada .
@ Yasmin

" 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

"Waxuu weligiis ka shaqeeysanaayay iibinta kaluunka, waxuu ka tirsanaan jiray iskaashatada. Laakiin hadda ma laha doon. Waxuu ka sii dilaalaa malaayga. Dad ka awood badan ayuu u shaqeeyaa. Laguma tixgeliyo waayaragnimadiisa, naaquudnimadiisa. Waa duqoobay waana tabar dareeyay. Cidlada iyo daruufteeda waxaa fahmi karo qofka markaas eey hesho.
@ Abdirizak

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" 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

" Waa gabartaada. Waa walaashaada. Waa xaaskaaga. Waa hooyadaa.
Ma jeclaan laheeyd in la qashqashaado?

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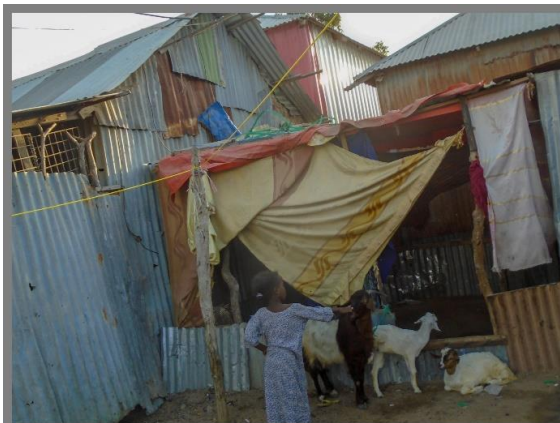
"Most of IDPs were either pastoralists or farmers. We did not abandon our roots. If the war stops and something is done about the droughts and water in rural areas, we will go back.

@ Fadumo

"Barkacayaasha intooda badan waxeey ahaayeen xoolo dhaqato iyo beeraleey. Weli noloshaas ma eeysan hilmaamin. Weey laaban lahaayeen hadeey dagaaladu dhamaadaan iyo haddii abaaraha iyo biyo la'aanta baadiyaha wax laga qabto.

@ Fadumo

QUOTES 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**

QUOTES ON IDPs' EXCLUSION

Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

"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**

QUOTES 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**

"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**

QUOTES 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)**

QUOTES 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**

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Culture for Inclusion – Impact Assessment Report - February 2020 – CISP M&E Department

9. Annexes

9.1. Annex 1- Tables – Sub-indicator impact assessment question metrics for Children.

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of understanding about the concept of social inclusion.										
Social inclusion means that people feel a sense of belonging in their community or country	0%	0%	0%	0%	92%	91%	91%	94%	0%	91%
An inclusive community means a more peaceful and stable community	0%	0%	0%	0%	87%	86%	88%	82%	0%	86%
% TOTAL	**0%**	**0%**	**0%**	**0%**	**89%**	**88%**	**89%**	**88%**	**0%**	**89%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of knowledge of institutional tools/framework on non-discrimination and inclusion.										
Do you know about the existence of the Somali Ministry of Women and Human Rights development?	44%	46%	46%	43%	81%	82%	80%	86%	45%	81%
Do you know that the 2012 Somali Provisional Constitution includes a bill of rights that declares "All citizens, regardless of sex, religion, social or economic status, political opinion, clan, disability, occupation, birth or dialect shall have equal rights and duties before the law. Discrimination is deemed to occur if the effect of an action impairs or restricts a person's rights, even if the actor did not intend this effect"?	53%	51%	53%	46%	59%	64%	60%	67%	52%	61%
Are you aware that there is a Somalia National Plan?	44%	47%	47%	40%	78%	76%	76%	82%	45%	77%
% TOTAL	**47%**	**48%**	**49%**	**43%**	**72%**	**74%**	**72%**	**78%**	**48%**	**73%**

	Baseline				End-line				TOTALS	
	Male	**Female**	**Host**	**IDP**	**Male**	**Female**	**Host**	**IDP**	**Baseline Average**	**End-line Average**
Level of respect of community diversity non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder.										
I believe diversity of clans, social and ethnic background in our community weakens the community	40%	32%	38%	26%	58%	48%	53%	56%	36%	53%
I believe that every people regardless of their social and ethnic background should be respected for who they are despite their differences to my cultures and beliefs	64%	50%	57%	54%	88%	83%	85%	86%	57%	85%
I believe that using corporal punishment on youth is sometimes necessary	43%	35%	43%	23%	65%	61%	63%	62%	39%	63%
Sometimes violence is the best way to solve a problem or dispute in the community	38%	35%	40%	26%	74%	70%	73%	70%	37%	72%
% TOTAL	**46%**	**38%**	**44%**	**32%**	**71%**	**65%**	**68%**	**69%**	**42%**	**68%**

	Baseline				End-line				TOTALS	
	Male	**Female**	**Host**	**IDP**	**Male**	**Female**	**Host**	**IDP**	**Baseline Average**	**End-line Average**
Level of adherence to gender equality/equity.										
Girls and boys should be given equal opportunity to attend and complete school	53%	37%	47%	37%	93%	89%	91%	92%	44%	91%
Girls and boys should share household chores equally	53%	38%	45%	44%	86%	89%	89%	80%	45%	87%
% TOTAL	**53%**	**38%**	**46%**	**40%**	**90%**	**89%**	**90%**	**86%**	**45%**	**89%**

	Baseline				End-line				TOTALS	
	Male	**Female**	**Host**	**IDP**	**Male**	**Female**	**Host**	**IDP**	**Baseline Average**	**End-line Average**
Level of adherence to the value of dialogue as a mean to solve community and gender issues.										
I believe that no matter how severe a problem is, it can be solved through dialogue	59%	55%	58%	51%	93%	89%	92%	89%	56%	91%
I believe elders and youth should have more opportunities for dialogue to solve community issues.	63%	51%	58%	52%	92%	92%	93%	89%	57%	92%
% TOTAL	**61%**	**53%**	**58%**	**52%**	**93%**	**91%**	**92%**	**89%**	**57%**	**92%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of self-confidence.										
When it comes to expressing my opinion to another community member, I have self-esteem and I am confident	58%	52%	56%	49%	93%	93%	92%	95%	55%	93%
I feel I belong to the community I live in	41%	33%	37%	38%	95%	96%	96%	94%	37%	95%
I feel I am a rightful citizen in Somalia	36%	32%	33%	35%	97%	95%	97%	94%	34%	96%
I feel confident about talking to my friends, family and peers about respect for diversity, non-discrimination and citizen participation	53%	47%	51%	43%	90%	88%	91%	83%	49%	89%
% TOTAL	**47%**	**41%**	**44%**	**41%**	**94%**	**93%**	**94%**	**92%**	**44%**	**93%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Sense of Agency										
I take action to promote respect for diversity, non-discrimination and citizen participation in my community	45%	43%	46%	36%	93%	88%	91%	90%	44%	89%
% TOTAL	**45%**	**43%**	**46%**	**36%**	**93%**	**88%**	**91%**	**90%**	**44%**	**89%**

9.2. Annex 2- Tables – Sub-indicator impact assessment question metrics for Adults.

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of understanding about the concept of social inclusion.										
	39%	33%	21%	63%	100%	100%	100%	100%	36%	100%
An inclusive community means a more peaceful and stable community	17%	37%	10%	63%	100%	100%	100%	100%	29%	100%
Social inclusion means that all people have equal rights to be respected as member of the society	22%	26%	7%	56%	100%	100%	100%	100%	24%	100%
Social inclusion means that people actively participate and collaborate peacefully in the community life and decision making	33%	41%	17%	75%	100%	100%	100%	100%	38%	100%

									Baseline Average	End-line Average
Social inclusion means that women and men participate equally in community life decision making	17%	37%	17%	50%	100%	100%	100%	100%	29%	100%
Social Inclusion means that minorities, IDPs and urban poor participate and collaborate equally in community life and decision making	28%	22%	10%	50%	100%	100%	100%	100%	24%	100%
Social Inclusion means that all people in a community are able to express their needs and are heard by others and those in power position	22%	22%	3%	56%	100%	100%	100%	100%	22%	100%
% TOTAL	**25%**	**31%**	**12%**	**59%**	**100%**	**100%**	**100%**	**100%**	**29%**	**100%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of knowledge of institutional tools/framework on non-discrimination and inclusion.										
Do you know about the existence of the Somali Ministry of Women and Human Rights development?	22%	30%	17%	44%	94%	93%	90%	100%	27%	93%
Do you know that the 2012 Somali Provisional Constitution includes a bill of rights that declares "All citizens, regardless of sex, religion, social or economic status, political opinion, clan, disability, occupation, birth or dialect shall have equal rights and duties before the law. Discrimination is deemed to occur if the effect of an action impairs or restricts a person's rights, even if the actor did not intend this effect"?	17%	22%	7%	44%	100%	93%	97%	94%	20%	96%
Are you aware that there is a Somalia National Plan?	28%	33%	17%	56%	78%	93%	83%	94%	31%	87%
Are you aware that the Somali National Plan (SNP)envisions "a society that upholds gender equality, dignity, respect and fairness for all women and men"?	17%	19%	0%	50%	83%	93%	83%	100%	18%	89%
Are you aware that customary dispute resolution can support peace, reconciliation and inclusion between clans?	39%	22%	21%	44%	100%	100%	100%	100%	29%	100%
(Are you aware of the following quotes?) "O mankind! We created you from a single (pair) of a male and a female, and made you into nations and tribes, that you may know each other." (49:13)	100%	78%	83%	94%	100%	100%	100%	100%	87%	100%
(Are you aware of the following quotes?) "And cooperate in righteousness and piety, but do not cooperate in sin and aggression." (Al-Quran, al-Maidah 5:2)	89%	85%	83%	94%	100%	100%	100%	100%	87%	100%
Do you know other quotes that promote Peace, Social inclusion, non-discrimination and fairness?	44%	33%	28%	56%	100%	100%	100%	100%	38%	100%
Do you know this African proverb? ("The child who is not embraced by the village will burn it down to feel its warmth" - African proverb)	28%	22%	10%	50%	94%	85%	86%	94%	24%	89%
% TOTAL	**43%**	**38%**	**30%**	**59%**	**94%**	**95%**	**93%**	**98%**	**40%**	**95%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of respect of community diversity non-discrimination and peaceful co-existence of IDP/host community, minority/majority clans, and youth/elder.										
I believe that every people regardless of their social and ethnic background should be respected for who they are despite their differences to my cultures and beliefs	28%	33%	34%	25%	94%	93%	97%	88%	31%	93%
I value cultural diversity and I believe that every group contributes in a different way to the wellbeing of the community	28%	37%	38%	25%	100%	96%	100%	94%	33%	98%
Discrimination can lead to violence in a community	39%	44%	45%	38%	100%	100%	100%	100%	42%	100%
People should speak out when they know of injustice, even if it occurs in a different clan	22%	33%	28%	31%	100%	100%	100%	100%	29%	100%
Minorities and majority clans should be treated equally	28%	26%	28%	25%	100%	100%	100%	100%	27%	100%
IDPs and minorities should be treated in an equitable way in resolving a conflict situation in the community	17%	19%	14%	25%	94%	100%	100%	94%	18%	98%
I believe that people should support IDPs in leadership roles	22%	19%	10%	38%	94%	100%	97%	100%	20%	98%
I believe that people should support minorities in leadership roles	17%	19%	10%	31%	94%	96%	93%	100%	18%	96%
I believe that people should support youth in leadership roles	17%	22%	14%	31%	89%	93%	90%	94%	20%	91%
I believe that using corporal punishment on youth is sometimes necessary	78%	52%	62%	63%	72%	74%	66%	88%	67%	73%
Sometimes violence is the best way to solve a problem or dispute in the community	56%	74%	76%	50%	67%	78%	66%	88%	67%	73%
% TOTAL	**32%**	**34%**	**33%**	**35%**	**91%**	**94%**	**92%**	**95%**	**34%**	**93%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of adherence to gender equality/equity.										
Men and women should be treated equally in resolving a conflict situation in the community	28%	22%	21%	31%	100%	100%	100%	100%	24%	100%
I believe that using corporal punishment on women is sometimes necessary	78%	59%	69%	63%	67%	78%	69%	81%	67%	73%
I believe that people should support women in leadership roles in the community	39%	26%	21%	50%	94%	96%	97%	94%	31%	96%
Girls and boys should be given equal opportunity to attend and complete school	28%	26%	21%	38%	100%	93%	93%	100%	27%	96%
Girls and boys should share household chores equally	17%	19%	14%	25%	100%	93%	93%	100%	18%	96%
Men should support women in leadership position	17%	19%	14%	25%	100%	93%	93%	100%	18%	96%
% TOTAL	**34%**	**28%**	**26%**	**39%**	**94%**	**92%**	**91%**	**96%**	**31%**	**93%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of adherence to the value of dialogue as a mean to solve community and gender issues.										
I believe that no matter how severe a problem is, it can be solved through dialogue	28%	30%	24%	38%	100%	100%	100%	100%	29%	100%
I believe men and women should have more opportunities for dialogue to solve community issues.	11%	26%	17%	25%	100%	96%	97%	100%	20%	98%
I believe elders and youth should have more opportunities for dialogue to solve community issues.	17%	26%	17%	31%	100%	93%	97%	94%	22%	96%
I believe IDPs and Host Community should have more opportunities for dialogue to solve community issues.	6%	19%	7%	25%	100%	100%	100%	100%	13%	100%
I believe the best way to solve a problem is through dialogue and mediation until we find a solution	50%	52%	59%	38%	89%	93%	86%	100%	51%	91%
I believe minority clans and majority clans should have more opportunities for dialogue to solve community issues.	22%	11%	10%	25%	94%	100%	97%	100%	16%	98%
% TOTAL	**22%**	**27%**	**22%**	**30%**	**97%**	**97%**	**96%**	**99%**	**25%**	**97%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of self confidence.										
My voice and opinion are heard and respected in my community	39%	26%	21%	50%	94%	96%	97%	94%	31%	96%
When it comes to expressing my opinion to another community member, I have self-esteem and I am confident	33%	37%	24%	56%	94%	96%	97%	94%	36%	96%
I feel I belong to the community I live in	50%	63%	48%	75%	100%	100%	100%	100%	58%	100%
I feel I am a rightful citizen in Somalia	67%	67%	66%	69%	100%	100%	100%	100%	67%	100%
I feel confident about talking to my friends, family and peers about respect for diversity, non-discrimination and citizen participation	44%	33%	28%	56%	94%	100%	97%	100%	38%	98%
% TOTAL	**47%**	**45%**	**37%**	**61%**	**97%**	**99%**	**98%**	**98%**	**46%**	**98%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Sense of Agency										
I take action to promote respect for diversity, non-discrimination and citizen participation in my community	39%	30%	21%	56%	89%	96%	90%	100%	33%	93%
I encourage others to take action to promote respect for diversity, non-discrimination and citizen participation in my community	39%	37%	28%	56%	94%	100%	97%	100%	38%	98%
I believe there is a need to create positive images and visions of an inclusive community of the future and have these visions and images shared and understood by every member of the society	17%	26%	10%	44%	89%	100%	93%	100%	22%	96%
% TOTAL	**31%**	**31%**	**20%**	**52%**	**91%**	**99%**	**93%**	**100%**	**31%**	**96%**

	Baseline				End-line				TOTALS	
	Male	Female	Host	IDP	Male	Female	Host	IDP	Baseline Average	End-line Average
Level of recognition of the importance of using public spaces as platforms for inclusive dialogues.										
I avoid public spaces (beach, markets) in Mogadishu because they are not safe	39%	52%	45%	50%	44%	37%	34%	50%	47%	40%
I believe that open public spaces should offer opportunity where people from different groups can meet	33%	26%	21%	44%	94%	100%	97%	100%	29%	98%
I believe that open public spaces should offer opportunity where people can share positive messages and vision for an inclusive community	39%	22%	21%	44%	100%	100%	100%	100%	29%	100%
I believe that everybody should be free and safe to access these places	44%	26%	34%	31%	100%	96%	100%	94%	33%	98%
% TOTAL	**39%**	**31%**	**30%**	**42%**	**85%**	**83%**	**83%**	**86%**	**34%**	**84%**

More data are available on request. Contact CISP info@cisp-nairobi.org