



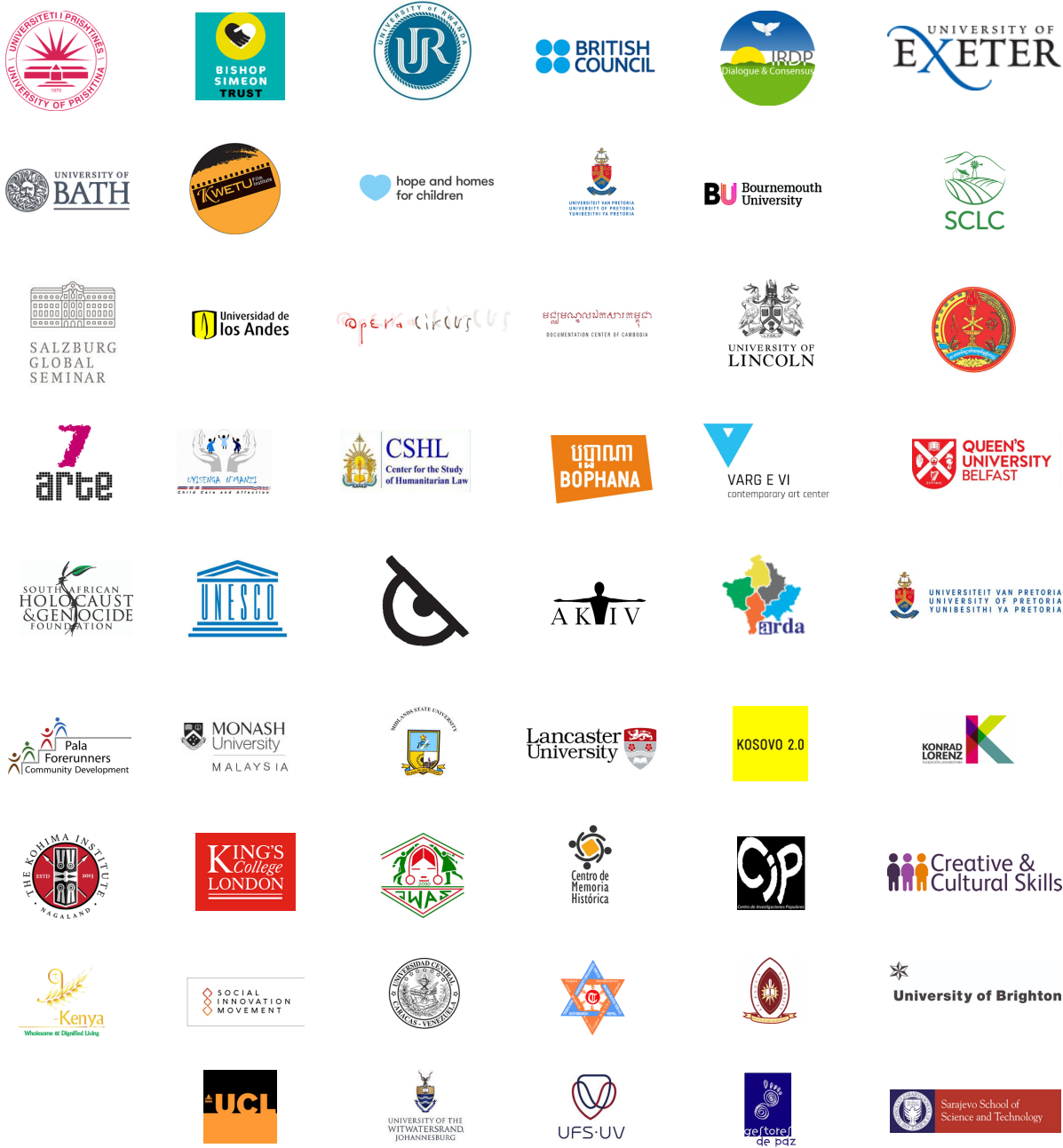
CHANGING THE STORY



A YEAR IN REVIEW 2018-19

BUILDING INCLUSIVE CIVIL SOCIETIES WITH AND FOR
YOUNG PEOPLE IN 13 POST-CONFLICT COUNTRIES

PROJECT PARTNERS



OTHER PARTNERS: Dreamz Unlimited School of Drama and Film, Cultural Heritage Without Borders, Kino Armata, Basilwizi Youth NGO and BaTonga Community Museum

LEAD INSTITUTION



CORE FUNDERS



This report was designed in-house by the Changing the Story team. Any printing costs have been kindly funded by University of Leeds.

WELCOME

As we prepare the Changing the Story (CTS) Year Two report, much of the activity feels like it belongs to a different time. Year Two of the project focussed on commissioning a broad array of projects, building on the findings of our first year and expanding our work into 13 post-conflict countries.



Our work has ranged from exploring the potential of street art to supporting advocacy and epistemic justice in rural Zimbabwe to the place of youth-led social enterprises in Malaysia. Researchers, INGOs, CSOs and young people from around the world have come together to collectively coproduce youth-led solutions to the problems they face. International meetings have been held, workshops, showcasing events, artistic performances and policy briefings organised. As is clear from the case studies featured in this report, a great deal of learning has begun to emerge from the project. This is beginning to effect change at different levels, from within the many community-based organisations our projects have been working with to national policymakers in, for example, South Africa, Kosovo and Rwanda.

More recently, the global lockdown to combat COVID19 has forced us to rethink the way we undertake research. Some CTS research projects have been paused, as other activities have been prioritised. However, as increasing numbers of countries have gone into ever-longer lockdowns, it has become clearer that the focus of CTS on youth-led advocacy, on an approach to research rooted in the values of equitable partnership, shaped by local needs and the amplification of youth voice, is more crucial now than ever, as young people move into private spaces and risk being unheard. Thus, we continue to be guided by our core values, using them to shape discussions as the network seeks to find new and sustainable ways of delivering our research and bringing about change on the ground. Here we are lucky to work with Praxis, led by Professor Stuart Taberner (University of Leeds), the aim of which is to draw out learning from across the Arts and Humanities GCRF portfolio of projects. We are in the very early stages of these discussions. However, they will fundamentally shape the development of CTS as we begin to consolidate learning from across our commissioned work.

But, for the moment, let us return to the world before COVID-19 and examine the wide range of activities and emerging research findings from Changing the Story's commissioning phase.

P. Cooke

Professor Paul Cooke
Principal Investigator: Changing the Story

CORE VALUES

Decolonisation of Knowledge

We aim to enable two-way knowledge creation and exchange partnerships to disrupt hierarchical development models; by doing so we strive to localise best practice, adopting a practical and sustainable approach to “development” that works from the community level upwards.

Communication

We strive to create a highly collegiate atmosphere and opportunities for reflection are built into the project and used to inform the direction the overall project takes.

Promoting an ethics of care

We are committed to safeguarding all those involved in the project, from the young people with whom we work to the research teams and the civil society organisations that we partner with.

Network and capacity building

CTS strongly believes that wherever possible supporting network building across grantee cohorts is invaluable for: 1) ensuring our work remains relevant, 2) supporting capacity development of partners through shared learning, and 3) developing additional opportunities for sustainability longer-term.

Participation

Co-production and co-design are at the heart of what CTS does; we strive to engage in collective learning as a cohort and collective shaping of the direction of all commissioned projects, as well as the overall project, working democratically and equitably with all partners.

CORE VALUES

Arts-based approaches

We value arts-based approaches as a means for participants to express and reflect on experiences and build capacity as agents of change in ways that are relevant to their particular circumstances.

Youth engagement and voice

We believe that children and young people have the right to be heard, to be able to shape and inform their own development pathways and that they shall also have the right to freedom of expression through any media of the child's choice, including the arts. In doing so, we are committed to placing young people front and centre of policy and practice by ensuring research design and practice are youth-led.

Collaborative and multi-disciplinary/ cross-sector working

Working at the intersection of the Arts and Humanities and Social Sciences, and crossing a broad range of disciplines, CTS aims to forge new ways of utilizing Arts and Humanities research for practical international development projects with a lasting legacy. Central to this is undertaking research that informs and links with civil society practice.

THE COMPLETE GUIDE TO OUR SECOND YEAR

Changing the Story is the first large scale comparative study that seeks to understand how the arts, heritage and human rights education can support youth-centred approaches to civil society building in a range of post-conflict settings. Funded by the Arts and Humanities Research Council's (AHRC) Global Challenges Research Fund (GCRF), the project, led by the University of Leeds, is a four-year international, multidisciplinary project between universities, international non-government organisations, artists, grassroots civil society organisations and young people across the world.

In the first year of the project, project teams undertook critical reviews of current youth-focused participatory arts and heritage work in 5 countries (Colombia, Rwanda, Kosovo, Cambodia and South Africa) and delivered 5 'proof-of-concept' projects that explored the legacy of conflict on the everyday lives of young people.

In Year 2 (October 2018-September 2019), Changing the Story has primarily focussed on selecting and supporting the delivery and implementation of 17 projects that build on the findings of our phase one research and proof of concept projects. This has led us to expand our work into 13 countries in total.

THE PROJECTS



From Left to Right: Colombia, Venezuela, Brazil, South Africa, Bosnia and Herzegovina, Kosovo, Zimbabwe, Rwanda, Kenya, India, Nepal, Malaysia, and Cambodia.

Through the course of our second year, CTS has continued to build links with partner organisations and the communities they serve, including hundreds of young people; carry out capacity-building through workshops organised by the commissioned projects as well as through CTS network events; and published a co-edited book featuring chapters from CTS Co-Investigators, 25 blogs, numerous films, and a range of other online resources.

These digital outputs, as well as expanded capacity in the team thanks to additional funding, and a continued focus on developing our relationships with our growing network, have contributed to the programme's increased visibility in the field of participatory arts and international development.

As CTS' projects continue to evolve, we are also starting to see policy impact emerge from our Phase 1 projects, particularly with regards to the integration of informal education approaches into formal education structures.

This report provides an overview of CTS' main outputs from year 2, highlights the key themes that have developed from the commissioned project phase and showcases a variety of CTS projects. It aims to reflect on the learning that has emerged and sets out some of the exciting things we have planned for year 3.

17 PROJECTS 13 COUNTRIES

£810, 043.31 Grant Funding
Distributed

5 Critical Reviews
1 Edited Book
6 Network Events

5 Staff Recruitments
1031 Workshop Participants

1 New Mobility Funding Stream

As of September 2019, CTS currently has formal partnerships with **129** different organisations



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“ We are taking students on a journey to question and find ways out of structural injustices and imbalances

Dr Stephanie Schwander-Sievers, Co-Investigator of ACT (Kosovo)

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PHASE ONE OUTPUTS

The CTS project consists of three phases. In Phase One (2017- 2018) of the project, our research partners working in Cambodia, Colombia, Kosovo, Rwanda and South Africa conducted critical reviews of the role of Civil society organisations in their contexts. This was then followed by a 'proof-of-concept' project in each country to test out some of the ideas that have emerged from these critical reviews.



Phase One Critical Review: The Change-Makers (South Africa)

The report examines the context that led to The Change-makers programme, one of a series of global initiatives to create education programmes; provides a critical evaluation and review; and documents the roll out of the Change-makers programme through 'train the trainer' workshop reports,

Phase One Critical Review: The Anlong Veng Peace Tours (Cambodia)

The report explores the use of arts to redress and remember experiences of the Khmer Rouge Regime with a particular focus on the varying participatory and educational methods employed therein. The review then turns to reflect on the work of CTS through collaboration with the Documentation Center of Cambodia (DC-Cam).

Phase One Critical Review: Mobile Arts for Peace (Rwanda)

The report maps out the work of the Mobile Arts for Peace project (MAP) taking place in both public and private spaces in relation to the use of art in fostering peacebuilding in post-genocide Rwanda. The aim of the critical review is to record convergences, synergies and challenges within MAP.

Phase One Critical Review: The Arts of Survival (Colombia)

The critical review discusses the need to put forward itinerant methodological proposals centring on testimonial experiences as means of articulating possible futures in Colombia.

Phase One Critical Review: Arts, Critical Thinking and Active Citizenship (Kosovo)

This report explores the overarching research questions of the ACT: Arts, Critical Thinking and Active Citizenship project - how does formal and informal civic education affect youth engagement and active citizenship in Kosovo, and does art activism among youth promote more critical levels of engagement?

Phase One Critical Review: The Future is Unwritten (Colombia and Brazil)

This critical review explores what is known about social imaginaries in Colombia in existing literature and how the imaginary affects the practical projects of those working through culture to achieve social and cultural aims (with a focus on young people), analysed through the voices of an investigation interviewing cultural actors from across Colombia.

Proof of concept projects delivered in Rwanda and South Africa have been successful in efforts to sustain approaches through increased scaling up of their applications; the South African ‘Changemakers Programme’ having now been delivered in Nigeria, Mozambique, the Gambia, Mauritius and South Africa, with plans to expand into Kenya, Namibia and Senegal in 2020. The project has also been working with the National Association of Childcare Workers and the Department of Social Development to support out-of-school childcare in the country.

In Kosovo, the project has sought to integrate informal education practices into formal education structures; in Cambodia participatory filmmaking was used as a tool to incorporate more participatory approaches to peace tours in Anlong Veng; and the work in Colombia has produced sonic biographies, or sound narratives, that capture the relationship between young people, their experience of violence and the natural diversity of the environment, exploring how young people reposition themselves as ‘agents of change’ in the aftermath of conflict.

PROJECT CASE STUDIES

In Year 2 (October 2018- September 2019), Changing the Story (CTS) entered Phase 2 of the project, the commissioning phase. Below we highlight some of the themes that have emerged out of the commissioned projects so far.



SPOTLIGHT ON EDUCATION

Education is a key theme of many of the CTS projects- in Kosovo the focus is on civic education in formal/informal educational settings. In Rwanda, Kenya and Nepal the focus is on influencing national curriculum frameworks and the integration of arts-based methodologies as a means to express and reflect on experiences and build capacity as agents of change.



In South Africa, 'The Changemakers' has introduced an education programme, drawing on historical traumas, to encourage the new generations to become active leaders of change and to resist extremism. Here we have also worked to support community-based organisations to use participatory arts as a tool for youth-leadership development.





ACT: ARTS, CRITICAL THINKING AND ACTIVE CITIZENSHIP (KOSOVO)

ACT aims to conduct a comparative analysis between the content, forms and practices of formal versus informal independent, arts-based forms of civic education and explore how artist practices and arts-based education might be integrated into the traditional education curricula.

KEY HIGHLIGHTS

In April 2019, the project brought together Kosovan artists, students and young researchers for an 'ACT-Workshop' in Pristina. Based on a collaboration with the commissioned Zine Boom team, Anibar Academy, Kino Armata, and the Universities of Prishtina and Bournemouth (gender studies, anthropology, animation), the team experimented with new, critical art-based explorations of the past through lyrics, sound and space of rock music heritage. Zine Boom researched alternative spaces, enabling critical youth voices, socio-political negotiations and creativity amidst escalating political developments in the 1980s, preceding the 1999 war. June and September 2019 saw an exhibition curated by Stacion - Centre for Contemporary Art, Prishtina and the Zine Boom book launch, respectively, communicating learning intergenerationally.

IMPACT

The project has sought to integrate informal education practices into formal education structures and the team have held consultation meetings with the Ministry of Education, Science and Technology, and Ministry of Culture, Youth and Sport to draft a Civil Education Research/Pedagogical Tool.

SPOTLIGHT ON YOUTH-LED RESEARCH

Research designed around the interests of young people is another key focus of CTS projects. The projects seek to produce youth-led outputs based on the needs of young people and by doing so, disrupt the traditional development model and power dynamics by asking whom the research is for. Co-production with youth has been particularly championed in several of the commissioned projects, such as the case studies below. We are starting to see the impact such projects are having on young participants who have perhaps not participated in such interventions before, with one project researcher stating that: “The young researchers have reported great enthusiasm for the project, stating that they did not know research is something that young people could do prior to this project”.

ILIZWI LENYANISO LOMHLABA (SOUTH AFRICA)

Ilizwi Lenyaniso Lomhlaba aims to amplify the voices of young South Africans telling the stories of the Karoo region.

KEY HIGHLIGHTS

Youth partners have been involved from inception, naming the project and defining the project goals, to delivery and dissemination. Having established a ‘Co-Creator Collective’ (CCC) of young people from Graaff-Reinet to tell the stories of the Karoo and advocate for land rights through digital media, theatrical performance and research outputs, the CCC have directly engaged in political campaigning around land rights through the creation of audiovisual advocacy materials for their community. The project culminated in an Arts Festival in Graaff-Reinet produced by the CCC for the community.

IMPACT

The high engagement and buy-in from the CCC in the project has led to them beginning the process of creating their own organisation - ilizwi lenyaniso lomhlaba (meaning 'the true voice of the land') - with all the basics of a sustainable project in place.



MAPPING COMMUNITY HERITAGE (SOUTH AFRICA)

The Mapping Community Heritage project works with rural communities bordering South Africa's Kruger national park, training seven local young people to conduct qualitative interviews and record the lived experiences of the older generations who were forcibly removed from their land, in an attempt to build and preserve the narratives of the Utha community.

KEY HIGHLIGHTS

The project is a prime example of effective community-led research, which places its young researchers at the heart of every decision, at every stage of the research process. From research design to implementation, the young researchers shaped the methodology of the research, framing the narratives that were collected based on their own interests in learning about and preserving their heritage, all while considering the needs and impact of the research on those they were interviewing and the types of outputs they might be interested in. Through the research process, the young team developed techniques and skills in qualitative interviews, including knowledge extraction of culturally and historically sensitive information, conducting a total of 100 qualitative interviews with older community members.

IMPACT

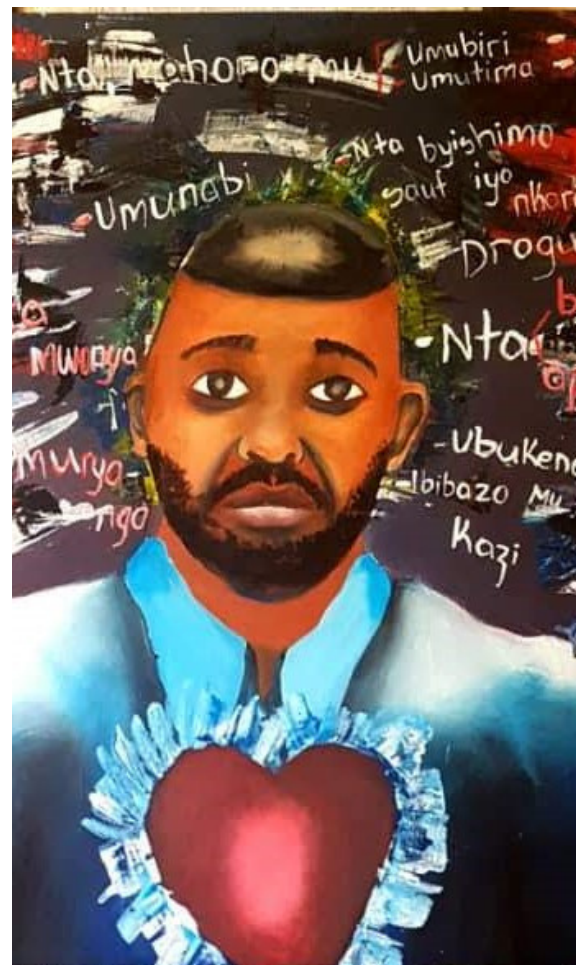
The project has appealed to local schools, who have expressed an interest in integrating community heritage and community identity into the local curriculum, a significant research achievement that will ensure the Utha Community's heritage is preserved and celebrated for generations.

CONNECTIVE MEMORIES (RWANDA)

Connective memories aims to use arts-based methodologies to break new ground by exploring the ways that memories are made, mediated and negotiated by Rwandan young people to create new social imaginaries, in contexts where narratives of trauma and violence dominate.

KEY HIGHLIGHTS

The project held a three-day arts-based workshop led by 10 young people and 6 adult facilitators as part of the Isangizanyankuru (memories) project. The workshop was conducted with another group of 20 young people from marginalised backgrounds, supported by the Rwandan NGO Uwisenga Ni Imanzi.



The young people created pieces of Forum Theatre to explore stories from their communities and were supported by community dialogue facilitators from the Institute of Research and Dialogue for Peace to hold intergenerational conversations. The performances generated considerable discussion among community members, who reported a greater understanding of children's experiences and perspectives. Young co-researchers are working on a film combining their research skills with the mobile film training provided as part of Mobile Arts for Peace.

IMPACT

Based on learning from the Connective Memories project and his experience attending the CTS workshop in Cambodia, one of the central CSO partners in the project is now leading on the development of a proposal for an arts and healing centre in Rwanda to explore unseen and untold stories. Having expressed how the programme has made them aware that young people can play an active part in research, youth from the project have now set up their own drama clubs in their schools.

IZAZOV (BOSNIA AND HERZEGOVINA)

Izazov, meaning to dare, challenge or provoke, seeks to build the capacity of young change makers in Bosnia and Herzegovina through filmmaking, providing a platform for young Bosnians to frame the narratives in their own terms and 'provoke' conversations around the issues that are important to young people in Bosnia today.



KEY HIGHLIGHTS

Six aspiring young Bosnian filmmakers were recruited and trained by renowned filmmaker Robert Golden to master the craft of filmmaking and storytelling, creating a series of unique and personal films that will be disseminated to audiences in 2020. Opera Circus, the Civil Society Organisation for the project, screened the films at the 1st International Youth Short Film Festival in Dorset, in October 2019.

IMPACT

At an individual and community level, the project has provided the filmmakers with an opportunity to engage with the arts and to connect with youth civil society networks and filmmakers from across Europe, allowing them to build solidarity with other young changemakers.

On a policy level, the filmmakers plan on sharing their films with Bosnian and policy audiences and hope the films will be a catalyst for intergenerational conversations about youth issues. They've launched a web site, a work in progress, where their films can be shared and downloaded by global audiences (www.izazov.org)

SPOTLIGHT ON ARTS AS AN ADVOCACY TOOL



PARTICIPATORY ARTS FOR HEALTH IMPROVEMENT (INDIA)

The project aims to document the innovative practices of civil society organisations (CSO) for youth engagement and health improvement in a post-conflict setting. Using participatory methods and audio-visual tools, this project supports youth in Nagaland state in India to utilise film-making techniques for capacity building and advocacy.

KEY HIGHLIGHTS

The production and direction of 3 documentary films by indigenous young researchers and public engagement on the role of arts-based community development interventions for health promotion.

IMPACT

The project has provided young people with a medium, via film, to have their voices and priorities recognised. The films have provided a platform for CSOs to communicate with both their communities and policymakers and raise awareness of the kinds of health and welfare problems affecting young people in post-conflict areas such as Nagaland.

STREET ART TO PROMOTE REPRESENTATION AND EPISTEMIC JUSTICE AMONG MARGINALIZED RURAL ZIMBABWEAN YOUTH

The project seeks to document the experiences of the Tonga people, a minority group based in a rural district located in Matabeleland North, through the use of participatory street art with the aim of encouraging social cohesion, making their experiences and knowledge visible, and contributing to epistemic justice.

KEY HIGHLIGHTS

The project involved a 5-day street art workshop in August 2019. The graffiti produced by the youth have been exhibited in Bulawayo at the National Art Gallery, at the National Museum in Harare and at the Midland state university in Gweru. Through these multi-city exhibitions, awareness was raised among the broader public on the challenges experienced by the Tonga youth, as well as the aspirations and potential of the young people in the development of the country.



IMPACT

The youth who participated in the project gained skills by learning how to paint, which was also a new way for them to express themselves.

The exhibitions of graffiti art at the local museum are a resource for the local authority and allow for ongoing discussions about the local youth with people that visit the museum. As such, the voices of the youth remain alive through the art.

“ It is salient to note that the workshop has transformed and changed the chapter of living for the youth in Binga as they gained new and amplified skills in art works for the good of their communities. It will make them vigilant enough to speak up to issues which affect them (advocacy) in their realms of life through street or visual arts.

Willard Muntanga, Youth Partner

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YOUTH-LED SOCIAL ENTERPRISES IN MALAYSIA: SHAPING CIVIL SOCIETY BY AND FOR YOUNG PEOPLE

The project aims to examine the lived experiences of young people in relation to the factors that influence their engagement in social entrepreneurship and the activities that youth-led social enterprises employ to contribute to civil society.

KEY HIGHLIGHTS

Conducted four case studies with 22 participants from youth-led social enterprises and one co-design event with six young social entrepreneurs to investigate in detail different aspects of the lived experiences of young people in social enterprises and how their journeys can be improved.

Building on these activities, they also conducted co-design events with 89 young people interested in social change or social entrepreneurship to enhance their awareness, skills, and self-efficacy for social entrepreneurship.

The project adopted two tools in a co-design event: journey maps with storyboards and value mapping, which allowed young social entrepreneurs to learn from their experiences, to articulate and reflect on their core values and alignment between values and principles.

IMPACT

The project has so far enabled participating young social entrepreneurs to encounter new insights, ideas, approaches, and concepts that they aimed to implement.

The project has fed into learning at the main government agency responsible for supporting the social entrepreneurship ecosystem, and has led to a joint funding application with the agency, focusing on the identities of young people in social entrepreneurship.



“

When non-violent, creative, and inclusive means are used to tackle and address underlying social conflict, constructive processes and outcomes can be forged.

”

Laura Taylor YouthLEAD, Colombia



SAFEGUARDING

In September 2019, CTS received funding from the AHRC to set up a safeguarding project, which aims to generate discussion of the issues around safeguarding, and move towards a mutual assessment of how best to ensure that safeguarding approaches work in context. Similarly, the project seeks to inform the UK standards, currently being developed by the UK Collaborative on Development Research (UKCDR).

The project has identified innovative practice and strategies to strengthen awareness and practice among researchers and CSOs including: 1. focussed discussion of safeguarding as something that impacts all research activities and that should be explicitly considered before embarking on field activities and 2. conversation among CTS staff within a geographical region and globally to identify commonalities in concerns raised, and to share good practice.

PRAXIS

Praxis: Arts and Humanities for Global Development was integrated into CTS' portfolio of programmes in year 2. Praxis aims to consolidate learning across GCRF projects, to amplify their impact and policy relevance, and to champion the contribution that Arts and Humanities research can make in tackling urgent development challenges.

Praxis has carried out the following activities over the first eight months of the project:

- Co-produced two conferences with CTS in Cambodia and 'Community Engagement for Antimicrobial Resistance' in Nepal.
- Consolidated a programme that addresses the breadth of the AHRC-GCRF portfolio, identifying four thematic clusters: Heritage, Conflict and Displacement, Resilience and Health.
- Cohort-building for the theme Heritage - engaging 31 GCRF projects and 11 Newton projects.
- Supported the development of new projects by connecting researchers across innovative, interdisciplinary collaborations.

MOBILITY FUND

Changing the Story launched a Mobility Fund in September 2019, offering financial support of up to £1000 designed to enhance the mobility and professional development of CTS grantees based in the 13 project countries (researchers, practitioners and youth participants/collaborators).

- 14 Applications
- 9 Awards
- 4 CSOs Awarded
- 5 Youth Awards
- 9 Application Countries



Discussion across the CTS network revealed a real need and appetite for support for CTS' grantees based in project countries in terms of their own mobility. The high cost of travel in and between countries is considered by many members of the network to be a barrier to accessing personal and professional development opportunities. The mobility fund supports travel, subsistence and conference fee costs for activities related to their original project application.



The opportunities provided by the fund have been widespread. This has ranged from creating opportunities for early career researchers to reflect on their work with specialist scholars from around the world and, through doing so, to build their research networks, to providing opportunities for young people involved in our projects to share their research outputs with new audiences and as well as forge partnerships with other local change makers.

“ Meeting with these creative minds in this space was not only refreshing, but also allowed for critical reflection. While the interactions remain critical for my professional development, it is such reflections that bring self-awareness, helping me understand and recognise how I can become a change maker in my spheres of association


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(Faith Mkwanzzi, Early Career Researcher)

In Colombia, Changing the Story awarded funding to support a local youth music group from Chocó to attend the 3rd Meeting of Critical Studies of Political Transitions in Bogota, where they were invited to speak about their work on the Phase 1 Colombia project ‘Tales of the Senses’ and perform live.

In their application, the group outlined their desire to share their ancestral music, develop their performance practices and share their experiences as Changing the Story collaborators with an international audience. A recording of the performance can be viewed at changingthestory.leeds.ac.uk





SUSTAINABLE DEVELOPMENT GOALS

Changing the Story has consistently sought to reflect critically on the specific tensions between the SDGs in post-conflict settings that are potential barriers to their delivery. Can a focus on the creation of ‘strong institutions’ (SDG 16) in practice work against a focus on ‘participatory decision-making at all levels’ (SDG 16), or gender equality’ (SDG 5)? How might the construction of a ‘peaceful’ society be challenged by the need for an ‘inclusive’ society, where everyone’s voice can be heard and respected (SDG 16)? Understanding the intersections and tensions between the SDGs, as they are realised on the ground, is crucial to their successful delivery.

On a practical level, the project is working closely with civil society organisations, Higher Education Institutions and International Research Organisations in each project country to ensure our work is fully aligned with their specific development needs. All 22 projects that we are supporting via CTS are on the Organisation for Economic Co-operation and Development’s (OECD) Development Assistance Committee (DAC) list of Overseas Development Assistance (ODA) recipients.

While the project adopts a holistic approach to the SDGs, our work focusses on the following goals:

SDG4: Providing quality education

Education – both formal and informal – is a central element of many of our projects, and methodologies and approaches used by our Proof of Concept projects in Rwanda and Kosovo, for example, have been extended to new commissioned projects both in these countries but also in Kenya and Nepal. In relation to this, reflecting on the nature of ‘Youth Leadership’ is also becoming increasingly central to the overall project.

SDG10: Reducing inequality within and among countries

Many of the young people we work with have developed new skills in participatory research, and arts based methods, which has for some led to further educational opportunities and income generating opportunities, for example in South Africa, Bosnia and India. The idea of providing a platform for marginalised youth to discuss exclusion/social powerlessness is prominent across our projects, particularly by ECRs, such as in Zimbabwe, where the project provides a platform for Tonga youth, a historically marginalised community, to voice challenges and biases they have experienced. In Malaysia the ECR project focuses on youth-led social enterprises and addresses the issue of youth economic empowerment.

SDG16: Promoting just, peaceful and inclusive societies

Using Arts and Humanities methodologies to show the importance of cultural awareness, historical understanding, and critical discussion of concepts such as peace, justice and strong institutions (in part challenging the SDGs themselves, and the role of CSOs in delivering them in specific countries and contexts) is essential for enabling culturally sensitive, context-specific and sustainable responses to development challenges.

SDG17: Partnerships for the Goals

Our commitment to ‘partnership for the goals’ is evidenced through CTS developing and spreading best practice through an international network of academics, civil society organisations and young people.

UNDERSTANDING BEST PRACTICE

Space for reflection and honest analysis are integral tenets of CTS, and we aim to integrate feedback and adapt to emerging learning as the project develops. As the project progresses, we continue to share lessons learned in order to reflect and build on our successes and challenges.

Over the last year, through commissioning 17 projects, CTS has developed learning around a number of themes, including grant making best practice with international partners. On the whole, partners have appreciated the additional support that CTS has offered, with one grantee stating:

“ **The CTS project team has been wonderful to work with, responsive and helpful on all programmatic issues; the team managing the these grants in Leeds have also been very clear and supportive through our frustrations.**

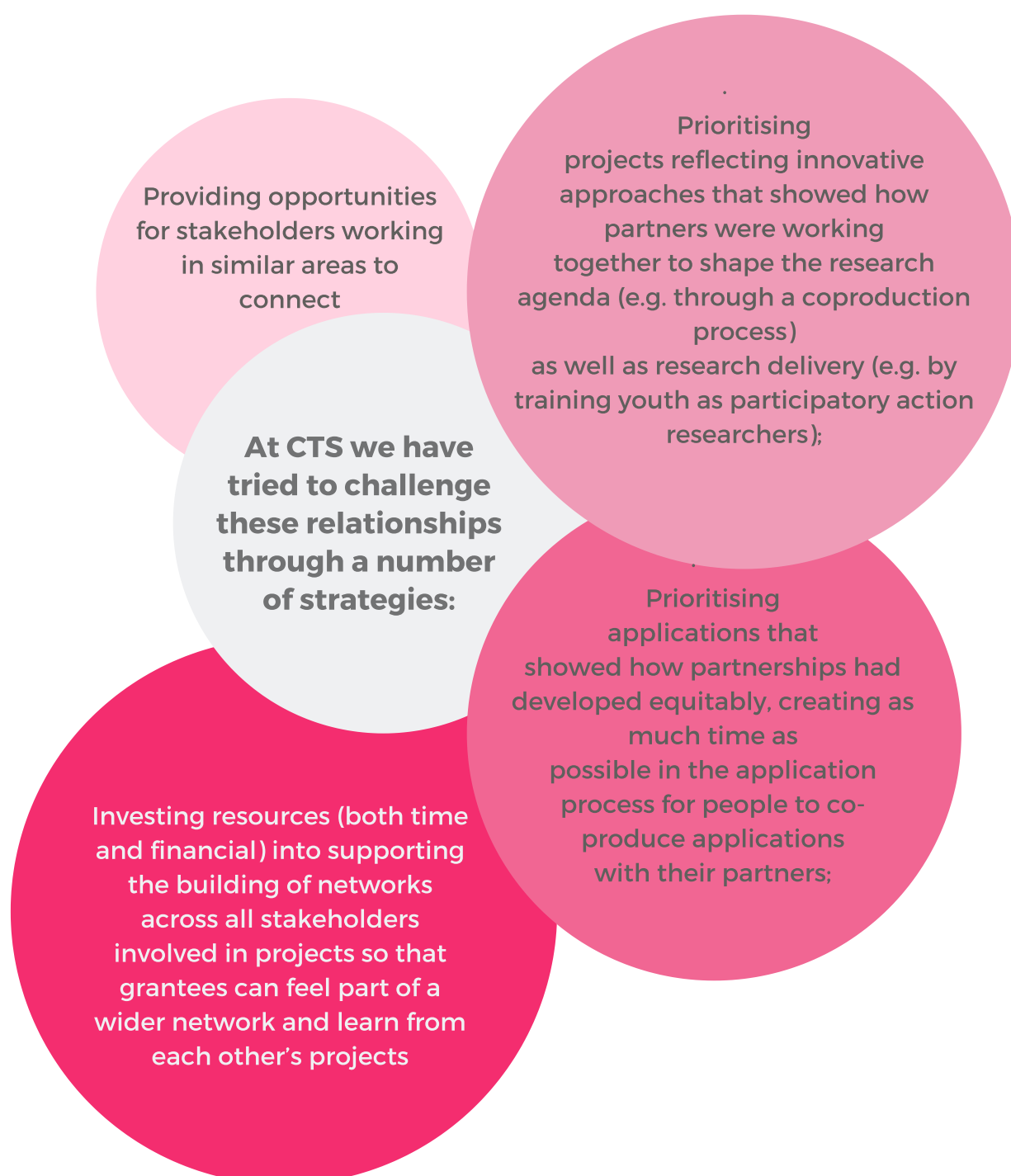
Project Partner

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Thanks to our shared learning with partners, one of CTS' priorities has been to explore ways for research projects working with youth and youth-centred CSOs to conduct their work, ensuring they play a direct role in the research projects, in so doing, challenging power imbalances that can come from traditional project management structures. Partners commented that they often saw a problematic distribution of power in traditional international development projects, where typically the UK researcher leads on intellectual development, the in-country researcher collects the data, the CSO acts as the delivery partner and young people are the subjects.



VALUES IN PRACTICE: EQUITABLE PARTNERSHIPS



EARLY CAREER RESEARCHERS' CAPACITY DEVELOPMENT

Capacity development is a major tenet of CTS' values and the project, in particular the capacity building of Early Career Researchers (ECR). We have started to see the impact of this work on our cohort, as well as other partners. While our original focus was on their capacity building as researchers, supporting researchers to engage with other disciplines and research methodologies, there have also been unexpected benefits in terms of their development as project managers, as people who can critically engage with Arts and Humanities methodologies in development settings (particularly coproduction and participatory approaches) and, at a more personal level, in terms of their relationship with the work they do.

CTS supports capacity development in four key ways:

The development and sustaining of a network of learning, feedback and support across the cohort

The encouragement of reflective practices through project reporting and evaluation methods

A reflexive approach to identifying key skills gaps and barriers. Examples include the safeguarding project and mobility fund.

Capacity Building Workshops produced in collaboration with the CTS network

“ Being part of Changing the Story has been a very positive experience so far. The highlight has been the opportunities to meet and learn from a diverse group of academics and project partners, finding commonalities between experiences in different countries, and learning more about methods unfamiliar to us.

Early Career Researcher



Case Study: Pensamiento y libertad (Venezuela)

is an Early Career Research project, which aims to develop creativity and critical thinking among young people in Venezuela through arts education and skills training. The project team has benefited from capacity building in the following ways:

Supporting the professional development of researchers in the UK and in country researchers around project management, in the use of new research methodologies such as co-production and in network and partnership building.

Each member of the core project team has attended at least one network meeting hosted by Changing the Story; from the Cambodia Network meeting specifically tailored to Early Career Researchers, to the Early Career Development workshop in Leeds and the Colombia network meeting in September 2019.

Co-Investigators have connected with other researchers in the Latin America region - connecting with Colombia CTS partners was particularly valuable in discussing experiences of refugees/displaced people across Latin America

Increased visibility of Co-Investigators' research among international audiences and opportunities to reflect on their own research

Deeper understanding of Global North Funding requirements/expectations for Co-Investigators

“ We have really appreciated being part of a stimulating, creative and supportive project which has given space to co-design funding calls and to learn from other Phase One and Phase Two funded projects.



Early Career Researcher



ENGAGEMENT AND COMMUNICATIONS



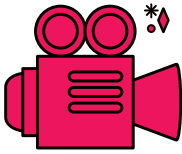
25
Project
Blogs



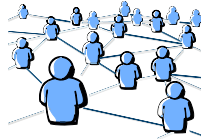
48,676
Webpage
Views



4
Project Twitter
Takeovers



64
Creative
Outputs



1031
Network
Event
Participants



2
Art
Exhibitions



9
Focus
Groups



5
Conference
Presentations



700
Exhibition
Visitors



137
Engagement
activities



37
Workshops



3
Arts
Festivals



LOOKING AHEAD

In 2020, CTS will begin Phase Three, the project dissemination phase. While CTS has been disseminating findings throughout, in 2020-2021 the focus will move squarely to sharing the findings from all of the projects with wider audiences to reflect on and further embed the impact of our work.

A **Consolidating Learning (CL)** call for existing grantees, which has been developed in response to discussions with Co-Is and grantees, will fund five additional projects in 2020 in order to draw out the learning across the five project regions: South Eastern Europe, Southern Africa, East Africa, Asia and Latin America. The projects will work across a selection of the existing CTS portfolio of projects to draw out key lessons learnt, both in terms of theory and practice, maximise synergies across our portfolio, identify key areas of impact of the wider project and define priorities for future work. It is envisaged that the findings of the CL projects and the recommendations made by stakeholders involved in these projects will feed into the evaluation and dissemination activities of the wider CTS project.

Individual projects will continue to develop their work through additional funding over the next year, including **further Network Plus funding**. Several of the projects will build on project ideas or partnerships developed in earlier phases of the project, helping both with the sustainability of the projects but also the sustainability of a development pathway for the partners (ECRs in particular) with whom we work.

We will also be evaluating the work from the Changing the Story project by way of a research **collaboration with the British Council**. The project, which will start in 2020, aims to map the connections and shared synergies between CTS and the British Council in terms of our work with young people in Overseas Development Assistance (ODA) countries.

The **Safeguarding strand** will also continue to expand in 2019/2020 by appointing Regional Safeguard leads for each of the five global regions in which Changing the Story operates, in order to interpret local legislation and build partnerships. A core resource pack and toolkit from each region will be also be developed in order to enable cross-national comparisons, and contribute to a knowledge base around young people's wellbeing, experiences of abuse or neglect, and the risks and opportunities associated with involvement in international development and research programmes. Each project team will be able to adapt and supplement the core to create collective ownership of its own context-specific safeguarding agenda and policy, as well as workshop materials (including child-friendly versions) in a language and using terminology that is familiar to the intended audience.

Having now established a programme of events, **Praxis'** coming year will see the implementation of its cohort-building, events programme, and outputs for the first thematic cluster of events on Heritage and the cohort-building and events scheduling for the second thematic cluster on Conflict and Displacement.

The events will build the capacity of researchers across the AHRC-GCRF portfolio, and the production of resources (such as podcasts, toolkits, guides) and reports will shape the future research agenda with a view to delivering on the SDGs. These will ensure that the learning Praxis collates is available for future arts and humanities researchers interested in engaging in global development.



“ It (the project) changed my perception towards teaching and learning. It made me realize how the technology and arts could be a medium (for learning) in academic activities ”

Youth Partner, Interpretations of Civic National Values by Young People in Kenya and Nepal





CHANGING THE STORY

We would also like to extend a huge thank you to our Project Steering Group members, including our chair Prof. Frank Finlay.

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