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Transforming Conflict and Displacement through Arts and Humanities

A Research Report by PRAXIS:
Arts and Humanities for Global Development

PRAXIS

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Foreword

This report brings together vast amounts of insights which are relevant, timely and useful, given the current fragility of our world. It also brings to light how equitable partnerships for research look, and the value they bring to communities and societies in fragile settings, and, what this means for progressing towards the Sustainable Development Goals. What is especially relevant about this report are the invisible, faint lines of emotions, reflections, shared experiences, resonances which are echoed across communities and geographies. These lines, best captured by Art and Humanities approaches to understanding our world, need urgent recognition and exploration, as they are our connection to the possibilities of creating and living in an equitable, peaceful world.

The nuance of peacebuilding has micro components, which aren't easy to identify in the short term and need longer term reflection and context specific evaluation to emerge and then be valued. The research captured by PRAXIS in this report showcase the start of this process through GCRF funding.

Any in-depth high-quality research in this sector of conflict/peace, displacement/migration has a ripple effect, changes systemic behaviours, and breaks cycles of preconceived stereotyping that no other discipline can even imagine coming close to. Cultures that operate on memory, that is welded to understandings of dignity and in many ways define identity, struggle to even explore transitional notions of justice and what we call forgiveness in the Western world but is seen as disrespect by others. This report identifies movement along these axes – which must be mentioned, discussed, and celebrated and hopefully built upon.

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List of Acronyms and Abbreviations

A&H: Arts and Humanities

AHRC: Arts and Humanities Research Council

C&D   Conflict and Displacement

CBO: Community Based Organisation

CSO: Civil Society Organisation

DRR: Disaster Risk Reduction

ESRC: Economic and Social Research Council

GBV: Gender-based Violence

GBV/I: Gender-based Violence and Inequality

GCRF: Global Challenges Research Fund

HIV: Human Immunodeficiency Virus

LGBTIQ: Lesbian, Gay, Bisexual, Transexual, Intersex, Queer

NGO: Non-Governmental Organisation

ODA: Official Development Assistance

PI: Principal Investigator

Acknowledgements

Executive Summary

Since 2015, the Arts and Humanities Research Council (AHRC) has made over 200 awards under the Global Challenges Research Fund (GCRF) and the Newton portfolio. These awards have drawn on AHRC's research base to address development challenges that are ultimately global challenges, including poverty reduction, global health, climate change, resilience, conflict, displacement, inclusive education, and rapid urbanisation. PRAXIS has compiled this report on the GCRF Conflict and Displacement cohort through desk research, interviews, and feedback from the NEXUS Conflict and Displacement workshop, held in November 2020. PRAXIS has compiled the data used from 113 unique GCRF C&D cohort projects, from the AHRC's databank.

The report focuses on the arts and humanities methods used by GCRF conflict and displacement projects, highlighting how these methods can foster under-valued approaches that demonstrably improve project outcomes. The report also highlights how these methods are well-suited to address a variety of imbalances in the field of research in unpredictable settings; and provide reflexive tools that are both practical and provide good value-for-money opportunities to make significant positive impacts on peoples' lives.

This report provides a range of lessons learned, including:
> Giving appropriate time to experiment with arts and humanities methods when working in unpredictable contexts — which also helps build trust between researchers and partners;
> The value of how these methods prioritise relationship, and therefore improve both outcomes and project sustainability;
> Work in unstable contexts is complex and requires self-reflexivity and a learning mentality from academics.
> The importance of identifying, valuing and highlighting local knowledge is fundamental.

Figure 1 A young participant leads an activity during the Mobile Arts for Peace youth camp, November 2018. Photo credit: Deus Kwizera.

Figure 2 Collective artwork. Photo credit: Luis David Acosta Rodriguez.

Introduction

Since 2015, the Arts and Humanities Research Council (AHRC) has made over 200 awards under the Global Challenges Research Fund (GCRF) and the Newton portfolio. These awards have drawn on the AHRC's research base to address development challenges that are ultimately global challenges, including poverty reduction, global health, climate change, resilience, conflict, displacement, inclusive education, and rapid urbanisation.

PRAXIS exists to champion the role of Arts and Humanities (A&H) research through maximising the impact of AHRC GCRF projects. In November 2020, PRAXIS hosted a virtual workshop over a two-week period, bringing together research projects that address global challenges related to Conflict and Displacement.

The aim of the workshop was two-fold: first, to encourage networking among GCRF projects and key partners; second, to generate and collect key findings, reflections, and lessons learned from GCRF projects to inform this report. To this end, the PRAXIS team divided the GCRF projects into three cohorts and arranged workshop sessions around seven crosscutting themes.

The cohorts were:
> Research cohort 1: education in conflict: encompassing a range of methods and issues including decolonising peace education; educating for climate change; education in unstable contexts for young people, minorities and those differently abled.
> Research cohort 2: gender, intersectionality, and faith perspectives: examining feminist and gendered peace and conflict; how faith and religious practice interacts with gender; issues of gender and inclusion/exclusion from peace processes.
> Research cohort 3: Peacekeeping, reparations, and visions for the future: including reconstruction after natural disasters and climate change; addressing legacies of peace-keeping missions and looking towards building safer spaces post-conflict.

The themes explored were:

› Decolonial perspectives: do projects overtly acknowledge this issue—if so, how? How does this feed into partner collaborations/co-production of knowledge? Is this an issue being explicitly funded, based on project proposals? If not, should it be? How does this perspective change or mould outcomes and impact?

› Movement: displacement, migration, change—how do projects understand, build on, work through, and grow from ideas of change in their research communities, home and away? How do ideas of movement and displacement differ in different projects and communities? Do projects acknowledge fluidity of research and if so, how? How does this change the way they conceptualise research in insecure/conflict settings? How can projects harness change and movement as a tool to maximise impact?

› Innovation/challenging accepted orthodoxy: how are projects aiming to change or challenge established ideas? What aspects of challenging orthodoxy are more successful and why? Can you "plan" for research innovation and how does methodology choice affect this? Is innovation "inevitable" when working in unpredictable and insecure contexts and with arts-based methods? Is something always innovative for both researcher and their in-country communities? If there is disparity here, is this an important learning for beneficiary considerations?

› Moving from "intervention/action" to development: how are projects working on embedding change in sustainable ways? How do projects articulate this challenge of moving from intervention to sustained impact? What does sustained development or impact look like?

› The arts as method: the arts as method is subversive, co-productive, and unpredictable. What kinds of methodologies are in play—are some more successful than others? Are these methods articulated in a pragmatic and replicable way? Are arts methods replicable? What kinds of critique can projects offer on arts as method, and how can these challenges be countered?

› Self-reflexivity for researchers: where does the spectrum of benefits reach? How do researchers reflect on issues of privilege, ownership of product, dissemination and use of product, post-research community engagement, co-production of knowledge? How are researchers acknowledging benefits to home institutions and personal career paths, and is this important to do for grant purposes? How are researchers doing reflexive work in the field and could we learn from this for future work?

› Unintended consequences and the opportunities and challenges these present: arts as method and working in insecure contexts provides opportunity for reflexive, creative, and innovative responses to research challenges; this can influence the outcomes and impacts of projects. Can we reflect on how these opportunities and challenges (of both country context and methodological approach) have contributed to the growth, development, or reduction of outcomes and impacts? What can be learnt from this?

The findings from the event (headlines of which are included in Annex 1) informed the development of this report. In the months following the NEXUS event, the report's author undertook a comprehensive review of the 113 Conflict and Displacement projects and, with the support of a research assistant, developed a database to facilitate quantitative exploration of the projects and their main features. This tool is outlined in Annex 2. In addition, the author explored some significant areas that had arisen during discussions at the NEXUS and through a series of interviews undertaken with PIs of 10 GCRF projects. Chapter 1 explores some key issues that arose in relation to A&H methodologies and their specificities and strengths. Chapter 2 presents case studies on 10 AHRC GCRF projects that exemplify key lessons, experiences and impacts, providing in depth insights into the potential for such research to address significant global challenges in the area of conflict and displacement.

Figure 3 A young girl participating in an arts-based activity. Photo credit Hulki Okan Tabak, Unsplash.

Chapter 1: Arts and humanities methods in the GCRF conflict and displacement cohort

The GCRF Conflict and Displacement (C&D) cohort has a broad approach to defining what an "arts and humanities" (A&H) method looks like. This inclusive approach covers classic arts-based practice methods like drawing, painting, music and dance; but also includes a humanities-inspired cohort that looks to approaches like co-production, prioritising local knowledge, and participant-centred forms of interview and interaction. These are often mutually inclusive. As the charts below makes clear, co-production is the method most commonly articulated by this cohort—and the method that receives the most funding[1].
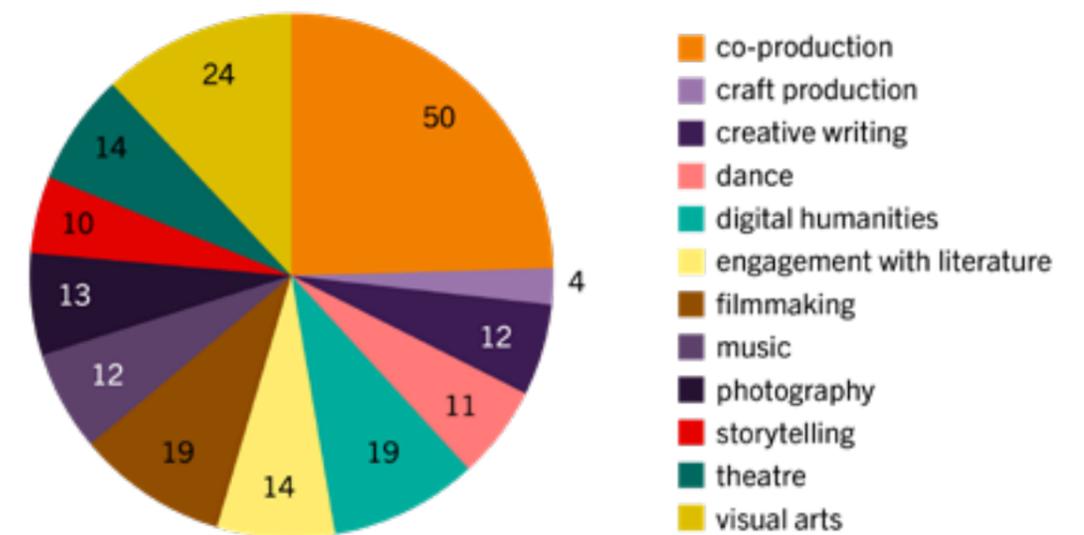

Figure 4 Pie Chart demonstrating the total number of interventions per arts-based method.

1 Note that these figures refer to number of interventions, not projects, as some projects articulate more than one method. This applies to the funding chart too. Please refer to Annex 2 for a detailed discussion of how these charts function.
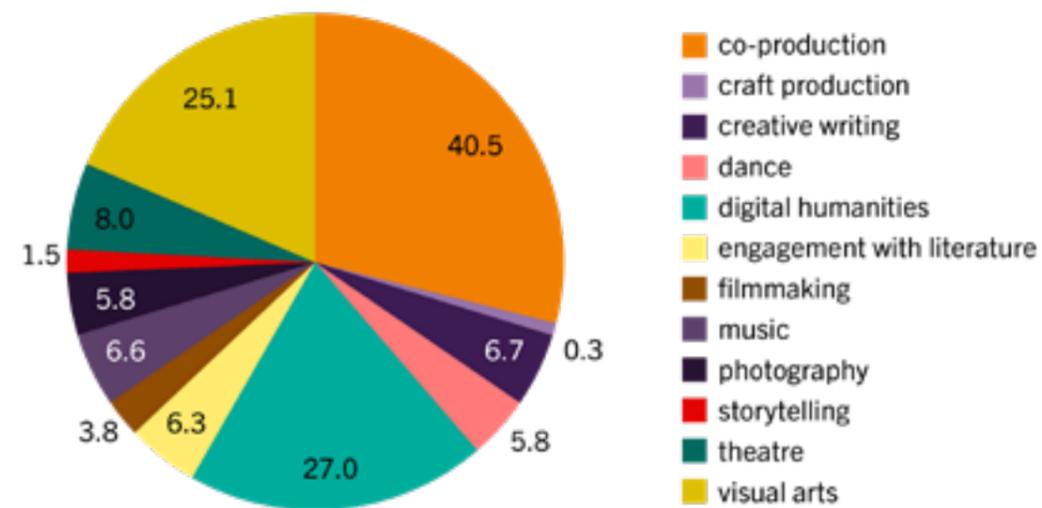
Figure 5 Pie Chart demonstrating the amount of funding awarded in relation to methods (in £ millions).

What is interesting in this cohort is how methods themselves have been under-investigated, in favour of defining project design, impact, outcomes, and deliverables. Reportage from this cohort has rarely included a robust discussion of methodology—where methods stem from, how they have been adapted or changed for the project, and how methods have affected outcomes. The result of this is that this cohort's reportage has a "missing middle": it is clear what projects intend, and what they deliver—but *how* they deliver it is a critical gap.

Understanding the influence of method on result is critical to understanding issues of scale, replicability, flexibility, and adaptability. By under-investigating method, there is the potential to miss valuable outcomes and impacts that are otherwise not reported. For example, a project method that prioritises local knowledge might highlight an outcome of improved policy influence for local communities; but potentially miss highlighting the outcome of personal growth and empowerment of community members themselves.

In other instances, under-investigating method means it is impossible to "join the dots" between multiple GCRF projects in a variety of countries; for example, the life history research method has been used in multiple contexts in the GCRF cohort, adapted for

a variety of projects and research conditions. The flexibility and impact of this method, across such diverse contexts, are important research findings that could influence future grant success. The infographic below maps all interventions that use story-telling (which includes life histories) as a method, and its breadth across the cohort is clear:

© Australian Bureau of Statistics, GeoNames, Microsoft, Navinfo, TomTom, Wikipedia
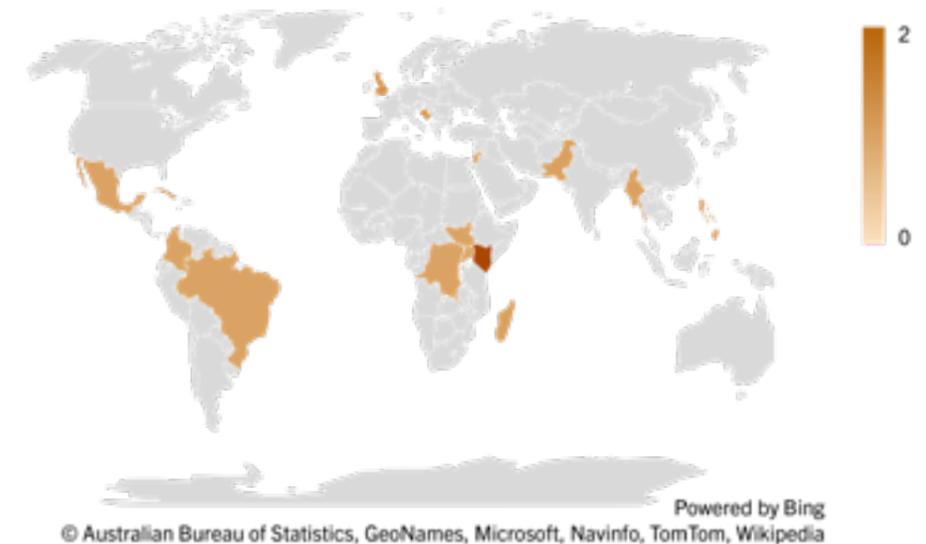
Figure 6 Heat map showing all interventions that use storytelling, which includes life histories, as a method and its breadth across the cohort.

An investigation of method, particularly in the arts and humanities space, can also enable a deeper understanding and engagement with both subject and outcomes. Artistic methods provide an opportunity—through embodied processes or creative output—to access intrinsic insights that can't easily be spoken; this is especially true in complex conflict environments. Better understanding A&H methods allows for a two-step process—where methods engage with participants, and then knowledge and data can be created from both researchers and participants co-reflecting on the process that created a creative outcome. In this way, prioritising methods highlights both aspects of learning: the product or outcome; but also understanding the impact of performance/creativity, interpersonal dynamics, and the process by which these are achieved.

Methods are also rarely new. Methods can be described as innovative or multidisciplinary, but most methodology has antecedents, inspirations, and a history of change and flexibility that is currently missing from this GCRF cohort's reportage. This is important, as understanding methodological influence is a great way to understand the potential of a project to achieve its stipulated goals. For example, a Principal Investigator (PI) using a lifestory method explained in an interview that this approach had been historically used for both HIV activism and LGBTIQ advocacy work. Its successes in these fields meant a modified lifestory approach for their project would be a good fit.

Understanding methodology can also highlight where methods are potentially disruptive or not fit for purpose and interrogate methodological innovation from GCRF grantees on how they evolve, re-shape and adapt methods for their projects. An investigator on a GCRF project explained how a classic social science interview method within her cohort would be traumatic; understanding interviewing from a psychological perspective meant removing the Q&A approach and focusing on a conversation that revolved around a piece of art chosen by the participant. In another example, a PI had to counter the fact that their participants were well-versed in "telling their stories of hardship", and they had to find an alternative route to gaining a more authentic interaction. In this instance, the PI's "interview" process was based on a iterative approach to sound recording—recording a participant's sound-world and discussing, re-recording or editing the recordings together with participants. These methodological innovations are taken for granted, with only the resultant *outcomes* being highlighted. This misses a rich vein of re-invention that occurs on many GCRF projects, and therefore misses a key strength of A&H methods—their flexibility—when reporting on this cohort.

By focusing on methods rather than outcomes when writing this brief, the power of creative approaches to conflict and displacement research come to light. This GCRF cohort has had incredible successes with a range of diverse and ground-breaking projects. These outcomes are well-known and well-reported. What is less obvious is the impact that method choice has on doing research in unstable settings—something the following section hopes to makes clearer.

Under-valued goods

Academic research in unstable settings has a range of hidden challenges and opportunities. By investigating methods in this GCRF cohort, it became clear that there are at least three under-acknowledged "soft" benefits to using A&H methods in conflict settings, as articulated by Principal Investigators (PIs) and project participants.

Importance of physical space to connect
The provision of a safe, well-managed and structured physical space for project participants was widely articulated as a key benefit of A&H methods that often require larger, communal spaces (for movement activities, for arts supplies, for workshops), often over a period of days. Researchers explained that there can be a presumption that NGOs or communities working and living together have the time and space to connect, learn and network. PIs reported that their projects often provide the first opportunity for local organisations to meet, connect, learn, and share expertise in a safe physical space.

Often, community members themselves have articulated the need for a "different kind of space" to mediate and reflect on conflict, violence, and how to negotiate challenging or conflicting interpretations thereof. For example, in Rwanda, one PI explained how grassroots community associations were mediating competing narratives through music, dance, and performance groups. Creating a physical space for artistic performance, music, and dance created an opportunity for people to be joyful, communicative, and empathetic—by creating a space for listening. Similarly, a PI working in Latin America explained how her research participants had "worked together" but never "been together", without any opportunity to make a space for sitting and learning as a group. This PI held a multi-day workshop where each participant was asked to "do" their particular creative or artistic method with the full group, thus demonstrating common experiences and eliciting expressions of solidarity. In turn, this physical space became a place to grow a sustainable network and community.

Working with LGBTIQ organisations in Kenya and Uganda, another PI highlighted how their research participants often operate in isolation, particularly as their area of work is

often perceived as controversial by other human rights and community organisations, as well as by religious institutions. This GCRF project was specifically designed to provide physical space for facilitating mutual exchange and learning, as well as collaborative evaluation of their approaches. Methods that provide shared physical space provide a unique opportunity for participants to learn from each other, to develop structures of exchange, and lay the foundation for partnerships to continue beyond a project period. This can be articulated as connection through proximity, rather than formalised communication. By moving away from field research project management and towards informal and spontaneous connection through structured and unstructured time, trust builds and creates outcomes that are authentic—and potentially, longer term.

Another important benefit of shared physical space is the levelling work this does, lessening the gap between development practitioners and academic researchers. A PI from Sri Lanka explained that this kind of collaborative working space is important in Sri Lanka, where community identity is so often a source of violence, and much research coming into the country simply reinforces these binaries: research that attempts to have "multiple voices" simply continues to define the identity boundaries that are the cause of conflict. Bringing together a range of local artists, actors, ritual priests, alongside academics demonstrates a serious engagement with the expertise of all partner CBOs as a source of knowledge to be equally valorised.

The provision of a "fluid" physical space allows opportunities for connection. In Sri Lanka, competing nationalities and languages lack points of connection: working from the idea that cultural forms could create a bridge to this connection, this project's workshop activities consciously prioritised shared physical space. There were no break-away groups, no formal translators were provided—attendees from all kinds of backgrounds were obliged to work together in the same space, solving problems of language and understanding as they went. This project PI was very clear about how A&H methodologies were key to the project's success, stating that working with creative methods to challenge a dominant narrative takes both space and time, and a place to experiment: "*creative approaches allow this kind of trial and error 'messiness' that no other methods provide, creating space for that all important 'contact zone' between people".*

Allowing participants to control their research journey

Co-production is an important part of A&H approaches, but there is a nuance between co-production and control. This GCRF cohort is clear that the methods they have chosen are ideally suited towards ceding control of the process to the participants. For example, a project in Latin America highlighted how asking someone to choose a piece of music they love, and begin a conversation on forced displacement around that, allowed the participants to guide, manage, and control the discussion— which resulted in a reduction of the potential for re-traumatisation.

Similarly, a project based in southern Africa explained how the images shown to workshop groups would often result in the spontaneous development of a song or chant. This provided a powerful opportunity for connection between researcher and participant, when the researcher would request to be taught the songs to be sung together, reversing the expectation of who was "in control"—who is learning and who is teaching? As well as providing emotional release, this flattening of asymmetry and presumption of where expertise resides are key benefits of using A&H methodologies.

As one NEXUS workshop participant stated, "*people are tired of telling their stories [as a] way as to access resources".* Using A&H methods can counter this fatigue by giving research participants the opportunity to reject, refute, and re-make research content. For example, a project in southern African followed an iterative process of recording content, listening, and watching the content with participants, and re-making recordings in line with the participants' view of their lived reality. The PI explained how using a method that empowers people to say "no—you've got this wrong, it's not like that" resulted in a research product that accurately reflected people's lives: using iterative processes to ensure participants are in control of a product.

Importance of time

How A&H methodologies prioritise time, as well as space, was a key finding when interrogating this GCRF cohort's methods. PIs highlighted how A&H methods are designed around providing time for connection, experimentation, failure, and re-configuration that is critical to working with people in unstable contexts, or with violence and conflict in

their past or present lives. One PI working in India explained how the first 3-4 months of his project were spent by simply spending time with community members in public spaces. These critical months built trust and familiarity and resulted in an overwhelming response by the time his project began to request formal participation.

Another critical aspect of following methodologies that have time built into their application is the positive unintended consequences of connecting with communities before beginning research. The same PI, working in India, arranged a series of ice-breaker events throughout the community, designed to showcase creative and artistic methods (these included street theatre, painting, and other performances). These ice-breaker events proved very popular with the neighbourhood children, who then shared the information with their parents, inadvertently mobilising the community to become interested and engaged with the PI's project.

The importance of valuing time is also the cornerstone of a GCRF project whose sole focus is to prioritise the impact and influence of time on conflict. This project recognises how work in the conflict and displacement space is currently crisis-driven, leading to short-term intervention and planning. By investigating the impact of long-term violence and trauma on those living with intergeneration conflict (or the memories thereof), this project highlights how a focus on the *temporal* aspects of violence can develop solutions to the specific needs of those who are caught up in it.

Addressing imbalance

Field research in unstable environments will always be a negotiation between power, agency, and influence. The recent push to decolonise both research and method, when considering how international academics engage with their research participants, is at the forefront of many GCRF grantees' approaches. This cohort's broad view is that A&H methods are intrinsically suited to horizontal research approaches that prioritise relationship and engagement, promoting ideas of long-term investment, capacity-building, and skills transfer.

Rebalancing power and agency

When investigating or deploying creative methodologies, PIs often recognise that they are not the subject experts—a humility that can enable authentic researcher-participant learning exchange. One PI, working in Latin America, asked participants to "teach" their creative approaches to the project team, reversing the power dynamic of investigator/participant. Critical to the success of this approach, was the recognition that participants already had years of experience that resulted in a well-developed "ethics of engaging" creatively with sensitive and potentially traumatic histories. Respecting this established ethics reduced the risk of re-traumatisation, improved the confidence and capacities of participants, and enabled authentic cross-fertilisation of ideas and concepts.

Accurately reflecting on where established power dynamics lie—and how these need to be shifted—is a key strength of A&H methods. As one PI reflected, "*arts as research practice can unsettle boundaries and hierarchies between academic researchers and other knowledge holders*". A PI working in Sri Lanka explained how many international research interventions left people most affected *and* mobilised by violence feeling invisible. These exclusions, furthered by research projects that focused on elites, left a big gap in understanding Sri Lanka's conflict past and present. The PI turned to cultural forms, as a way to access how village communities and other disenfranchised peoples were interpreting and responding to violence. The project found that village communities were already interpreting, critiquing, and questioning conflict and violence through a range of cultural and artistic practices; and then worked with communities to re-imagine existing myths, stories, traditions, and cultural practices, challenging social injustice and incorporating previously marginalised groups' knowledge into formal educational spaces and development and human rights practice.

A&H methods can be spaces for open-ended and discursive research—environments where researchers have no pressure to be didactic, instructive or seek specific answers to research questions. This can result in authentic participation that allows participants to reclaim agency, without being instructed or guided. This is demonstrated by a project based in southern Africa, where the PI simply presented workshop groups with biblical verses and images, and recorded their responses:

"In our workshops, after the showing or reading of texts and images, we had multiple iterations of what came next: sometimes the text or story was re-enacted and staged by the group as an empowering act; or the story was discussed and updated to modern times; or the story inspired a series of songs and prayers; sometimes the stories inspired participants to write and recite poems".

Using A&H methods that create space for a variety of responses is key for participants to reclaim agency within the research process.

Prioritising local knowledge
A&H methods often focus on cultural and artistic forms that intrinsically value local expertise; or focus on the introduction of a creative approach that prompts discussion on participants' unique local stories. In this way, A&H methods are well-suited to value and elevate local expertise. As one PI explained, *"in our network we tried to work out what kinds of knowledge we had, who it made sense to, who would value it for different purposes—all knowledge being seen as equally valuable…"*

In particular, one project in Latin America specifically focused on recovering different narrative voices from the "official" histories of conflict in Peru, Colombia, Nicaragua, Guatemala, and Cuba, that had been side-lined or ignored. By prioritising these alternative voices through a gathering of peace activists from the region, the consequent production of artistic artefacts and sharing of local experiences of violence produced authentic and lasting solidarity among participants.

Working with participatory film-making, one PI explained how this A&H method highlighted the impact the processes of *participatory* production have on individuals and communities involved; and how in turn, this showed the film-making projects as being multi-layered and embedded in local, culturally sensitive norms that provided the best chance of success at changing attitudes towards gender-based violence. By valuing local knowledge, it also helped crystallise the best way in which the project team could support the participatory film process (and their own project outcomes) —by acting as advisors and executive producers, as opposed to creators or directors. By supporting people who have established relationships and contacts with communities in question, local approaches to challenging domestic violence were elevated, ensuring the best chance of success.

Figure 7 Pacific Community Filmmaking and Gender, Impact and Public Engagement. Photo Credit: Larry Thomas.

Prioritising co-production

Working with A&H methods often results in the prioritisation of relationship—as creative and artistic methods usually require doing, making or performing with at least one other person. Thus, co-production as both a value and a method is common throughout this GCRF cohort. There are many positive outcomes associated with co-production, as demonstrated by a range of GCRF projects. A project based in southern Africa used an iterative sound recording process to build a participants' view of their world, making and re-making recordings until the product felt authentic to the participant. For example, when talking about how someone moved from a rural to an urban context, using "sound marks" as a way to describe how their environment and experiences had changed was key to accessing authentic memory about dislocation. These recordings were then juxtaposed with a recording of a traditional dance performed by the same participants. By showing and discussing these two products with participants, the project team built a shared view of their world. This type of production was key to the project's success: co-production and co-ownership is critical, as the PI explained, *"people need to be able to see themselves in whatever research outcome is produced".*

A PI working in India also highlighted how co-production guaranteed the authenticity of the project's theatre production—thereby ensuring the best chance of communities being receptive and engaged to the project's message. Setting up a steering committee from the community to oversee the project implementation was a start; and the theatre production's script was an iterative process, where each draft was discussed with community members who checked for validity, appropriateness of language, and relatability. In this way, the final product was embedded in the context it was hoping to influence.

A "Network Plus" project working across five countries makes clear that co-production is challenging: academics are used to leading "from the top" and getting the right leadership and organisational structures in place is critical to create an enabling environment for authentic co-production. However, the benefits that accrue are significant: this network's focus on co-production has created a self-described "coalition" between North and South partners, embedding equality and knowledge-sharing. In this way, it will become easier to synthesise findings from five different contexts into policy and other recommendations that can affect humanitarian protection approaches.

Practical and reliable

Settings of conflict and violence are unpredictable, with conditions changing at short notice. In addition, many of this GCRF cohort work with marginalised, insecure, or otherwise at-risk communities. Thus, it is important to reflect on how method choice affects this; and specifically how A&H methods can positively influence this aspect of doing academic research in volatile settings.

Value-for-money flexibility in unpredictable settings

The GCRF cohort clearly demonstrates how flexible A&H methods can be; and how valuable this flexibility can be. A PI working in central Africa explained why the lifestory/oral history methodological approach makes so much sense: it can successfully navigate precarity, controversy, and personal risk. This PI works with LGBTIQ issues and religion, which remain fraught and contested terrains. Research participants must navigate the paradox of requiring invisibility to stay safe, while increasing visibility to empower change. However, lifestories can be taken anonymously, and thus be safely shared. Equally, lifestories can be a powerful tool for increasing personal visibility when preferred. A PI working in the Pacific Islands explained how a lifestory approach focused on a transgender woman who was happy with, and advocated for, a high level of visibility regarding her story.

Gender-based violence is another area where enhanced or contracted visibility are key personal choices that must be made. The A&H method of participatory film-making is a great fit for these diverse goals, as it focuses on telling stories with people, not about people. People have control over how they are represented—themselves or actors; a re-creation of a scene, or a re-enactment. The different ways in which A&H methods allow a variety of options for (in)visibility are a key strength, demonstrating flexibility to allow the best possible case for positive outcomes for project participants.

A&H methods are not only flexible in how they can adapt to a wide range of visibility needs. They are also able to adapt to preference and inclination of a research cohort. One of the most significant adaptabilities of A&H methods, for working in unstable settings, is the ability to operate similarly with diverse cohorts. In settings of conflict and violence, notions of communities, individuals, participant groups are all complex, evolving, and not always geographically defined. However, A&H methods, by offering arts-based approaches, allow for both a diversity of creative options; but also a diversity of *responses* to creative options offered.

One researcher working with displaced youth explained that she had planned to carry out creative illustration tasks during focus group discussions, but faced an unexpected hurdle upon starting: some youth were not particularly interested in drawing. She highlighted the need for flexibility in such situations, and to follow the lead of young participants. This means allowing them to interact with creative tasks according to their own preference; for example, writing instead of illustrating—and to centre all activities around relationship-building and free expression, rather than sticking to prescribed guidelines. In this way, A&H methodologies demonstrate their focus on process rather than outcome—and how this flexibility makes sense in insecure, unstable, or unpredictable contexts. Methods that have no preconceived ideas on what or how participants will "do", paired with the provision of time and space for the "doing" to unfold, allows for a variety of authentic outcomes. As one co-investigator explained, when there is an element of uncertainty, it encourages both researchers and partners to "considers things more"—there is a depth of thinking that goes hand-in-hand with A&H methods that is not always recorded or acknowledged.

The COVID-19 pandemic has also demonstrated the benefit of working with a creative medium that allows users to be flexible with content and output, while staying true to the original intention of the project. Many projects reported that pivoting to online approaches was made easier by having a flexible medium to work with; one PI working with film explained how the COVID-19 pandemic switched film makers into highlighting their "making process", instead of focusing on the original film material intended. While not the original intended output, these "making" films are now a great resource for others interested in how to make community media—a new toolkit has been created.

Holistic by their nature

A&H methods, as articulated by this GCRF cohort, are often implemented as a multi-intervention approach. Whilst methods are designed or implemented to achieve research results, there is a conscious emphasis within this cohort of selecting methods that also affect research participants on an individual level, aiming for longer-lasting impact.

A PI working in southern Africa explained how the project focused on not only producing creative resources for workshops but also on finding creative ways to promote personal expression, healing, community mobilization, and solidarity. A Sri Lankan project PI explained how using smaller (non-elite) communities and their cultural forms as a touchstone for the project resulted in encompassing not only cultural practices, but also religious and spiritual rituals and locations that serve as points of (physical and emotional) connection for people suffering through violence.

Working in India, a PI explained how his street theatre methodology resulted in not only recruited participants getting involved: local businesses provided electricity link-ups, sewed costumes and were members of the audience, resulting in the production's message spreading much further than simply the creators and performers. A project PI in Latin America highlighted how using creative approaches to her project cohort, youth, led to them self-identifying a way to create a larger ripple effect from the project. Designed as a photography approach, participants requested inclusion of a wall mural too, as something more permanent and impactful for the wider community, meaning the intervention benefitted more than just the participants.

A&H methods tend towards interventions that open up, rather than insert a boundary around, the scope of a project. By focusing on discursive, co-created, and interpretive work, project results are often holistic and cascading in nature; a project working with virtual reality and refugee communities explained how showing children virtual reality images of cultural sites from their place of origin resulted in them beginning to ask older adults in their communities questions about their past and history. In this way, A&H methods can provide not only research results for academics, but also create new starting points for individual and community engagement that could outlast the project intervention.

Figure 8 Mural painting. Photo credit: Hazel Marsh.

Reflexive and motivational

Utilising A&H methods in unstable contexts requires a constant reassessment of risk, impact, and influence, guided by a focus on relationship already established in previous sections of this report. This GCRF cohort appear to use A&H methods as a route to assess how and where expertise in the project intervention lies. As A&H methods are seen as expansive, and focus on longer-term impact and capacity building, this encourages project teams to be reflexive and self-assess their own place in the intervention's scope and timeline. As one PI put it, "it [the community and its skills and capacities] existed before me, it exists after me".

Using creative, artistic or other expressive methodologies also seems to encourage researchers to highlight or recognise change within themselves as projects begin, develop and end. One of the key benefits of this outcome is re-positioning the idea of failure. As one project investigator highlighted at the NEXUS event, when research and its environments are predictable and boundaried, and its engagement driven by hierarchies, it becomes much more difficult to question and critically reflect on research practice. Only when methods, approaches, or circumstances are more fluid and changeable, can one really highlight points of learning. In this way, the multi-pronged or open-ended approach of many A&H methods—where they do not presuppose a product or specific outcome—are exactly geared towards deeper engagement with what works, what doesn't—and critically, *why*.

This is evidenced by the participatory film-making approach, a method that specifically focuses on how film-making is both a journey and a catalyst for story-telling, and it is impossible (and unwise) to predict the endpoint in advance. With no preconceived ideas around what film-makers will "do", this method opens up opportunity for a range of participants' needs (such as high or low visibility) and outcomes (challenging policy or telling a community's story).

Researcher reflexivity is not the only positive outcome from A&H approaches. Many GCRF PIs highlighted how their methods choice was specifically geared towards re-directing conversations and ideas around what working in violent or unstable environments looks like. PIs highlighted how they wanted to move away from "idioms of despair", focusing their projects and their engagement with participants around joy and resilience rather than the conventional pathologising of conflict and despair. This approach impacts both researcher and participant positively, refuting the presumption of a binary view of conflict settings: that horror cannot lie alongside joy. Using A&H methods allows researchers to demonstrate to themselves and participants that these can co-exist. In this way, it is possible to better understand and engage with communities' life experiences of both suffering and resilience.

One PI working in Latin America also highlighted how a focus on motivational values like joy and resilience led into exciting and innovative areas of academic work not usually explored by research into conflict settings. In particular, this PI discovered how using the arts to share and co-produce knowledge is further enhanced by an active recognition of, and engagement with, embodiment and a full spectrum of emotional reaction.

A recurring word for this GCRF cohort and their A&H methods is resilience. Focusing on survival, positive living, affirming struggle, and imagining future capacities and skills are key areas where A&H methods have made the most impact. How people in unstable settings mediate risk is often an untold story, with typical conflict-setting projects focusing on what has gone wrong or what is lacking—a deficit-based model—as one PI explained. This ignores the opportunities to record the affirming acts of survival and reckoning with adversity. As a PI working in Latin America highlighted, despite trajectories of multiple displacement, many people still demonstrate remarkable capacities for resilience in personal and communal terms, managing everyday risks and livelihood needs with little external support.

For one PI, this involved a lifestory approach that actively asked what participants found beautiful in their lives—he described this a method geared towards "discovering joy". For another PI, it involved giving each participant a box at the end of the project, with a few written affirmations about what they had managed to achieve in their lives, as the participants themselves had articulated in their lifestory conversations. These kinds of collaborative approaches to identifying joy and resilience resulted in a positive re-framing of how community members saw themselves and their life experiences.

A PI working in Latin America highlighted how their project specifically chose different vocabulary to engage with their participants—asking not about their victimhood, but rather, what they had "lived through". This reorientation of language was critical, as it allowed participants to reflect on their strength and resilience. By focusing on survival— what participants had already done and achieved—the life history process, mediated by music, was able to validate their ability to survive and cope.

Conclusion

This section has highlighted key examples of how A&H methods, within this GCRF cohort, demonstrate their agility, power, and ability to achieve authentic results alongside positive, longer-term impact. It has attempted to give a brief introduction to the "missing middle" of this GCRF cohort's reportage—how a focus on methods, alongside research

design and impact / outcomes, can provide a well-rounded picture of what projects are achieving. This is important, as it offers a new way to consider evaluating potential project impact and can reorient ideas of what project success looks like. Considering method can also highlight areas where PIs are innovating, demonstrating new ways of doing and making in the field that warrant attention.

Crucially, this brief introduction to A&H methods used within this GCRF cohort contributes to building an already significant picture of how these methods are driving change, innovation, and participant-led, authentic and lasting impact. For too long have A&H methods been considered peripheral or narrowly applicable. The evidence from this GCRF cohort demonstrates that A&H methodologies are intrinsically set up to succeed in some of the most challenging research environments; and can address some of the most pressing research concerns—of decoloniality, asymmetry, hierarchy, power, and knowledge production—of this academic generation.

Lessons learned

1. Authentic work in A&H methods (like co-production) takes time. The AHRC successfully recognised the importance of allowing time for experimentation and projects achieved well as a result.
2. A&H methods prioritise relationship, and this should be recognised and valorised. This positive influence has a knock-on effect throughout project lifespans that encourages research equality and can entrench sustainable impact beyond project lifespans. But this emphasis on relationship can also open a door to re-traumatisation and vulnerability from both researcher and project participant; this nuanced and complex aspect of working in relationship should be acknowledged and considered in project design / operation.
3. Partnering with communities and other organisations in unstable context requires trust, which in turn requires time, space, and commitment to build. Projects must acknowledge that in many contexts, discovering what can be said and done (and how) is mediated by these partners. There must be trust on both sides: trust that project teams are sincere; and trust that partners are authentic.
4. Research in unstable contexts is complex. It requires self-reflexivity and a learning mentality from academics. There is a move towards engendering change through

specific and well thought through contributions of skills and expertise, rather than a blanket approach of the academic "investigating" and the participant "providing". A&H methods exactly suit this shift.

5. Valuing skills and knowledge already present—the prioritisation of local knowledge is key to project successes. One researcher described this as not trying to tell a story but opening a space for a story—any story—to be told. Projects should first investigate how people are speaking and acting on their experiences before parachuting a project in. In this manner, funders should also consider what is context appropriate before making standard markers applicable to all projects. For example, encouraging scale and replicability might not be a desired outcome in contexts were the work being done engages with people in precarious or unsafe situations. In this context, adding more project partners or scaling up could endanger lives or have an adverse effect on work being done.

Figure 9 Research team interactions with community workers in the Basti, Pune. Photo credit: Raghu Raghavan.

Figure 10 Indigenous women dancing. Photo credit: Sara Gomez.

Chapter 2: Case studies and impact assessment

This section highlights 10 GCRF C&D projects in detail, providing case studies for these projects' successes, innovations, challenges and impacts. These case studies provide a narrative background that exemplifies the discussion in section 2, highlighting and bringing to life the practical value of A&H methods in unstable contexts. For further information on these or any other GCRF-funded projects, please visit the UKRI funding gateway at https://gtr.ukri.org/.

Moving with Risk: forced displacement and vulnerability to hazards in Colombia

Moving With Risk (MWR) investigated an under-researched aspect of violence and forced displacement—namely, that people compelled by conflict to leave their homes commonly become exposed to heightened risk from environmental hazards in the places where they resettle. These people and communities effectively exchange one form of precarity for another, often with little real choice in the process.[2]

This project focused on Colombia, where five decades of conflict have generated what is currently the world's largest population of internally displaced people. Colombia is also a country prone to natural hazards including landslides, floods, earthquakes and volcanic hazards. Using expressive arts, MWR wanted to better understand how and why the transition to new risk occurs; analyse how people perceive and respond to risk in their places of resettlement; and strengthen the capacity of both themselves and the agencies responsible for supporting them to manage the results of such risks.

To understand how people experience forced displacement and relocation through a lens of disaster risk reduction, MWR used an innovative combination of interviews, life histories, and an exploration of creative arts (plays, dance, and murals) with study

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2   The project team have published their project results. For more information, please see Few, R., Ramírez, V., Armijos, M.T., Zambrano, L.A. & Marsh, H. (2021). Moving with risk: Forced displacement and vulnerability to hazards in Colombia. *World Development, 144*. https://doi.org/10.1016/j.worlddev.2021.105482.

participants. Focusing on artistic expression, especially popular music, which plays a special communicative role in Colombia, provided a window for researchers to build relations of trust and better understand the diversity of participants' experiences.

MWR also focused on strengthening capacity, not only amongst displaced people but also within the organisations responsible for supporting them and managing risk. Through a series of workshops, in which musical and other forms of artistic expression were used, MWR used creative arts to help people recognise their rights and develop their own capacities to reduce risk. By working alongside key partners in risk management organisations, these interventions showed displaced people less as victims and beneficiaries, and more as active partners with institutions for reducing disaster risk.

Successes and Innovations
MWR's target group were people who have experienced multiple displacements, relating not only to original forced displacement caused by armed groups; but subsequently by severe threats to lives and wellbeing in the places where they temporarily resettled, including exposure to sexual violence and natural hazards, such as landslides and floods. Despite these trajectories of multiple displacement, many individuals demonstrated remarkable capacities for resilience in personal and communal terms, managing everyday risks and livelihood needs with little external support.

MWR's project team focused on how the arts can provide space for people to reflect on their lives and rights. When interviewing people about their displacement experiences, they used a life story approach that focused on music: they asked participants to choose a piece of music, and through listening to the song(s) chosen, they began a conversation about their life histories.

This music method was a critical innovation for the MWR team: conventional interview techniques in this particular Colombian context were not ethically sound.[3] Alongside not wanting to re-traumatise people, the MWR team was very conscious of avoiding

re-victimising people. In Colombia, as in many conflict environments, to access reparations and be recognised as a victim by the state, one must prove—through interviews—the claim of "victimhood". This often involved details and re-tellings that were upsetting and traumatic, and the MWR did not want to simply repeat this process. On the advice of a psychologist from one of MWR's university partners, the social workers conducting the interviews never used the words "victim" or "displaced". Instead, they asked what people had "lived through". The re-orientation of language was critical, as it allowed participants to reflect on their strength and resilience, rather than on their suffering. 34 project participants' stories were chosen to be depicted by a professional illustrator, and a second conversation ensued, with the interviewer able to visually reflect on key moments by asking the participant "what allowed you to cope or manage this transition?" By focusing on survival—what participants had already done and achieved—the interview and life history process was able to validate their ability to survive and cope.

MWR aimed to provide alternative spaces for participants to reconstruct identities, build confidence and create new social networks. The use of music and this arts-based method opened up emotions and participants commented, "I can't believe how much I told you!" MWR subsequently used these methods to develop input into community-led workshops designed to showcase capacities and expand dialogue between communities and local and regional authorities. Having a focus on co-production also ensured that participants helped to organise the disaster risk reduction workshops gave participants the opportunity to engage with their host communities (both residents and authorities), better integrating them into processes of citizen participation at the local level. The use of the music and arts-based approaches created an invaluable opportunity to build trust with this 'hard-to-reach' group, breaking down the researcher-participant divide.

Challenges and opportunities
The signing in June 2016 of a ceasefire agreement in Colombia created a window of opportunity for this project, making work to assist organisations to support the long-term wellbeing of conflict-displaced people particularly timely.

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3   The project team have published on their "music as method" approach. For more information see Marsh, H., Armijos M.T., & Few, R. (2020). Telling it in our own way: Doing music-enhanced interviews with people displaced by violence in Colombia. *New Area Studies, 1*(1), 132-164.

Impact

MWR's arts-based approach has provided many participants in Colombia with an opportunity to share their voices, concerns and hopes in a way that few of these groups have been able to since forced displacement. Many people have expressed to the team how the interactions have already been therapeutic for them, brought previously disconnected community members together, and/or have strengthened their self-confidence and self-efficacy in working and lobbying toward improved risk management.

This sense of capacity strengthening and empowerment was further demonstrated by community-led events, at which they presented artistic interpretations of their life challenges, risks and capacities to disaster management institutions and fellow community members. In Autumn 2018, as a direct result of the research, the Unidad Nacional para la Gestión de Riesgo de Desastres (UNGRD) asked the MWR team to provide input, concerning *enfoque diferencial* (diversity), which is being used for the development of new policy on disaster risk reduction (DRR) to better target indigenous and other marginalised social groups (including low-income households, women, the disabled, and older people). Additionally, in 2019, UNGRD formally invited the team to provide input into the development of COMUNGERD, a policy framework for engaging communities to work together with institutions in addressing risk. Film and photographic exhibits from the project were hosted on the World Bank/Global Facility for Disaster Reduction and Recovery's international web resource 'Art of Resilience', which showcases examples of community resilience from around the world.

What makes the MWR project so impactful is how it operated on both the individual level (through oral histories) and the collective level (through collaborative mural painting, theatre and dance). This allowed communities to be in control of what they wanted to say, who they wanted to say it to, and how. For example, the group of indigenous women who participated in the project, developed two dances through this process, and performed for local and national authorities. The collective artwork established and extended networks, allowing groups to continue to advocate for their rights and goals. For example, one neighbourhood got a street opened up, allowing ambulances and other vehicles access to the community for the first time. Another participant stated that they now knew they did not have to tell the mayor they voted for him to get a response to their requests.

Figure 11 Moving with Risk: using the creative arts to strengthen research on displacement and disasters. Photo credit: Luis David Acosta Rodriguez.

The MWR project team has also seen significant impact resulting from this project: the team has mostly comprised of women across both senior and junior positions, and several female early-career researchers have had the chance to either move to more established positions or move on to higher qualifications in research. Two female faculty members in the UK and in Colombia have strengthened their position institutionally through promotion and have used the project as a springboard for leading successful funding bids. The project has helped the Universidad de Manizales unit to become a major recognised player within disaster risk research and engagement in Colombia.

Scale and replicability

UNGRD are a government unit that works at different scales on disaster risk management; they have highlighted their interest in the approach of this project, as a possible opportunity to reposition themselves as not only an institution that responds to disaster emergencies, but also one that works with communities for the prevention of and recovery after disasters.

By bringing together government agencies (UNGRD and Regional and local DRR departments), non-government organizations (Cruz Roja) and academic institutions (Universidad de Manizales and University of East Anglia), this project provided a platform for dialogue, knowledge exchange and capacity strengthening. Many of the organisations that collaborated on this project were working together for the first time. These spaces of dialogue helped all of these organisations identify capacities at the national level and strengthen their approaches and methodologies aimed at mainstreaming DRR among IDPs. This project therefore has the potential to benefit organizations that work in this field beyond the Colombian communities in this project. In fact, after MWR ended, the project participants (at one of the final meetings) told the team that other people in their communities—their hosts—have exactly the same risks as them. They just are not formally "displaced". This was an unexpected consequence, with displaced people advocating for their host communities. This is mainly because displaced people tend to move to marginal areas where other minorities or marginalised people already live. As such, MWR provided a platform for a further set of funding and interventions, including the following project, the Art of Disaster Risk Reduction, discussed below.

The Art of Disaster Risk Reduction: an arts-based approach to strengthening community and institutional capacity in Colombia

Moving with Risk piloted innovative arts-based approaches to examine how people forced from their homes by conflict in Colombia are exposed to heightened risk from environmental hazards such as flooding, landslide, and fire in the places where they resettle. The research team used creative arts as a methodological tool for data collection and as a channel for strengthening the capacities of internally displaced persons (IDPs), and of the government and non-government institutions that work with them, in disaster risk reduction (DRR).

The arts-based methodologies piloted in MWR proved highly effective in engaging IDPs and the institutions that work with them around DRR discussion, practice, and policy. As such, this new project used the same approach. However, following feedback from participants of MWR, the new project targeted new at-risk communities, in order to enhance and develop the benefits and value of MWR, and transfer these to new audiences not accessed in the original research.

Figure 12 The art of Disaster Risk Reduction: an arts-based approach to strengthening community and institutional capacity in Colombia. Photo credit: Hazel Marsh.

The manner in which MWR built trust with their participants generated new opportunities for impact that could not have been foreseen at the time. IDPs and the institutions involved in the original project fed directly into planning the proposed impact activities for this second project, which deepened existing relationships and generated similar relationships of trust with new communities in new neighbourhoods.

Broader Indigenous, Mestizo and Afro-Colombian groups, living in the same or adjacent neighbourhoods as the IDPs who were the sole focus of the original research, now became project participants themselves, as recommended by the first research cohort. In the Art of Disaster Risk Reduction, arts-based activities were used to elicit information from these communities about their knowledge, experiences and understandings of the risks they live with. However, as an extension of the original project, community members also received arts-based training in their legal rights and responsibilities regarding DRR, for which they received a diploma from the Universidad de Manizales.
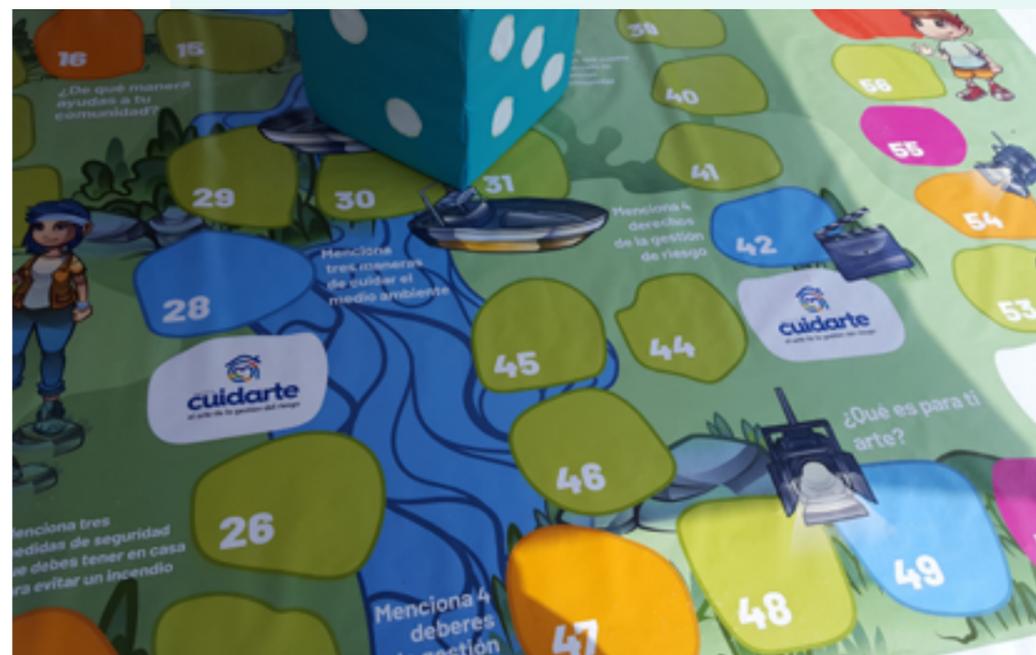
Figure 13 The art of Disaster Risk Reduction: an arts-based approach to strengthening community and institutional capacity in Colombia. Photo credit: Hazel Marsh.

Using these new capacities, the participants then used arts-based activities to establish DRR networks within their communities. Run by the local neighbourhoods, these networks have continued beyond the duration of the project, supporting communities to take active ownership of DRR practice. The networks built have proved resilient, especially during the COVID 19 pandemic. Artworks created, with the communities' input and in their preferred formats and styles, were displayed in public spaces chosen by the communities, creating innovative spaces for marginalised communities to control the framework of their own representation, and articulate their own stories about their strengths, resilience, skills, and capacities. This kind of intervention was impactful in how it created levels of solidarity around DDR, in a place where it is hard to coalesce around a single community identity. Trust and confidence were established between at-risk communities and institutions that work in disaster risk management. Consequently, communities have a greater awareness of their legal rights and responsibilities and how to access institutional support. In turn, institutions have a greater awareness of the needs, forms of knowledge, and capacities of at-risk communities.

Not only community members, but also representatives from government and civil organisations that work in DRR received training on the use of arts-based methodologies as a tool for working with at-risk communities; and collecting information about these communities' knowledge, experiences, and needs. As a direct result of this project, the government better recognised the need to include communities in ongoing policy debates, stimulating new government initiatives: the Art of Disaster Risk Reduction was the only non-governmental project that the Colombian government selected to collaborate on a new 'National Strategy for Community Resilience', which is currently being developed.

The collaborative, arts-based approach to knowledge exchange built relations of trust with Indigenous and traditionally marginalised groups and helped generate new support networks and community-driven initiatives. The success of this work also influenced government policy, informing the development of inclusive institutional programmes aimed at strengthening local capacity to manage and reduce risk in marginalised settlements.

Figure 14 Theatre interaction with community members. Photo credit Raghu Raghavan.

An exploration of mental health and resilience narratives of migrant workers in India using community theatre methodology

This project was subject to funding cuts that occurred in April 2021 as a result of the UK government's decision to reduce Official Development Assistance (ODA).

There are an estimated 450 million people worldwide with mental disorders and about 75% of them live in developing countries, where insecurity, illiteracy, poverty, and violence increase the prevalence of mental illness. This innovative, interdisciplinary, and collaborative global public health partnership aimed to explore the mental health challenges and opportunities for resilience among internal migrants in Pune, India, using theatre storytelling practices. Shrinking agriculture in rural areas, coupled with increasing industrialisation and urbanisation has led to ever-greater numbers of internal migrants seeking livelihoods in India's cities. In Pune, the location of this project, the urban poor make up 50% of the population. The Mental Health Resilience India project focused on co-creation of mental health and resilience knowledge, with the aim of raising mental health awareness and support through community theatre engagement with migrant slum dwellers.

Mental health approaches remain dominated by deficit-based models of theory and practice. Interventions that are based on the deficit, problems, or pathologies of individuals tend to direct the attention of professionals to only one view of the person. Mental health narratives of internal migrants in India have hitherto focused on the prevalence of psychological distress, anxiety, and depression; but ignored opportunities to record and recognise *resilience*. This lack of knowledge on how migrants mediate risk in the midst of adversities, and construct resilience for positive living, is largely an untold story. Supporting resilience requires a shift away from deficit-based models of mental health theory and practice; thus, this project investigated the opportunities presented by theatre practice for exploring and developing resilience at both personal and community level for migrant communities.

A key strength of theatre is its capacity to develop narratives that both capture and communicate a spectrum of mental health experiences. In this way, the project explored not only the crises in people's lives, but also asked and answered "what is beautiful [about your life]?" In this way, the project focused on the co-creation of knowledge and understanding of resilience of internal migrant slum dwellers—with the goal of developing appropriate public health support and intervention models.

Successes and innovations
In terms of mental health research, the "deficit" story has already been told—what people lack or are missing from their mental health: anxiety, depression, etc. This project attempted to turn this into a more positive story—working with a community to see what they have overcome, dealt with, and managed. As Principal Investigator Raghu Raghavan states: "this was a method geared towards finding joy".

To develop the participatory theatre method, the project first involved health workers who lived in the community, to explain the project's goals. The project then identified local NGOs and a theatre company to work as project partners. It was also important to recruit the right research assistants, who knew how to listen to people. Taking time to find the right project partners was critical, and the research assistant posts were the most important: most of the participant pool was female, as men were often away from the area for work. This made the recruitment of female assistants a must.

The importance of time in this project cannot be over-stated, as Raghavan explains:

"Our two research assistants visited the community two or three times a week for about four months before we started asking people to join our project".

Giving the community time to learn about the project and build rapport and trust with the organisations involved was of critical importance. The project also set up a steering committee from the community, to ensure all methods and actions were transparent and in line with the community's interpretation of the project. Raghavan explains that their theatre partner often joined the research assistants' visits, doing creative activities like drawing and painting, and hosting musical and poetry evenings that mobilised and drew in children from the community. These were devised as community "ice-breaker" events, designed to provide information about the project in an engaging manner. This was an unforeseen success of Raghavan's time-intensive approach—by doing activities that involved local children, the message about the project and its aims spread much further. Raghavan highlighted that "children played a major role in mobilising the community for this project".

This time spent talking with women and connecting with people resulted in the enrolment of about 30 participants for the project, without any need for active recruitment. Raghavan explains how the project had planned to recruit participants:

"We had planned to use a 'post box' approach—giving people locations across the community where they could anonymously drop off ideas of issues they wanted included in the theatre production for the project; but our engagement with the community was so high that people just told us their thoughts and ideas!"

To develop a community theatre output, the project focused on asking participants to plot the stories of their lives and the journeys they had made, from which a theatre script would be devised and performed. By actively avoiding "idioms of distress" in these stories, the project team instead focused on how people had *navigated* their lives through difficult issues: destitution, religious difference, family stress. Co-generation was really important in this process: after the biographical interviews, resources for resilience that different community members used to negotiate challenges in their lives were identified—such as the support of friends and neighbours, and the importance of work. The script creation was an iterative process, where each draft was discussed with community members who checked for validity, appropriateness of language and relatability.

While the script was being developed, the local community were involved in making props and theatre backdrops: a banner for the informal stage where the theatre piece would be performed, and various props, including an auto-rickshaw, canal, *chabutra* (common area to sit), trees, hats, medical board, and water-tap, were made. A local tailor agreed to help with costumes, and a barbershop provided electricity. These other tasks allowed those who were not directly involved as participants, to feel involved and engaged with the theatre production and its goals.

The outcome was "[Suno Suno](#)" ("Listen listen"). Suno Suno was a short narrative drama (afterwards extended in length), with actors from the internal migrant community and the theatre partners in Pune. This work enabled the internal migrant community to reflect on how they constructed resilience for mental health and wellbeing; and helped community members to work together to craft a story of resilience. A song was written in collaboration with the community under the same title *Suno Suno*. This collaborative method and its focus on joy and resilience resulted in a re-framing of how community members saw themselves and their life experiences, as Raghavan explains:

"We were making a shift from negative to positive—shifting mental health from a pathology to a coping/solutions-focused approach. This focus on resilience is key—we are not saying mental health should not be a public health issues, but this additional narrative is important."

Challenges and opportunities
Working with community members, theatre practitioners, and cross-continental academics presented a few challenges. At first, there was a different perspective between UK and Indian partners on how theatre practice should look for the project. Indian practitioners were more focused on surveys and quantitative research, while the UK team members were focused on exploratory, participatory research. Through dialogue, partners worked together to develop a strategy that focused on sharing stories, making collective meaning, and engaging the community, bringing elements from both ranges of expertise. The project also had to manage

the fact that people in the community were balancing the needs of family and work life, while participating in this project. Having reasonable expectations of time and commitment helped to accommodate everyone's needs.

As this project involved a performance inside a community, there were multiple stakeholders to manage and engage. Not only the community members, but also local and national government, statutory agencies, local business people, and influential local families. This required a deep knowledge of the area and its politics, as well as much diplomacy, to ensure all stakeholders felt represented.

Impact

"Things we find difficult, you tried to show it in front of us, which motivated us…We really like everyone's story a lot. Everything is to learn from the stories … keep going on, help each other, don't just sit quietly, everything is there. This is the first time someone has come here, talked to us, asked us. So we also felt good about it…and this itself is an honour to us."

– Audience member reacting to the theatre performance

This research project highlighted the need for a more holistic approach to mental health of internal migrants. In particular, this project showcased the importance of recognizing a range of "ordinary" resources for resilience, including family members and inner strength, and the need to use those resources effectively. Some of the stories collected demonstrated resilience at the family level, a key reminder that resilience should not only be understood individually but can also be explored at family, community, and societal levels. As this project demonstrated, if we better understand the *capacities* of people and communities to co-produce and participate in their own good health and well-being, this could reduce their need for top-down, expert-driven interventions.

"The adults who have watched that play, they also enjoyed it…there are changes taking place in them; like, even now the performance is over, but still they are discussing about it in their groups…"

— Audience member reacting to the theatre performance

This project added a new international dimension to existing AHRC-funded health humanities projects. Its arts and humanities led programme of work incorporated a social sciences layer that advanced transformative impacts in policy, provision, and practice by grounding the outputs in first hand experiences of migration. The project brought together communities of arts and humanities and social and health sciences scholars, volunteers and stakeholders from migrant communities, and health, social care, and education personnel in Britain and India, to respond to contemporary anxieties about the psychological costs of migration health (the project team addressed the UK Houses of Parliament in February 2019 as part of the Mobilising Global Voices conference organised by the AHRC).

"After seeing it, we felt very good about ourselves…I also felt good that you asked for my help.

And this is something I find very nice, thinking that at least I can help someone else. I felt good about it."

— Project participant reacting to theatre performance

"It was one of a kind … in our community… what you have shown, it happens with everyone…"

— Audience member reacting to the theatre performance

Through engagement with public health policy makers, through reports and dissemination conferences, this project informed the Public Health policy in the State of Maharashtra, India. The project's NGO partner is using the findings for training health workers who link with migrant communities. For the migrant communities involved, the project has increased awareness of their own resilience; contributed to well-being activities and helped improve understanding of their mental health needs.

Scale and replicability
The success of this project meant that the method and approach was earmarked for redeployment. The PI successfully applied for a new grant, working with a different community on issues of gender-based violence.

Figure 15 Understanding the role of music and sound in conflict transformation: The Mozambique case study. Photo credit: Pedro Rebelo.

Understanding the role of music and sound in conflict transformation: The Mozambique Case Study

Music making is known to have benefits for social cohesion. As a social practice, music depends on personal interaction, dialogue, agreement on conventions, and trust. Previous work on music and conflict has highlighted the transformative power of music and its direct impact on conflict resolution, peacebuilding and reconciliation. The project, Understanding the role of music and sound in conflict transformation: The Mozambique Case Study focused on music and dance groups in the Mafalala community in Mozambique, examining music and conflict, while introducing new strategies from the sonic arts. Using multiple methods, the project analysed the process of participatory music making, trained community leaders in sonic arts methods and strategies in order to expand their practice, and co-created audio-visual content for exhibition.

Tufo is a traditional Mozambican dance of Arabic origins, performed by men and women. Composed of groups of around 11 to 20 people and sung in Emakhuwa, Arabic, and Portuguese, the songs and dances tell of the struggles of everyday life; recall historical events; or comment on current politics and future aspirations. Following the forced and voluntary migration of the Makhuwa people during colonial rule and after independence, *Tufo* practice expanded to other parts of the country. Mafalala is a high-density unplanned suburban neighbourhood developed at the turn of the twentieth century in the shadows of Maputo.[4] This project examined the practices of Grupo de Tufo da Mafalala, a *Tufo* group founded in 1964.

Successes and innovations

For this project, it was important to understand whether conflict-displaced people's "sound worlds" were indicative of how they coped with conflict and violence, and whether this contributed to rebuilding a sense of identity after dislocation. To start the project, dance group members were asked about their "sound world"—what sounds surround

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4   For more on this, see Behind a Performance - Re-Imagining Tufo da Mafalala through Socially Engaged Arts by Pedro Rebelo, Fiona Magowan, Matilde Meireles, Iñigo Sánchez-Fuarros.

them, like the call to prayer, traffic noise or other parts of their aural space. This process was iterative—recordings of the sounds were made, and the project team and project participants then co-listened to them. In this way, recordings were made and re-made to reflect participants' aural reality. This approach allowed the project team to gain better insights about participants' lives—participants were able to say, "no, it's not like that".

These recordings were then juxtaposed with a recording of a traditional dance from the group. By positioning the everyday alongside the performative, it enabled the project team to get to grips with what was *behind* the performance—a demonstration of identity, belonging, a commercial activity to earn a living, amongst other things. By showing and discussing this with the dance group, the project team could use their reactions to develop a shared view of their world.

For example, when talking about how this group moved from a rural to an urban context, using "sound marks" as a way to describe how their environment and experiences had changed was key to accessing authentic memory about dislocation. The particular innovation of using sound, rather than other creative or humanities research methods, is how sound allows researchers to access people's lived reality. This becomes particularly important when approaching a group of people well-versed in discussing conflict and dislocation. Repetitive interview experiences from research agencies and academics can give research participants a well-travelled story that becomes told by rote. By approaching experiences through sound, one can cut through the "practised" story and re-discover people's lived experience. In this way, co-production and co-ownership is critical—people need to be able to see themselves in whatever research outcome is produced.

In the case of the dance group, the dances of the group Tufo da Mafalala have their own unique practices and rituals that usually go unnoticed in the eyes of the audience, involving the make-up, the selection of *capulanas* (traditional dress), the composition of the music and the lyrics. By understanding what is or has been authentically important for the participants, it became clear that dance can be used to heal and repair after conflict, through intentionally reconstructing a sense of community and identity.

Figure 16 Understanding the role of music and sound in conflict transformation: The Mozambique case study. Photo credit: Pedro Rebelo.

Challenges and opportunities

The project did not start out aiming to investigate *Tufo*. During August 2017, the project team travelled to Maputo to initiate workshops and training sessions that introduced sound arts and ethnographic techniques to the participants, exploring their practical usage to capture the Mafalala neighbourhood's intangible heritage and oral history. The project team partnered with Iverca, a local NGO created in 2009, working on tourism, socio-economic sustainability and cultural promotion in Mafalala. As part of the heritage promotion of Iverca, a *Tufo* performance was included in the walking tours and the annual neighbourhood festival. This resulted in the leader of the local *Tufo* group, Saquia Rachide, being interviewed for the project. The interview provided a gateway to understanding *Tufo* and its role as social critique, particularly in conflict situations. As a result, the project team focused on *Tufo* and how it is uniquely situated to explore and better understand the impact of violence and displacement in this community.

Impact

The research revealed how the practice of *Tufo* in the neighbourhood of Mafalala in Maputo contributed to group empowerment and ways of dealing with conflict narratives. The *Tufo* practice served as a way of creating a cultural space as well as social commentary. Through practice-based outputs, including a collaborative performance and an installation, Tufo da Mafalala's work was presented in new arenas (such as the Portuguese Cultural Centre). By investigating their artistic practice together with their own narratives of conflict, the project demonstrated how the arts are a central and positive force in establishing identity and sense of belonging amongst those who have been uprooted and displaced by violence.

Following Iverca's tradition of community engagement through workshops, the research team also provided this NGO with basic training in sound and image recording and editing, as well as the appropriate recording and editing equipment. In this way, Mafalala's complex history was contextualised and preserved through first person narratives and situated experience. Importantly, this process affected a diverse range of stakeholders: the training sessions were inter-generational and included community members, local artists, musicians, and a reporter.

In order to understand the complex and contested dynamics of making and performing heritage through *Tufo*, this research project enabled the team to rethink the ways in which heritage is not something static—but rather, a political environment that is constantly re-made and re-presented. This project's documentation of *Tufo* now forms part of a wider archival collection of Mozambican genres of music and dance, presented in the Mafalala museum and curated by Iverca, which opened in 2019.[5]

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5   For more on this, see Behind a Performance - Re-Imagining Tufo da Mafalala through Socially Engaged Arts by Pedro Rebelo, Fiona Magowan, Matilde Meireles, Iñigo Sánchez-Fuarros.

Scale and replicability

As a result of the project successes, the project team collaborated with a South African artist and undertook a week of workshops with Machaka dance company on dance, empathy, and the arts in conflict transformation in Mozambique 5-14 February 2018. These workshops resulted in a public performance in the main town square in Xipamanine with a rapper, singer, artist, and a dance company.

Figure 17 Understanding the role of music and sound in conflict transformation: The Mozambique Case Study. Photo Credit: Pedro Rebelo.

Figure 18 Pacific Community Filmmaking and Gender, Impact, and Public Engagement. Photo credit: Larry Thomas.

Pacific Community Filmmaking and Gender, Impact and Public Engagement

Gender inequality in the Pacific is a serious challenge and a sensitive issue requiring a culturally appropriate and joined-up development approach to support and drive the necessary social changes. The prevalence of violence against women in the Pacific region is among the highest in the world, whilst women's parliamentary participation is amongst the lowest in the world. Countries across the Pacific region have put in place policy strategies, legal frameworks, and a raft of initiatives, but against their own and internationally accepted indicators there has been poor progress towards gender equality, despite the development cooperation efforts of many donors over several decades.

Previous work on participatory film-making in the Pacific has highlighted and brought together an emerging body of Pacific-made participatory documentary films and filmmakers. Their work opens up alternative routes to understand and influence gender inequality in the Pacific by enabling communities to tell their own stories through their own cultural terms. In their own analyses of events and actions, Pacific peoples point to the importance of differentiating gender within particular social, collective, and kinship relations and of the nuances and sensitivities of promoting rights-based issues such as gender inequality and GBV within a communal society.

Significantly, these projects have brought to the fore the impact that processes of participatory production have on individuals and communities involved, and how projects can be seen as multi layered, locally embedded, and culturally sensitive approaches to achieving gender-based policy objectives. This project aimed to enhance filmmakers' and organisations' capacity to work with communities around issues of gender inequality and to use this work as drivers for social change. The role of this project was for the UK based team to act as advisors and executive producers. This is in line with a commitment to decolonising research: focusing on supporting people who have established relationships and contacts with communities in question. All co-investigators are based on the ground in the Pacific region.

The Pacific Community Filmmaking and Gender, Impact and Public Engagement project targeted training and mentoring for community filmmakers and emerging talent, building on the Pacific Filmmakers Consortium network, with media projects, filmmaker, and public training and distribution programmes, and stakeholder, government, and NGO engagement in ODA lower and upper middle-income countries—Papua New Guinea (including Bougainville Island), Samoa, Solomon Islands, Fiji, Tuvalu, Tonga, and Vanuatu. This funding was geared towards building the capacity of local film makers, as well as giving them a platform and the ability to showcase their work to wider audiences and stakeholders, including government, NGOs, and the public. To achieve this the project focused on skills capacity and increasing visibility; building networks and making it easier to "find" Pacific film makers.

Successes and innovations

The most significant achievement of the award to date has been the funding and production of a slate of Pacific made films, by Pacific filmmakers, that address social issues related to gender inequality and the impact of the Covid-19 pandemic. The production of these films has created impact on local and international levels, with audiences accessing the films through local and digital screenings. Audiences across the Pacific have had the opportunity to share experiences of gender-based violence (GBV) and the gendered impact of the pandemic, supporting initiatives that address these issues from local perspectives and in vernacular terms.

As a result of the project, filmmakers and project team leaders have been able to facilitate dialogue with regional NGOs, government, non-government, and international development agencies to raise the profile of the process of community media as development methodology. This process is ongoing.

Participatory film making is a great fit for working on issues of GBV. GBV is culturally sensitive, but it is also relational. Participatory film making is fundamentally relational, based on trying to understand, and work inside relationships and communities. This approach always seeks to understand context; making films *with* people, not about

people. People have control over how they are represented, and the product ends up speaking to a community, as well as a wider audience as a film product.

Participatory film making also focuses on process—the film making journey is a catalyst for story-telling, you cannot predict the journey or the complete product in advance: "As project organisers, we had no preconceived ideas about what the film makers would 'do'". This makes it a great method for insecure, unstable, or unpredictable contexts; but it also addresses highly variable needs around GBV and visibility. For example, one of the films focused on a transgender woman who was happy with, and advocated for, a high level of visibility regarding her story. For other films concerning GBV, reconstructions were used to protect community members, and film makers worked with local domestic violence NGOs to ensure an ethical environment.

Challenges and opportunities

Due to the impact of the Covid-19 pandemic, several objectives of the project were limited or had to be diverted. The project team were unable to travel during 2020 to deliver workshops and training. As an alternative, they are delivering online resources via the Consortium website, which is up and running. Principal Investigator Kirsten MacLeod explains:

"We had been aiming to do training and engagement workshops with communities and film makers and use these workshops as catalysts for developing new creative material for future film projects. With the COVID outbreak, however, our in-person training ideas had to go on hold".

The project team decided to go straight into production and managed to produce a few short films, and one longer feature. Unable to formally launch these films, they devised an online launch to coincide with the 16 Days of Activism against gender-based violence (10-16 December 2020). On the ground screenings commenced once, it was safe to do so, at community halls and universities.

The online launch was a success and included guests from a wide range of sectors, NGO, government, and the public. MacLeod explains how the switch to online had some surprise positives:

"With COVID, so much had to change and go online. For us, there were some unexpected benefits: it has bumped up the viewing numbers for our films available online: we have had one film with over 17000 views in the Solomon Islands, which is incredible".

The COVID-19 pandemic has demonstrated the benefit of working with a creative medium that allows users to be flexible with content and output, while still staying true to the original intention of the project. Instead of the in-person training workshops that couldn't happen, the project team switched focus and are now asking film makers to make a second film that describes their "making process". These new films can be seen as a "how to make community media" toolkit, describing different "making" approaches and ideas. There is never one way to make films—these productions will aim to showcase the filmmakers' approaches, including issues of being context sensitive and maintaining relevance to local culture and communities.

This is the strength of participatory film making— it "comes from within", as makers are often a part of the local community themselves. The next steps are to use these "maker" films as a way to engage government and other stakeholders. Already, in Papua New Guinea, the Department of Agriculture and Food has responded well to the films launched, providing a foundation for further engagement. These films will also form the basis of a book proposal on community film making in the Pacific.

The project team are in the process of documenting and analysing the process of the project, the productions, and their distribution. The subsequent publication, combined with ongoing dialogue with funders and policy makers, will enable them to share the project methods and outcomes for the benefit of Pacific filmmakers, funders, and development agencies.

Figure 19 The husband and wife in the short drama from Tuvalu, Te Ala Kite Mae (A Path to Violence). Photo credit: Tala Simeti.

Impact

The outcomes of this funding can be taken forward by policy makers and funders working in development in the Pacific and internationally. The outcomes thus far demonstrate the potential for capacity building between the creative industries and policy and third sectors. They also demonstrate the potential for the use of digital technology and platforms to share creative outputs and routes to enhancing these and connecting with local networks.

The project's establishment of the Pacific Community Filmmaking Consortium has produced a slate of short films and a collected longer film, which are available to view online for free via digital platforms. The films have been screened locally at live events attended by public, third sector, and international agencies and organisations. The films and their screenings have enabled dialogue, collaboration and are part of ongoing pathways to impact—in particular in areas relating to gender equality, tackling gender based violence, and understanding the impact of Covid-19.

The approach taken in the films and from the consortium is of working closely with participants and local communities to address these issues in vernacular terms. The consortium productions are being used in education settings, such as universities, opening up the curriculum to new ways of addressing such issues, and which are pan-Pacific in their breadth. The consortium's work thus far, and its showcase via the Consortium website and You tube channel, serve as a portal and networking tool for Pacific filmmakers to showcase their work and enhance their opportunities for further commissions within the creative industries and third sector.

Scale and replicability

Digital platforms have opened up the potential for new markets and ways of establishing creative practice networks. For example, Weaving the Streets (2020), a short documentary about a Fijian trans woman, has over 900 views on YouTube. Equally, Hero-ine (2020), a Solomon Islands short film challenging attitudes towards gender through the story of male and female heroes, has 17 990 views. These high viewing numbers demonstrate the improved reach of films through digital media. Adaptations towards digital distribution, alongside traditional film launches and screenings, have the potential to enhance the reach of these films to act as advocacy and educational tools for Pacific communities and beyond.

Figure 20 Hero-ine cast and crew. Photo credit: Sukwadi Media.

Creating new social imaginaries and critical democratic communities in post-war Sri Lanka through traditional culture and art

After working in transitional justice for many years, the Principal Investigator for this project, Kiran Grewal, became frustrated with how the international community thinks about conflict primarily through institutions—institutions to end conflict, build peace, and other goals. The idea that institutions and frameworks can somehow be manipulated into "delivering" local peace resulted in civil society networks constantly asking how we can get these institutions to deliver and going round in circles. This resulted in human rights and conflict resolution training on international norms, that was having little impact on the groups it was designed to educate. As Grewal states, "*putting a police force in a lecture theatre to be told what the international community thinks they should do – what do we really think people are going to take away from that?*"

What was particularly troubling was that in all these conversations, the people affected by violence remained invisible. Additionally, the people most mobilised by violence—those sending their sons to fight, or to support one or other cause, were also excluded. Grewal questioned these exclusions, and wondered how village communities and disenfranchised peoples responded to violence in Sri Lanka? From spending time in more rural locations, it was clear that these excluded communities were using traditional arts and rituals to discuss and respond to their experiences of violence and its aftermath; they just did not have access to formal institutional or civil society spaces. Seeing what was happening on the ground, Grewal developed this GCRF project, Creating new social imaginaries and critical democratic communities in post-war Sri Lanka, with the aim to develop a network that brought together scholars, artists, activists, and local communities to explore how traditional arts, cultural practices, and rituals can help with the promotion of human rights and democracy in Sri Lanka. This project addressed the current limitation of human rights education that focuses on abstract moral and legal principles and formal institutions (like courts and the UN), which are very distant and inaccessible to many groups within society.

To do this, the network focused on identifying forgotten, under-valued, and/or peripheral traditions and arts that might contribute to new ideas about the culture and its potential

"Creative approaches allow this kind of trial and error 'messiness' that no other methods provide, creating space for that all important 'contact zone' between people"

– Dr. Kiran Grewal, Principal Investigator of Creating new social imaginaries and critical democratic communities in post-war Sri Lanka through traditional culture and art.

to be equal and inclusive. The project worked with communities to develop methods for re-imagining existing myths, stories, traditions and cultural practices in ways that challenge social injustice and promote greater gender and social equality. It also sought to incorporate previously marginalised groups' views, practices and knowledge into formal educational spaces and development and human rights practice.

Successes and innovations

The project began by spectating a form of folk theatre conducted by village communities, where a story is chosen and the performance is prepared over a few months. A steering committee is chosen to decide what story to tell, and how to tell it, and then the play is performed over an evening. While the stories are usually Hindu epic tales, it became clear that current affairs and politics were showing up in these stories and performances. However, due to assumptions, fostered by colonialism, on the divide between elite politics and the cultural sphere, this was being ignored and marginalised.

Therefore, for this project, the research team rejected the elite space and used the village communities as a starting point: assigning value to not only these plays, but also other cultural practices and ritual temples, as places and spaces were people used to connect with others who had suffered through violence (particularly families of the disappeared). This project's innovation was to both value and challenge these cultural spaces as a political spaces — it remained important not to "romanticise" it. The project used cultural spaces as a way to also confront communities' own exclusions and biases (for example, on caste and gender — asking why is this character played by a man?) In this way, the project was reflecting on and valuing what cultural art forms had already done, but also asking — what more could they be doing?

For this network project, it was also important to recognise multiple actors were already working in different communities, and they had no opportunities to work and learn together. Collaborative working is really important in Sri Lanka, where ethnic or religious identity is so often a source of division and violence, and many of the interventions made in the country simply accept and reinforce these divides. As Grewal states, *"research that attempts to have 'multiple voices' simply continues to define the identity boundaries that are the cause of conflict".*

This project aimed to create a more fluid space to allow opportunities for connection, bringing together a range of local artists, actors, ritual priests and others to provide a space for connection. This is critically important in the local context: competing nationalities and languages in Sri Lanka lack points of connection — this project wanted to pose the idea that cultural forms could create a bridge to this connection. The network's activities were thus framed around a core question — how can people better communicate with each other? For example, for the network workshops, they didn't break into groups; and there was no formal translation; the group were all tasked with how to work out the challenge of different languages together. Working with creative methods to challenge a dominant narrative takes both space and time, and a place to experiment. As Grewal explains, *"creative approaches allow this kind of trial and error 'messiness' that no other methods provide, creating space for that all important 'contact zone' between people".*

Impact

The network highlighted the importance and need for further work at developing alternative forms and ideas of community in post-war Sri Lanka that move beyond the dominant ethnic and religious community divides. The network provided a space for individuals from all the different communities in Sri Lanka to meet and discuss experiences of the war and its aftermath and to try to find ways of developing new relationships that can withstand ongoing inter-communal tension. This became all the more important following the Easter bombings in April 2019 and the return to power of a Sinhalese Buddhist nationalist government.

Through new connections, there is now a group of scholars, artists, political, and social activists and civil society and media professionals that are actively working together to overcome linguistic, geographic, and political divisions to develop a more inclusive, diverse, and tolerant version of Sri Lankan identity and culture. The network has also supported individuals who have been trying to combat racism, sexism, and other forms of discrimination in their own communities, but have often been isolated. It has offered a space to share ideas, critically reflect on current practices (political, artistic, intellectual), and to experiment with others (aimed at building democratic debate, solidarity, social change).

Ideas from the network and its publications have also led to Grewal being asked to consult on the development of various university programmes in Sri Lanka. The essay books produced and disseminated for the network are now being used as teaching tools by academics at a range of universities but also by civil society organisations and grassroots collectives. Further publications are likely through the support of the South Asian University and Institut Francais de Pondicherry, Tamil Nadu. The project has run two summer school programmes for artists, activists, students, and academics. The second of these has run for 13 weeks online and involved a group of 22 participants.

In terms of policy impact, a number of the participants of the network have been directly involved in national-level debate and policy development in a range of areas related to the network's research and outputs. In particular, they have been part of consultations (both within particular political parties/coalitions and with the government) on women's rights, minority rights, sexual and reproductive rights, and alternatives to ethno-nationalist political rhetoric.

Ideas developed through the network events, discussion forums, and publications have also been used by a variety of groups within Sri Lankan society. Within the university/ performing arts space, the network has allowed for not only exchange but the development of deep engagements between Sinhalese and Tamil performance artists and scholars. This is informing curriculum development, providing new teaching materials, and also forming the basis for new collaborations in research and performance. For example, a Sinhalese scholar and performer trained in *Kandyan* dance is now seeking to collaborate with drummers and *Kooththu* performers from the eastern Tamil community.

Meanwhile a significant number of participants in the network—including those who were previously unknown to each other—have forged new alliances that challenge traditional notions of community and identity across ethnic, caste, class, geographic, sexual, and gender lines. This was facilitated through the spaces for reflection and discussion offered by the network activities on precisely these topics. Activist and civil society organisations have also been exploring the idea of 'social imaginaries' in their own work: for example, a group of queer activists have taken up the challenge of identifying and describing 'queer social imaginaries' in post-war Sri Lanka. Civil society organisations like the Law and Society

Trust are also thinking about how their research and advocacy work with the community might include challenging dominant myths, stories, and cultural norms alongside material institutional and structural change.

Scale and replicability

A number of other universities across Sri Lanka have expressed an interest in participating in community-engagement programmes. So too the Standing Committee on Gender Equity and Equality of the University Grants Commission of Sri Lanka has been supportive of such initiatives following a programme which focused on promoting gender equality through the arts. The University Grants Commission expressed an interest in using these resources for future programmes conducted under its remit. In this way, the materials and design can be taken up and continued by the Higher Education sector in Sri Lanka beyond the life of these networking activities.

This network aims to be continued beyond the bounds of the GCRF funding: one participant is seeking funding for an arts and reconciliation conference that will include many other network participants and draw in members of these participants' extended network of activists and artists from around Sri Lanka. They are also drawing on the outcomes from the various network discussions and publications to inform the event. Members of the network are also involved in a British Academy funded project that is continuing the 'sunset reflections' (local community discussion forums). The Network's Project Manager is also responsible for developing programmes at the Centre for the Study of Human Rights, University of Colombo that draw on ideas from the network. The Law and Society Trust has also asked the PI, Project Manager and other members of the network for input on their own ongoing community engagement and research projects.

Ultimately, this network provides an opportunity for the development of a community interested in exploring alternative and innovative ways of responding to mass violence, communal divisions and high levels of inequality. Using the media of the arts—and particularly traditional art and cultural practices—and focusing on adult education (both popular and formal) through the University—this network highlights the development of strategies complementary to those focused on only institution-building.

Figure 21 'Resisting Gender-Based Violence and Injustice through Activism with Biblical Text and Images resource'. Photo credit: Johanna Stiebert.

Resisting Gender-Based Violence and Injustice Through Activism with Biblical Texts and Images

This project was disrupted by the COVID-19 pandemic, which meant the final trip (March 2020) did not take place.

Gender-based violence and inequality (GBV/I) disproportionately deprive women and girls of personal, social and economic fulfilment and health: physical, emotional and mental. This GCRF project, Resisting Gender-Based Violence and Injustice Through Activism with Biblical Texts and Images, aimed to work in South Africa, Botswana and Lesotho—countries which have some of the highest reported rape and gender-based violence statistics in the world. In these countries, GBV is compounded by high risk of HIV infection, with socio-economically deprived women and girls particularly vulnerable.

Successes and innovations

"Key elements of success for this project were both the open-ended nature of the engagement; and the time allowed for the engagement—the ability to just 'sit' with the images, texts and participants…"

— *Johanna Stiebert, Principal Investigator*

This project's innovation was to use expertise and methods from the arts and humanities—alongside refreshed investigation and discussion of biblical texts—to create a dynamic, relevant, and sustainable response to GBV. The Bible is both highly influential and readily available as a resource in these Christian-dominant populations, making this project an important touchstone for beginning conversations around GBV.

Combining the skills and experience of academics in country, alongside UK colleagues, this project focused on social activism in the area of GBV by working with relevant NGOs

and community groups. This resulted in a series of workshops designed to explore the relationship between the Bible and GBV/I, using creativity to counter and challenge the idea that biblical texts entrench or support rape culture. Through these workshops, this project aimed to bring together NGOs and community groups to learn from each other, network and share their expertise; use tried and tested resources to facilitate socially engaged bible study; and develop new and innovative resources that can create conversation and change—for example, collaboratively producing artistic and self-representational media that actively resists GBV/I. Alongside educational and information resources produced in and for workshops, the project also focused on finding creative ways to promote personal expression and healing, as well as community mobilization and solidarity.

Using arts and humanities methods for this work made sense on numerous levels. Principal Investigator Johanna Stiebert considers the act of telling stories as how we remember ourselves and our histories—stories are "what everything is about". Building on the lifestory work of the Talitha Qumi Centre in Ghana, Stiebert explained why this method was a good fit:

"Using a lifestory approach can make painful things bearable by turning them into a narrative, making big issues manageable, relevant but also personal. There is something deeply human and compelling about listening to another's story, which makes this method a good way for all research actors to get to know each other and establish points of connection and interest".

Alongside sharing personal histories and stories, images are also a good entry point to discussion: beginning a workshop with a bible story, text, or image then allowed the workshop to be open-ended and participant guided. Principal Investigator Johanna Stiebert explains:

"In our workshops, after the showing or reading of texts and images, we had multiple iterations of what came next: sometimes the text or story was re-enacted and staged by the group as an empowering act; or the story was discussed and updated to modern times; or the story inspired a series of songs and prayers; sometimes the stories inspired participants to write and recite poems".

Showing texts and stories in the workshop format proved so successful that the project commissioned its own set of images and texts designed for engagement around gender-based violence and biblical texts. The use of text and image also had a knock-on effect in terms of developing awareness within participants: for example, the repetition of the phrase "*she wasn't asking for it*" in the images and captions led to the development of a chant or mantra that participants used; vocalising and instilling the message.

Alongside this organic development of a refrain or chant, the use of these texts and images would often inspire songs and laments from participants. This provided a powerful opportunity for connection between researcher and participant, when the researcher would request to be taught the songs to be sung together. As well as providing emotional release, this flattening of asymmetry and presumption of where expertise resides are key benefits of using an arts and humanities methodology for this project.

These methods proved so productive that it soon became clear that using lifestory telling as a means of opening personal discussions among members of religious communities, including with religious leaders, was a key innovation. This project built on this finding by including images of motifs from biblical stories. In workshop settings, the combination of finding affinities between biblical stories and participants' lifestories proved productive, as did the use of visual images. This development a context and setting for trust in which the information materials from NGOs were easier to absorb.

Challenges and opportunities

Unfortunately, research networks and local partnerships were difficult to establish in Lesotho, which resulted in the project focusing its attention on Botswana and South Africa. However, with a fluid and dynamic method, this project was able to take advantage of key changes in the field, as and when they happened. For example, during this project homosexual acts between consenting adults were decriminalized in Botswana. This led to a surge of interest in the topic of LGBTIQ sexualities and to opportunities for expanding discussions on gender-based violence beyond male-female dynamics.

Impact

This project has had significant impact on both individuals and institutions. In terms of collaborations, this project was able to bring expertise from Ghana (Talitha Qumi) to an international gathering held in Botswana (Circle for Concerned African Women Theologians). This was a unique concentration of experts in the area of addressing women's rights and the topic of gender-based violence and how these intersect with religion in African settings.

This project also increased the research capacity through an intensive consultancy conducted during events at the gathering of Concerned African Women Theologians. In addition, the project partner from Botswana participated in a day-long practitioner-and-academic workshop in the UK. She is now using some of the techniques trialled there to apply to her teaching and work in communities in Botswana.

The project has had a consultation with Botswana's Minister for International Development (formerly the Minister for Basic Education), The Honourable Justice Unity Dow, who acknowledged the significance of church leaders and communities in addressing gender-based violence. She, in turn, invited project partners to participate in an event at the Gaborone Anglican Cathedral during the UN Sixteen Days of Activism on GBV. Refined methods are being taken forward by Talitha Qumi also.

Scale and replicability

The methods used for these workshops and training can be used in teaching settings, as well as in congregations and in workshops with religious leaders (Christian and other), as a way to speak openly and productively about ways to collaboratively address gender-based violence. This combination of text and image discussion in a workshop setting has been so impactful that it has already been used in Ghana for gender sensitisation training for trainee religious workers.

Based on the successes of using biblical text and creative methods to challenge and discuss GBV, the project partners have also now had extensive consultation and collaboration with Legabibo, Botswana's Lesbian-Gay-Bisexual in Botswana NGO. The discussion addressed the use of biblical texts to challenge discrimination against the LGBTIQ community.

The Bible Society (UK) also approached to project team to develop a podcast about texts of terror in the Bible. An issue brought to the fore thanks to the #MeToo movement, this podcast examined how GBV features in biblical texts and the impact of this on contemporary UK society and beyond. This broadcast brought the use of biblical texts to discuss GBV into the public domain, and available internationally.

Figure 22 Creativity for Peace Festival in Ayacucho, Perú, October, 2019. Protagonists of the peace festival collaborative collage creations from their discussion on the political contexts in each country they live and work: Peru, Colombia, Guatemala, Nicaragua, and Cuba. Photo credit: Roxana Tello.

Creativity for Peace Festival: Creative Methodologies for Unearthing Hidden War Stories

The Peace Festival project aimed to amplify the voices of marginalized peoples affected by violence and conflict. In particular, the project showcased voices that offered different narratives from the "official" histories of conflict in Peru, Colombia, Nicaragua, Guatemala, and Cuba. It successfully facilitated the gathering of peace activists from these countries to discuss and produce art that highlighted the ways they use creative methodologies to tell stories about conflict and violence.

The Creativity for Peace Festival builds on the findings of the first Peace Festival, held in 2017, which worked with organisations from Peru and Colombia. In order to achieve new and expanded impact with partners involved in peacebuilding efforts in Latin America, this follow-on project extended the Creativity for Peace Festival as a four-day event. It aimed to build a trans-national network of knowledge production, exchange and transfer between participants, non-academic and academic actors; as well as produce methodological lessons and findings, artistic artefacts and a short film, to make part of an open access archive.

Successes and innovations

"People working in [grassroots artistic response to conflict] are used to innovation and acting quickly — academia can be too slow to learn from new ideas and methods"

— *Goya Wilson Vasquez*

Principle Investigator Goya Wilson Vasquez explains how this project approached working in conflict settings with a fresh perspective:

"We were experiencing a sort of violence fatigue, working in difficult and unstable environments with experiences of horror. We found this exhausting and wanted to find a new way or narrative to describe an alternative story of survival, resilience, hope and joy that exists alongside pain and loss in settings of violence".

The project team inverted the classic academic research project, and created a space where academics would learn and be informed/educated by participants:

"We asked participants to teach us their methodologies and challenges, and we all learned".

The way the project approached this was to invite each organisation attending the Peace Festival to "do" their methods with the participants from other organisations—whether painting, embroidery, story-telling or other artistic practice. A surprising finding was that the testimonial aspect of these presentations became critical—allowing people space to tell their stories of violence. Wilson Vasquez explains:

"We presumed people would prefer to talk and discuss their different methods and challenges more, but the exchange of life stories became a critical way in which people who had differing artistic or methodological approaches (or stand points) found solidarity".

For example, a young group of feminist activists and a more conservative religious group shared experiences and were able to find common ground. Sharing stories made for intimacies and shared vulnerabilities—encouraging solidarity and community. It soon became clear that while the project partners and invited organisations knew each other and worked together, they had never had the opportunity to have space to sit and learn together. There had never been the time or the space to build a community. By experiencing artistic methods as a group, this demonstrated common experiences and created both a community and expressions of solidarity, which in turn, could create a sustainable network/community.

Aside from the novel approach of encouraging organisations to "do" art in order to learn from each other, this project aimed to challenge the binary view of conflict settings that presumes either horror or joy, and to show how these things co-exist. In this way, it was possible to better understand and engage with communities' life experiences of both suffering and resilience. Wilson Vasquez explains how this led to exciting and innovative new areas of academic work—not usually covered by research into conflict settings. In particular, an innovation was the discovery that sharing and co-producing knowledge was enhanced by the embodiment created by active engagement with emotions:

"To challenge these perceptions, we ventured into many areas that academic work doesn't always cover. For example, the importance of touch, the material space, physical and emotional responses. Our approach helped connect joy with the harshness of the work and histories of the participants...doing painting, photo collages and other artistic work at the festival provided a safe place to hold the work of creating community".

Challenges and opportunities

Working with people who have experienced personal and generational violence carries multiple risk factors, including the risk of re-traumatisation. This project's focus on prioritising local expertise became an important way to successfully manage this issue. The project partners already had an "ethics of engaging" with their work and histories—they are the experts on their own lives. By respecting this, the project allowed participants to manage any tensions or issues that arose. In this cohort, there were also organisations with widely differing approaches and viewpoints. This project addressed these challenges by acknowledging and providing space for these inevitable tensions. Wilson Vasquez describes how, once acknowledged, these tensions become productive; discussing and respecting difference became another way to produce a *collective* focus on community-building.

Impact

The Peace Festival took place in Peru in October 2019, gathering memory and peace activists from Peru, Colombia, Nicaragua, Guatemala, and Cuba. The creative methodology catalysed knowledge exchange and production; increased awareness of the violent contexts in which activists operate; and re-energized activists to continue their work on memory and peace in the region. In addition, it proved that the applied methodology of sharing intimate space and exploring through the body and emotions allowed activists to invest in not only their shared ideas and vision, but in their differences too. By recognising both as important elements, it became easier to build bridges of solidarity and collective action. Such creative spaces for dialogue and reflection contribute to inclusive democracy and sustainable peace.

The Creativity for Peace Festival improved the capacities of actors to be better equipped to deal with the complex realities of the legacies of war and ongoing violence in the Latin American region and to create space for a more inclusive democracy. An important impact was to strengthen the horizontal connections between groups and initiatives throughout the Latin American region, and between participants and their own networks with social movements. Furthermore, the project highlighted the hitherto unrealised potential for networks between non-academic and academic actors, in order to enhance solidarity and put to work actionable knowledge produced by the initiatives participating in this project.

Artifacts created by participants during the Peace Festival will be displayed in the public exhibition to be held in Bristol (on hold due to current public health concerns).

Scale and replicability

The Creativity for Peace Festival is already evidence of a scaling up of response, as it stemmed from an original Peace Festival in 2017 that included Peru and Colombia. It demonstrates scale and replicability by directly responding to participants' calls in the original project to bring in new participants with distinctive experiences of conflict and peacebuilding.

Participants in the original project expressed the necessity of broader spaces for dialogue, exchange and reflection to produce working knowledge and creative know-how that reinvigorates their practices, given the complex realities in which they operate. They also stressed the need to find ways to connect with other actors in networks of solidarity. Thus, the follow-on Festival consolidates what was produced and opens new spaces for knowledge transfer and wider impact.

The project and its network of collaboration will strengthen its connection and contribution to national peacebuilding efforts through other ongoing projects (Bringing Memories from the Margins in Colombia, MEMPAZ with Newton Fund/Colciencias, and Digital platform for memory-work in Peru with ESRC Impact Acceleration Account) and partnerships with key allies (Ruta Pacifica as part of the Colombian Truth Commission, Biblioteca Nacional Colombia holding the Truth Commission archive, and the Gender Justice Memory transnational network project). Projects like this raise awareness of innovative work going on away from traditional media sources, promoting cross-fertilization of knowledge within Latin America, and between Latin America and the rest of the world through academic and related networks.

Figure 23 Poster of the film Kenyan, Christian, Queer. Credits: AiAi Studios / Aiwan Obinyan.

Sexuality and Religion Network in East Africa

The Sexuality and Religion Network (SERENE) in East Africa is based on two fundamental insights. First, any international development agenda committed to reducing social, economic, and political inequality has to find ways to adequately address and overcome the stigma and discrimination experienced by LGBTIQ people. Second, in Sub-Saharan Africa where between 50-70% of health, education and other services are provided by faith-based organisations, religion must be incorporated into development analyses and interventions. The role of religious leaders as influential figures in contributing to social, cultural, political, and legal change has to be recognised. Significantly, the critical and important role of religious leaders in promoting LGBTIQ equality remains under-researched.

SERENE brings together academics and practitioners working in the field of religion and sexuality in East Africa, in order to collaboratively explore and enhance the role of religious leaders in promoting LGBTIQ equality and inclusion in the region. With homosexuality being deeply politicised in contemporary Africa, and with the status of LGBTIQ people, identities, and rights often being seen as controversial in religious circles, it is crucial to develop adequate strategies to educate, train, and sensitise religious leaders in order to capitalise on their potential to become agents of change towards LGBTIQ equality and inclusion.

Successes and innovations

Working in Kenya and Uganda, this project joins with local organisations that are working at the intersections of religion and sexuality, and that have engaged religious leaders in the area of LGBTIQ equality and inclusion. These organisations often operate in relative isolation, as their area of work is often perceived as controversial by other human rights and community organisations as well as by religious institutions. However, they have developed innovative strategies, resources, and tools; this network was designed to give them a unique opportunity to facilitate mutual exchange and learning, as well as collaborative evaluation of their approaches.

Most importantly, the network activities would provide a rare space for these organisations and their staff to learn from each other, to develop structures of exchange, and lay the foundation for partnerships that would continue beyond the project period. The goal of the network was to contribute to lessening the gap between development practitioners and academic researchers, and to seriously engage with the expertise of partner CBOs as a source of academic knowledge to be valorised.

This network's activities were planned in three phases: firstly, a series of mapping workshops. These would be the spaces for community organisations to meet, collaborate, and share their practices, providing a "map" of current work and developments/resources in this field. Secondly, through the partner CBOs, first-person narratives of religious leaders involved in promoting LGBTIQ equality and inclusion in Uganda and Kenya were to be collected, analysed, and developed into a resource for future work training other religious leaders.

Using a lifestory method was influenced by two movements: the first being that observing research in LGBTIQ activism, it is clear that a lifestory approach for advocacy is a powerful tool. Not only does it give a voice to a silenced and marginalised community, but it also empowers; listening to the story of someone's life humanises the story-teller—others are able to recognise aspects of themselves inside these stories. Listeners are able to identify with and reflect on how this lifestory interacts with their own story—it is a bridge-builder between communities. Lifestories can be seen as "reflective surfaces" —allowing others to identify, engage and dialogue. Secondly, there has been a historically successful use of a lifestory approach for HIV activism among religious leaders in Africa.

What makes this arts and humanities lifestory method so suitable for this context, however, is how it can successfully navigate precarity, controversy, and personal risk. LGBTIQ issues remain a fraught and contested terrain in Kenya and Uganda. Activists and religious leaders must navigate the paradox of requiring invisibility to stay safe, while increasing visibility to empower change. The lifestories taken are anonymous and can thus be safely shared. Anonymous lifestories from religious leaders can both stimulate and encourage change, whilst not endangering the participant. Between 20-25 lifestory interviews have been planned, including with female religious leaders.

Film is a popular and accessible media in Kenya and has been widely used to increase visibility for LGBTIQ issues. LGBTIQ equality is often framed as a western imposition, or western imperialism; so using film and local voices helps to debunk this argument. As such, a documentary film about LGBTIQ people of faith in Kenya was released last year, to test how film could be utilised as a useful agent for social change in this sphere. Using film and visual media is a way to prioritise and bring different voices to the forefront of conversation.

Challenges and opportunities

Unfortunately, this project had to radically alter its methods and goals as the COVID-19 pandemic hit in 2019. As COVID changed the way research would unfold in 2019 onwards, so too did it change the priorities of the partner organisations, and this project's ability to move forward as originally designed. Principal Investigator Adriaan Van Klinken explains:

"We were no longer able to do the organic workshops where organisations could grow and learn from each other, mapping their expertise and strategies for engaging religious communities on LGBTIQ equality and inclusion. So we had to re-design our approach".

In place of mapping workshops, the project hired three multilingual research assistants in Kenya, who are currently undertaking mapping interviews with the partner organisations. The project has also conducted online interviews with Ugandan partners, but internet stability has prevented any more large-scale online arrangements (such as virtual workshops). These research assistants will also document lifestories of religious leaders; and facilitate focus group discussions alongside the documentary film screening. This will all be taking place in the coming months.

Impact

This project is in its early stages, and impact cannot be detailed as yet. However, as key targets of the programmes run by partner CBOs, religious leaders will be exposed to new and critical ways of thinking about sexuality and will be empowered in their position as

agents of change in their community and society. Consequently, mainstream society in countries such as Kenya and Uganda will benefit from the network, as religious leaders—through the resources, tools, and strategies developed through the network—will become more effective agents in promoting equality, inclusion, and diversity in their communities and societies. It is hoped in the longer term, that the project contributes to promoting tolerance and acceptance towards sexual minorities and building a culture of respect for human rights and human dignity.

Scale and replicability

This project is interested in the lifestories of religious leaders working towards equality and inclusion for LGBTIQ communities, asking these leaders to testify to their own journeys of change and growth. This approach is instrumental in then reaching out to other religious leaders, who can then have a "narrative pathway" of inclusion provided—modelling change for broader religious communities. By witnessing the stories of other religious leaders, it aims to halt the knee-jerk reaction of dismissal of LGBTIQ issues.

Beyond the seven partner CBOs that will be part of the research network, other community-based organisations, faith-based organisations, and NGOs with an interest in working in the area of religion and sexuality in development practice will benefit from the outputs developed through the network. The project website will be an important resource for these organisations to learn about, and benefit from, the key resources and strategies developed by partner CBOs, with the potential for inspiring future networking and exchange opportunities. This is particularly important as some of the larger NGOs, such as HIVOS, have recently developed an interest in engaging religious leaders, while some large faith-based organisations, such as Church World Service, are developing an interest in engaging with topics of LGBTIQ inclusion.

Figure 24 Rev. Patrick Leuben Mukajanga of St Paul's Voice Centre in Uganda, a partner in the Sexuality and Religion Network in East Africa. Photo credit: Adriaan van Klinken.

Figure 25 Mobile Arts for Peace camp. Photo credit: Deus Kwizera.

Mobile Arts for Peace (MAP): Informing the National Curriculum and Youth Policy for Peacebuilding in Kyrgyzstan, Rwanda, Indonesia and Nepal

This project was subject to funding cuts that occurred in April 2021 as a result of the UK government's decision to reduce Official Development Assistance (ODA).

Mobile Arts for Peace (MAP) works with young people, educators, cultural artists, civil society workers, and policy makers to inform national curricula and youth policy, using arts-based approaches for peacebuilding. Initially designed as a four-year international, multi-disciplinary project, MAP uses a comparative approach on the power of interdisciplinary arts-based practices for peacebuilding in Kyrgyzstan, Rwanda, Indonesia and Nepal. MAP provides training and skill building in music, dance, and drama alongside the development of safe, inclusive, and progressive spaces for dialogue, active listening, and shared problem solving for peacebuilding. MAP activities include a curriculum workshop with cultural artists to inform a country-specific approach, a training of trainers with educators to adapt the approach to local and regional contexts, and a youth camp to train young people as facilitators and to work alongside the adult educators to develop drama clubs, and to integrate MAP skills and training into schools.

Each country in the MAP project has different histories and approaches to peacebuilding, yet all four have a rich tradition of using cultural forms for dialogue. Thus, MAP also offers an opportunity to explore how pathways to peace may be shaped by diverse political, cultural, religious, and linguistic factors. The MAP project has three phases: strand one involved scoping visits, literature reviews, community mapping, and training of adult and child/youth facilitators in arts-based methods for dialogue and research. This strand was complete when the COVID-19 pandemic hit, alongside the 2021 funding cuts. Strand two was designed to provide a variety of funding options for in-country groups and organisations to implement MAP's vision; and strand 3 would have focused on the coordination of community-based dialogue groups and MAP Clubs to inform policy.

Successes and innovations

MAP worked with local cultural forms or locally relevant artistic products to adapt for dialogue, integrating this into both formal and informal education settings, to promote peace. This project stemmed from the Principal Investigator Ananda Breed's experience of post-conflict environments, where there are still narratives of conflict that do not always agree. For example, in post-genocide Rwanda, grassroots community associations were mediating competing narratives through music, dance, and performance. Communities were creating these arts-based groups to address the need to co-exist and live together after the genocide, recognising that a "different kind of space" was needed for this kind of mediation. The result was seeing how artistic performance, music, and dance created a space for people to be joyful, communicative, and empathetic—by creating a space for listening. Simply put, the arts were able to create a space for people to "be together". Thus, when developing the MAP project in each country, local artists were invited to discuss how local knowledge and cultural forms could be adapted for teaching and learning conflict resolution and peace-building.

Co-production, alongside using varied routes to influence policy, were key innovations of the MAP approach. In particular, MAP focused on facilitating young people's access to policy-making processes through working with UNESCO colleagues in each country, enabling young people to highlight their own agendas and to establish direct ways to access relevant structures and people. To enable authentic South-South learning, another interesting innovation from MAP was the use of translation software and services, enabling equitable inputs and outputs from beneficiaries and ensuring wider dissemination of the academic and non-academic research outputs of the project, across the four partners countries and beyond.

In Nepal, MAP focused on influencing national curricula and youth policy through local level in-school and out-of-school clubs. Local cultural forms such as *Deuda* (from the western part of the country) and *Mithila Art* (from the southern part of the country) alongside *Lok Geet* (folk songs specific to varied parts of the country) were adapted for dialogic purposes. *Deuda* can be used as a cultural form to explore local issues due to its question-answer structure and inclusivity. *Mithila Art* has been used across generations by women and girls to explore local issues through visual arts, using locally sourced materials to paint communal murals inside homes, entry ways, and exterior walls.

In Indonesia, MAP focused on working with out-of-school programmes and clubs, including Children's Forum, local CSOs and Lembaga Perlindungan Anak (Child Protection Agency). The arts-based approaches used local cultural forms such as *Lenong* (from Jakarta), a traditional theatre form which has been used as people's entertainment and now is evolving to meet the appetite of wider audience, including young people.

In Kyrgyzstan, MAP worked with a network of Youth Theatre for Peace (YTP) drama clubs to establish child and youth-led forums to inform policy through theatre-based productions. Focusing on the migrant child and youth population in the new settlements of Bishkek, MAP worked with Sakhna Nomadic Theatre and art-based institutions (Artist Group Sahna and Art Institution) to explore the use of cultural forms, with a focus on Manas or the epics of Central Asia, to improvise solutions to current issues through a storytelling tradition.

In Rwanda, MAP worked with the Rwanda Basic Education Board, the Institute of Research and Dialogue for Peace and the University of Rwanda to inform the National Curriculum in the subjects of Music, Dance, and Drama. The emphasis here was to establish networks and alliances for children and youth to inform policymakers on issues of importance to their lives, especially pertaining to peacebuilding through arts-based methods.

Figure 26 Leonard, Dorcas, Reuben, and Claude review footage at the Mobile Film-making workshop in Rwanda. Photo credit: Deus Kwizera.

Impact

The project worked alongside cultural organisations, youth-serving CSOs, conflict and peace building CSOs, government institutions and ministries, higher education institutions, conflict management, and psychosocial wellbeing organisations. In this way, the project had a diverse impact at local, national, and international levels.

Phase One activities expanded MAP's network in each country, building links with 89 new partner organisations that, along with the core MAP team, included 19 cultural artist organisations, 31 schools, 11 youth associations or networks, 23 local authorities, and 12 education institutions. MAP Phase One activities across all four countries engaged over 2,565 direct participants, with a total of 1,782 young participants involved in MAP activities (with 949 girls). These blended activities, featuring online and in-person workshops, were supported by the distribution of MAP mobile phones and communication packages.

Monitoring and evaluation through surveys, participatory observation and interviews with participants and stakeholders showed that MAP's contributions have improved learning processes; empowered adult and youth trainers with public speaking skills; increased the academic performance of students; improved communication and relations between students and parents; and enabled participants to identify and address community-based issues.

MAP has also been integrating student researchers into the project, and cross all in-country projects, there was an additional Research Assistant working alongside the Co-Investigators, meaning MAP included a further 10 researchers in its activities. Weekly meetings served to enhance South-South knowledge exchange across the teams. In line with a focus on co-production, MAP successfully contracted a Routledge book proposal with co-editors in Rwanda and Nepal, featuring chapters from all MAP Investigators.

Scale and replicability

MAP connected to key government institutions and policy-making bodies (Ministries of Education, Youth, Sports and Culture, UNESCO) to enhance knowledge and understanding of conflict issues and to contribute to widening child and youth access to and participation in policy processes related to the SDGs. Due to the strong and established links developed during Phase One, an outcome of this funding will be to take forward an effective arts-based model for monitoring and evaluation, that incorporates considerations of local and national approaches to peacebuilding. This will provide evidence of 'what works' in engaging children and youth in policy-making bodies and explore varied channels of communication and dissemination to engage children, youth, and policy-makers in dialogue.

MAP's exchange of knowledge and findings with partner organisations, including UNESCO, the British Council and Oxfam, has developed an interdisciplinary MAP community of researchers and practitioners, and new project ideas have developed from this collaboration. These include the submission of a conference proposal for the British Academy 2022 conference call entitled 'Creative Mental Health: collaborations with young people using arts-based research', and additional submissions of proposals for the British Academy Writing Grant entitled 'Writing Culture for Peacebuilding in Kyrgyzstan, Rwanda, Indonesia and Nepal' to support the development of academic outputs and capacity generation.

Through additional funding, MAP has also expanded their work in Rwanda, through an 18-month 'MAP at Home' project, focussing on mental health support and community engagement during the COVID-19 pandemic. 'MAP at Home' works with current Rwandan partners to explore how arts-based approaches can enhance psychosocial wellbeing.

Figure 27 AHRC-funded Human Rights Cultures workshop in Kigali as part of Zoe Norridge's Stories from Rwanda Leadership Fellowship. Photo credit: Jacques Nkinzingabo.

Time for Rights/Rights for Time: Responding to the times of violence, conflict, and displacement

This project was subject to funding cuts that occurred in April 2021 as a result of the UK government's decision to reduce Official Development Assistance (ODA).

Rights for Time is a research network, operating in multiple countries, that highlights hidden legacies of conflict and aims to bring these legacies into direct dialogue with humanitarian protection, human rights policy, and practice. Protection and human rights work is often driven by crisis, with subsequent interventions ignoring the less visible damage to people and their communities, which takes place over time. Protracted conflict poses unique challenges to protection and human rights policy and practice, and new methods are necessary to make these challenges visible. Rights for Time aims to create an evidence base that can demonstrate the impact of long-term conflict, violence, and trauma on the populations who experience it. In doing so, the network aims to provide new and innovative solutions: by uncovering damage over time, the project can identify the specific needs of vulnerable communities, contribute to shifting how humanitarian protection and human rights interact with these needs—and build them into policy and practice.

Rights for Time is focusing on creating such evidence bases in Rwanda, Lebanon, Jordan, Palestine, and Kenya—countries where long periods of violence have produced enduring challenges, particularly for vulnerable communities and groups, such as refugees, people who have been displaced, women, and children[6].

Successes and innovations

Robust interdisciplinarity has been a key innovation and success for this network. Rights for Time has worked with in-country partners and academic experts from the arts and

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6   It should be noted that many projects are also challenging the division of vulnerable into groups. Among others, We Love Reading in Jordan and the Palestine Trauma Center (PTC) are addressing the needs of the vulnerable by looking at the whole community. For example, PTC has some events that even focus on (primarily male) local leadership given that they are often the key to creating what the program seeks: communities prepared and competent to handle the mental health impact that conflict imposes. This means energies can be spent on building community, rather than—as so often happens—observing its destruction.

humanities, psychology, medical anthropology, refugee studies, gender studies, human rights, transitional justice, humanitarian law, Arabic Literature, and protection policy, making this a diverse and robust peer group. The network, due to its interdisciplinarity, is able to achieve many things at once: activism, capacity building, and academic outputs.

Added to this, co-investigators agree that knowledge-sharing has always been at the heart of this network, ensuring that academics come to the project with a learning, not teaching, mentality. The nature of A&H methods utilised through the network (for example, a focus on co-production) value and highlight the need to question, explore and think conceptually. In this way, co-investigators focus on nuance, thoughtfulness, and reflexivity when developing their case studies.

The network itself is also a key success of this ambitious project. By building a networked coalition of partners from the North and South, there is an equality to the relationships this network has developed thus far, that can ensure the sustainability of the interventions beyond the network's official lifespan.

Challenges and opportunities

The COVID-19 pandemic has had a significant impact on the network's plans and activities. In Rwanda, the pandemic and subsequent travel bans have changed the project design—key personnel with project expertise are unable to travel. This has provided an opportunity to seek out Africa-based experts and local research assistants to employ. In Lebanon, the COVID-19 pandemic, as well as the political situation in the country, has made fundamental project aspects tricky—co-investigator Ben Warwick explains how getting money into Lebanon, and distributed to partners, is a challenge they continue to work through.

In a broader sense, this interdisciplinary network has a complex matrix of voices—any "shocks" mean the matrix and its benefits/outputs might shift, making constant re-evaluation necessary. But this also presents an opportunity to develop an authentic, real-time approach to knowledge sharing and capacity-building—a key strength of the project itself. With this network's strong focus on authentic co-production comes the realisation

that this is a difficult thing to achieve: academics are used to leading "from the top" and getting the right leadership and organisational structures in place has been critical for this network's current successes.

Impact

Although this project is in its development phase, the network has already begun creating its evidence base to demonstrate the impact of the long-term violence and trauma: five case study projects on humanitarian protection initiatives have been launched, led by partners in Kenya, Rwanda, Jordan, Lebanon, and Palestine. These case studies are gathering evidence regarding the frequently hidden and intersectional histories of conflict that pose unique and complex challenges to protection. These case studies aim to make hidden damage in conflict settings visible to law and policy; but also, to build capacity to *synthesize* knowledge and learning regarding humanitarian protection initiatives, policies, and laws across all case study contexts.

The findings from the case studies, alongside network activities, are building the capacity of the project team to commission research and expand the network. In this way, the network can identify further beneficiaries (individuals, communities, organisations, and institutions) through investment in training, education, educational material, arts interventions, and resource building. The hope is that this will lead to transformative and sustainable change beyond the life of the project.

The Jordan case study considers how to re-frame refugees' experiences, away from a focus on violence and displacement, and towards the development of hope, purpose, and a renewed sense of motivation. Moving away from focusing on conflict, this case study investigates how the "We love reading" programme builds agency and ownership inside this community. In this way, conversations that intersect between reading and mental health can help better understand refugee experiences. This case study also focuses on the power of language and producing documents in Arabic—co-investigator Rana Dajani explains how the terminology around refugee issues in Jordan influence policy: reflecting on the past and planning for the future must be accessible in local languages.

The Lebanon case study investigates how refugee policy engages with the lived experiences of long-term displacement across countries and generations. Critiquing current policy for its lack of recognition of the critical role of time in refugee contexts, this case study examines how refugee policy and law has evolved over time. The project traces how refugee policy is formed as a response to various political scenarios, rather than planned around the actual lived conditions of refugees.

The Kenya case study aims to change the way sexual violence evidence is documented and gathered. Despite high levels of assault, very few sexual violence cases in Kenya are prosecuted. This case study analyses the development of a digital application, using this app to interview survivors of sexual violence in a compassionate, community-centred way. Sexual violence survivors are the interviewers, who can approach interviewees with empathy and shared experience. In this way, accurate evidence can be gathered over time, with more women willing to provide statements and testimony through this approach.

The Rwanda case study focuses on participatory photography—using visual methods to begin conversations around ethnicity in Rwanda where words are often controversial. Examining the long, layered histories of violence and discrimination of the Batwa minority, alongside Rwanda's ban on using ethnic labels in society, requires an innovative methodology. This case study will use participatory photography to encourage young people from a Batwa community to tell their stories and experiences through pictures, not words. In doing so, the goal is to change discriminatory attitudes and positively influence government policy.

In Palestine, with partner the Palestine Trauma Center, a case study follows adaptations that the centre has made to a key program, *Tarkiz.* The program was developed over 15 years based loosely on the work of American psychologist Eugene Gendlin, and has been adapted, translated, and honed across countless 'crises' and the brutal everyday that continues when they are 'over.' A first element of the case study traced how changes were made to the program in the context of COVID-19, when services were moved rapidly online and over the phone. This was carried out as a rapid response to the pandemic and the particular challenges PTC faced. The longer phase of the case study verifies the effectiveness and feasibility of the *Tarkiz* program, collecting data on earlier changes and developments. The aim is to not only document and share a demonstrably effective approach to trauma therapy forged in Gaza, but to trace the methodology of adaptation: the differences between Gendlin's approach and the *Tarkiz* program, how these came about, and tracing some of the changes made over time.

Scale and replicability

This project was subject to funding cuts that occurred in April 2021 as a result of the UK government's decision to reduce Official Development Assistance (ODA).

Figure 28 A live illustration from 'Arts as Method'. a PRAXIS NEXUS event, November 2020. Photo credit: Pete Morey, Live Illustration.

Annex 1: NEXUS workshop themes and how they relate to GCRF projects

The table below gives a brief introduction to how each research cohort at the NEXUS workshop related to each theme developed. Often, themes and cohorts overlapped, as can be evidenced below. Please note that two themes (self-reflexivity and unintended consequences) are not included below as these were purely discussion-focused, and no prior research on projects was conducted.

		Cohort 1	Cohort 2	Cohort 3
Arts as method		Projects often flag that the arts is a means of exploring and sharing strategies towards conflict prevention/arts to promote well-being/arts as a relationship-builder and dialogue-former. The way the arts can hold multiple voices is recognised: as analytical tools; dissemination media; creating spaces for practical interventions in difficult contexts. The arts can evoke emotions which transform relationships and influence politics. The arts as archive and data collection: creating a record of stories/ histories; a context-sensitive method of gathering information.		
Decolonial perspectives		The idea of a "knowledge exchange" abounds in GCRF projects that address issues of decoloniality. The idea behind this phrase is addressing the structural and logistical imbalances in research knowledge production. This is paired, at times with the idea of creating knowledge that can empower and uplift peers in-country — a peer support component of building local research capacity. Bottom-up approaches and approaches that seek to re-articulate the north/south knowledge exchange environment; and encourage "shared learning". ..	The acknowledgement of different positionalities and how this affects research partnerships. Projects aiming to capture parallel histories that conventional and/ or previous research has ignored or left unaddressed; this also holds for research engaging previously marginalised communities. Some projects follow a participatory scoping process to identify important themes of local consequence, and focus on local capacity building...	Co-design of the project and its methodology — and this becomes a form of knowledge exchange that valorises a marginalised group as a valid epistemic community. Some projects follow a participatory scoping process to identify important themes of local consequence, and focus on local capacity building...

Decolonial perspectives		Approaches that seek to challenge or change the idea of who holds knowledge and expertise on ways to pursue peacebuilding (valuing indigenous and embodied knowledge; recognising different systems of knowledge). Interrogating the knowledges and values underpinning peace by pulling away from Eurocentric definitions and liberal, western values of what defines "peace". The issue of language and how this is a tool for decolonisation or a hindrance / impingement to be negotiated to develop decolonial approaches.	Some project overtly acknowledge the impact of a colonial legacy in their countries of work; and how this means that partnerships are not all built at the same level in every country, and there are different ways of working and collaborating. Many projects focus on identifying alternative narratives through drawing our participants' stories - allowing research participants to "self-represent" and challenge dominant narratives. Flagging definitions: what does gender mean? How does a simplified view of gender and women negatively impact conflict resolution? Highlighting and pulling forward the power and importance of indigenous knowledge.	Some projects overtly acknowledge the impact of a colonial legacy in their countries of work; and how this means that partnerships are not all built at the same level in every country, and there are different ways of working and collaborating. Many projects focus on identifying alternative narratives through drawing our participants' stories - allowing research participants to "self-represent" and challenge dominant narratives. Highlighting and pulling forward the power and importance of indigenous knowledge. One project in particular, challenges the very idea that we can decolonise knowledge: "The research considers that, while 'tempting to make claims about decolonising international research coalitions', the research is limited in how much it can contribute to such efforts".

Innovation		Making links between global / local (an example: a project hosting local and international learning labs which promote evidence-based reflection of arts methods - Picturing Climate: Participatory Photography and Narrative Storytelling for Climate Change Education) Changing up the role and power symmetries inside research settings – letting young people lead (an example: young people serve on the international advisory board and are engaged as researchers - Mobile Arts for Peace (MAP): Informing the National Curriculum and Youth Policy for Peacebuilding in Kyrgyzstan, Rwanda, Indonesia and Nepal). Bringing previously marginalised or under-researched views forward (examples: gender just and inclusive approach to Colombia's Truth Commission - Transitional justice as education: A feminist network for empowering truth commissions; addressing the under-researched role universities can play in conflict prevention and resolution - Reimagining the University: Supporting the Role of Universities in Conflict and Crisis; providing new data based on Arts and Humanities methods on how peace is understood in displaced and marginalised communities - Decolonising Peace Education In Africa) Using unorthodox materials to address resilience (examples: investigating how classical literature can help conflict-affected populations to acquire conflict resolution skills and overcome trauma - Conflict Resolution through Classical Literature; giving space to understanding what resilience means in the South Sudan context through the art communities' creative dialogues - Exploring Resilience in South Sudan through an Arts Based Curriculum) Delivering new data sets (an example: The Changing the Story Network Plus delivered the first large-scale comparative study of CSO practice across a range of post-conflict societies that contributes to delivering social justice for young people - Building Inclusive Civil Societies with, and for, Young People in 5 Post-Conflict Countries) Developing informal educational materials (an example: The development of locally-generated, context-specific intercultural pedagogies and understandings of global citizenship in Gaza, Columbia, and Turkey builds capabilities among researchers, teachers, students, youths marginalised or excluded from formal education and work (and their families) - Building an intercultural pedagogy for higher education in conditions of conflict and protracted crises: Languages, identity, culture) Using novel or unexpected approaches to peace building (an example: asking how religious teachings and theologies drive the narrative of many local faith communities and their responses to conflict and peace building - The hidden peace-builders: from ambivalence to engagement, strengthening the role of local faith actors in peace-building and reconciliation; using digital heritage technologies and capacities to benefit refugee communities wellbeing - Building Resilience Wellbeing and Cohesion in Displaced Societies Using Digital Heritage).

Intervention to development	Projects focus on capacity-building, up-skilling and focusing on transferrable skills that can have an impact going forward. Projects make an effort to link participants with policy makers for sustained impact, and getting key buy-in from government stakeholders to embed research outcomes. There is a big focus on using GCRF projects to develop "best practice", which can provide groundwork for further research. There is a focus on developing longer term research partnerships to sustain impact. Some projects focus on surveying the research landscape, and sustaining impact through connecting all possible stakeholders to work together, if they had previously worked in silos. Sustaining impact through making students and young people "change agents" in their communities, families and with their peers. Projects make an effort to link participants with policy makers for sustained impact, and getting key buy-in from government stakeholders to embed research outcomes. Some projects consider the "translatability" of their research practice between different stakeholders and contexts (for example, bringing in digital and online aspects to projects), to effect longer term change; others, more literally, translate research into local languages. Ensuring research is complementary to other community engagements and current initiatives for peace and development. Legacy-building: using lessons learnt in one context to enact change in another relevant context.
Movement and change	Most projects in this theme work with research communities that are fluid (migrants or transient populations). Others see mobility/change as logistical, looking at the potential impact of mobile heritage exhibitions and other, informal and fluid sites of memory and culture within communities. Other projects see sites where mobile populations have settled as key zones for integration with host communities, as a space to share cultural and linguistic diversity. Other projects could be seen to address this theme by linking and moving between past/present/future on a post-conflict journey, recognising that post-conflict reconciliation includes processes of forgetting, remembering and forgiving facilitated through the arts.

Other projects see movement as repeat displacement, looking those displaced who have been resettled in disaster risk areas (at risk of repeat movement) — and how the arts can open dialogue between those so affected, and policy-makers.

Projects also address movement and change from an intergenerational perspective, questioning how stories of migrant/displaced life can be best captured and curated to articulate belonging. A third and final way in which projects can relate to this theme, is through a change or re-positioning of an accepted norm. |

Annex 2: PRAXIS Report Data & Analytics

Aims and Objectives

The Praxis Data & Analytics tool was generated by analysing data from 113 Conflict and Displacement GCRF projects, sourced from an Arts and Humanities Research Council (AHRC) spreadsheet. The AHRC provided the core data, which was then supplemented by reviewing the project descriptions, outcomes and summaries available at https://gtr.ukri.org. The aim of the tool is to enable quick and easy generation of visuals to facilitate comparative analysis amongst the cohort.

Methodological assumptions

The Praxis Data & Analytics tool uses 5 classificatory classes to taxonomise projects:

> Outcomes
> Methods
> Target groups
> Location
> Sustainable development goals (SDGs).

In assigning each project to categories in each class, the creators of the tool relied on project descriptions as supplied by the project authors. No independent analysis of the success in achieving the project objectives was carried out by the creators of the tool.

Outcomes

The creators of the tool outlined 7 principal outcome categories:

> Peacebuilding
> Conflict Resolution
> Resilience and well-being
> Access to rights
> Amplifying the voice of marginalised groups

> Education

> Heritage preservation

> Capacity building

> Environment and climate change

Additional outcome subcategories were created for 3 of the principal categories:

> Access to rights

> > Political rights

> > Socio-economic rights

> Education

> > Improved curricula

> > Training of educators

> Capacity building

> > Skill building

> > More effective interventions

> > Network building

Methods

The creators of the tool divided methods into 12 methods categories:

> co-production

> craft production

> creative writing

> dance

> digital humanities

> engagement with literature

> filmmaking

> music

> photography

> storytelling

> theatre

> visual arts

Target groups

The creators of the tool divided target groups into 17 categories:

> academia

> activists

> artists

> children

> disabled people

> educators

> elderly

> internally displaced people

> local communities

> local specialists

> migrants

> minorities

> people in poverty

> policymakers

> refugees

> women

> young people

Location

The location of every project has been identified at country level. This tool follows the World Bank categorisation of countries into 7 regions:

> East Asia and Pacific

> Europe and Central Asia

> Latin America and the Caribbean

> Middle East and North Africa

> South Asia

> Sub-Saharan Africa

Sustainable development goals

The creators of the tool used the 17 sustainable development goals to categorise projects:

- No poverty
- Zero Hunger
- Good Health and Well-being
- Quality Education
- Gender Equality
- Clean Water and Sanitation
- Affordable and Clean Energy
- Decent Work and Economic Growth
- Industry, Innovation and Infrastructure
- Reducing Inequality
- Sustainable Cities and Communities
- Responsible Consumption and Production
- Climate Action
- Life Below Water
- Life On Land
- Peace, Justice, and Strong Institutions
- Partnerships for the Goals

Key assumptions and limitations

The key assumption in the tool is that one project can be assigned to multiple categories within a class, e.g. the same project could target children, refugees, and internally displaced people. Since there is no principled basis to determine which target group, outcome, method etc. is the primary one, the projects are 'double counted'; for example, if a project targets both children and refugees, it is counted as both a refugee-targeting project and as a children-targeting project. To avoid confusion, the tool creators opted for the term 'intervention': if a project has two target groups, these are presented as two interventions. In this way, it is easier to get a clear picture of the target groups, methods

and outcomes of interest in the GCRF C&D cohort. All users should be clear that single projects could (and often do) have multiple interventions, when using this data.

A similar issue of double counting arises in case of funding. As many projects target multiple groups, using multiple methods and outcomes, there is no principled basis to determine, within a project, how much funding was designated for a particular category as opposed to another. Therefore, the funding is also double counted: for example, if a project with a total funding of 1m£ targets both children and refugees, the graphics present as there being 1m£ being spent on children and 1m£ being spent on refugees. Thus, if the graphics show that there is 14.1m£ of funding for projects that target children, it does not mean that that amount was spent on children *only*, but rather that the total funding for projects that target children (among other target groups) is 14.1m£.

How to use the tool

Dashboard

The Dashboard Tab allows the user to generate simple graphics using the Controls section in the top left corner of the tab:

For instance, to filter projects by a particular category, e.g. only those that have 'Peacebuilding' as their outcome, select 'Peacebuilding' in the Principal outcome category in top left corner of the tab. If you don't want to filter by a particular category class (i.e. you want to see the results for all categories in that class), choose 'any' in that category class.

Analytics

The analytics tab allows you to generate visuals in the same way that Dashboard Tab does, but it has a few extra features.


Maps

If you want to see the results (number of interventions and funding) displayed on a map after filtering the results you have to click 'Update maps' in the top left corner.

Project list

You can use the Filter and Clear filter buttons to see the list of projects that meet the filtering criteria.
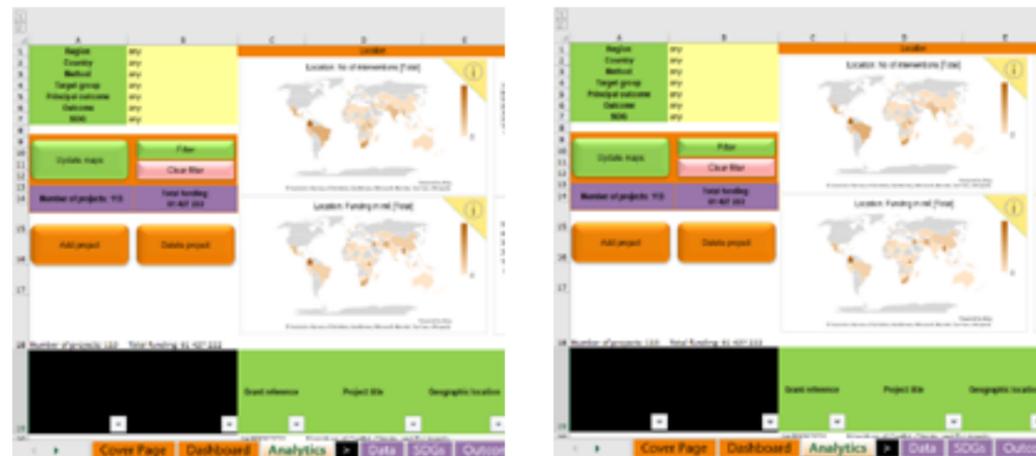
Add/Delete projects

(This is not included in all online versions, but is available as an option for AHRC to share as required). You can use the 'Add project' and 'Delete project' buttons on the left to add and delete projects to the workbook. To add a project you should fill out the user form that pops up after you click 'Add project':

Similarly to delete a project, you should select a project from the list that pops up after you click 'Delete project':
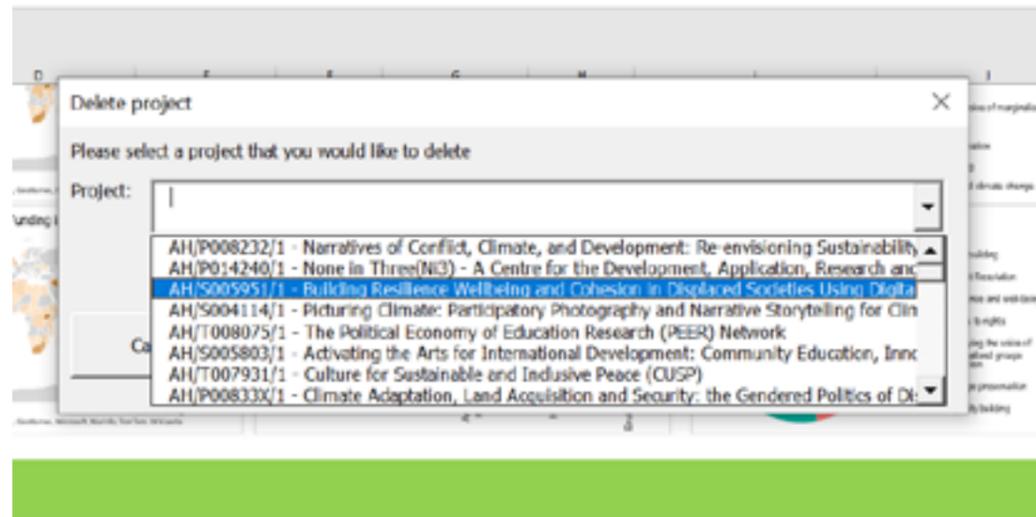
Gray tabs

Gray tabs are technical tabs necessary for the tool to run. These should not be altered or deleted.

Purple tabs

The purple tabs (Data, SDGs, Outcomes, Location, Methods, Target) are used to categorise the projects:

For each project in column A, a '1' is inserted in an outcome column of that project is aimed at achieving that outcome. You can change the categorisation of the projects in tabs SDGs, Outcomes, Location, Methods, Target, by changing where '1' is assigned for a given project.

PRAXIS

PRAXIS focuses on Arts and Humanities research across the Global Challenges Research Fund (GCRF) and Newton Fund portfolio. Specifically, its aims are to consolidate learning across research projects funded by the Arts and Humanities Research Council (AHRC), to amplify their impact and policy relevance, and to champion the distinctive contribution that Arts and Humanities research can make to tackling urgent development challenges.