

A circular graphic of a world map, rendered in a watercolor style with soft, blended colors. The colors range from deep blues and purples in the lower-left quadrant to bright oranges and reds in the upper-right quadrant, with a white and light pink area in the center. The map is centered on the Atlantic Ocean.

**Understanding the
impact of artistic
creativity as a tool for
social change**



Research Report



Authors

Mr Jack Adler-McKean

Royal Northern College of Music

Ms Magaly Duarte

School of Environment, Education and
Development,
The University of Manchester

Ms Safa Ali

School of Environment, Education and
Development,
The University of Manchester

Ms Natalie Ilsley

School of Arts, Languages and Cultures,
The University of Manchester

Ms Andreea Avramescu

Alliance Manchester Business School,
The University of Manchester

Ms Réka Polonyi

School of Arts, Languages and Cultures,
The University of Manchester

Ms Marta Riccardi

School of Arts,
The University of Liverpool

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Executive Summary

In Place of War (IPoW) is a global organisation that uses artistic creativity in places of conflict as a tool for positive change. They enable grassroots change-makers in music, theatre and across the arts to transform cultures of violence and destruction into opportunities of hope and collective resilience. Their work is based upon creating cultural spaces in areas of upheaval and instability, providing education and training in artistic development and enterprise in the Global South, and enabling international artistic collaboration and mobilisation.

The immediate success of IPoW's programmes has been consistently demonstrated across the globe. However, the nature of project-based work severely hinders their ability to track long-term goals as funding is only provided over a fixed timespan with limited available human resources. In order to build upon the organisation's strengths and secure sustained financial support, IPoW needs to be able to demonstrate the ongoing impact of their work in a manner that can be applied to past, present and future programmes. Our team has therefore been tasked with creating a means of collecting data that displays the long-term impact of IPoW's projects, and running a pilot study to demonstrate our proof-of-concept.

To gather initial socio-economic data on long-term impact, we were put in contact with several of IPoW's network of artists, social entrepreneurs, and community

leaders known as 'change-makers'. In order to collect both quantitative and qualitative data, we designed a questionnaire that enabled us to create six individual case studies, offering snapshots into the long-term work of IPoW, as well as summaries from two further potential future change-makers. The questionnaire itself has been developed into a standalone systematic tracking tool or 'interface', which can be used and customised by IPoW in the future in order to track and measure the long-term impact of their work.

We offer a training session on using the interface, as well as a handbook for future reference. Currently designed for one-off data collection, we recommend that it is amended to be turned into a tool more suited for annual or biennial data collection, or for groups of respondents (a simple process, but does require knowledge of the R/Shiny coding language). We also propose combining the interface with IPoW's pre-existing end-of-activity evaluations to collate comprehensive assessments of long-term impact. We also suggest further integrating IPoW's investment figures into the interface, and adding a currency conversion feature to enable easier economic comparisons. Finally, we recommend the incorporation of workshops in self-reflective economic monitoring and evaluating into IPoW's activities, as well as offering training in basic bookkeeping, and analytical tracking of their participants' socio-economic standings.

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1. Introduction

1.1 In Place of War

IPoW's vision is to live in a world where creativity conquers conflict. They were founded in 2004 as part of an AHRC-funded research project led by James Thompson, now Professor of Applied and Social Theatre at the University of Manchester. This project investigated artists living and producing work within war zones (as opposed to focusing on artists' direct responses to conflict), asking how they defined and understood their work and the agendas that they were pursuing.¹ This resulted in the publication of the book "Performance in Place of War" in 2009.²

IPoW has since evolved into an activist arts organisation, focused on delivering three pillars of work in places of conflict:

- Cultural spaces: Creating safe creative spaces in the world's most unsupported places, also providing necessary equipment and handling training.
- Education and training: Offering a wide range of programmes designed to boost local engagement, artistic development, and social and creative entrepreneurship.
- International artistic collaboration and mobilization: Enabling artists to network across the world, broaden their horizons, and engage in interdisciplinary knowledge exchange.

1.2 Understanding and Tracking Impact

IPoW describes their key challenge today as their ability to demonstrate and understand the long-term impact

of their work on direct beneficiaries and their communities. They are run by a small team, funded through grants and donations, working on a scale which means that they can reply directly to the needs of people on the ground with a flexibility and immediacy that could be lacking in larger organisations. However, the nature of project-based work limits their ability to track long-term goals; currently there is only one team member able to undertake this work, and this position is funded as part of a project rather than from core ongoing costs. This lack of scope to track and systematically understand long term social, personal, economic, or cultural change hinders their ability to show the impact of their programmes beyond the project life cycle, and thus restricts efforts in securing funding for future projects.

To combat this situation, our team was tasked with developing a systematic tracking tool that could be used after projects, training programmes and direct financial aid have been distributed, in order to measure longer term outcomes. Given the limited capacity within the organisation, this tool needs to be feasibly employed by one or two members of staff, and so a tutorial on using the tracking tool as well as a comprehensive guidebook for future reference will also need to be produced.

1.3 The 'Change-Maker' Network

As a pilot project to demonstrate proof-of-concept and gather initial socio-economic data on long-term impact, we were put in contact with several of IPoW's network of 'change-makers'

CHANGE MAKER NETWORK

84 Change-makers in 24 areas of conflict changing the world



In Place of War's Change-Maker Network
Source: inplaceofwar.net

These are artists, social entrepreneurs, and community leaders with a history of working with IPoW, from a variety of conflict zones across the world. By sending out a preliminary questionnaire to these change-makers and then analysing the data we received, we aim to show how an interface can be implemented to collect a wide variety of data demonstrating the long-term socio-economic impact of IPoW's work.

The breadth and diversity of the work carried out by these individuals cannot be underestimated. Projects range from a sports organisation in a gang-ridden area of South Africa, to a community kitchen run by an artistic collective in Colombia, to one of Uganda's largest cultural foundations. For this reason, we deemed more general long-term impact assessments as unhelpful,

as they would inevitably overlook the individualised, nuanced approach to support that is key to IPoW's work. Six of these change-makers have received many forms of support from IPoW over several years, and their individual case studies are able to offer singular and meaningful snapshots into the long-term work of IPoW. These can be found in Chapter 5: Conclusions. In addition, we have contacted two change-makers who began receiving support from IPoW as part of the response to the COVID-19 pandemic. Long-term impact can therefore not yet be determined in these cases, although details of their work so far and vision for the future can also be found in Chapter 5: Conclusions.

2. Definitions and Context

2.1 The Role of Arts and Culture in Communities

There are several social and economic benefits to providing funding for organisations in the arts and culture sector. For instance, volunteering in arts and culture organisations allows the participant to gain experience and benefit from both training sessions and gain skills that will improve their productivity, employability and potential earnings. Second, the economic contributions and positive externalities generated by the experiences, training and activities, might lead to potential exchequer contributions and higher profits for the government in each respective country. Third, it nurtures innovation and fosters growth in commercial creative industries. Fourth, it can act as a catalyst for local regeneration. Finally, it helps to develop clinical arts therapies to improve health and wellbeing and positively³ contribute to improve productivity and boost economic impact.⁴

The economic impact is significant; however, as mentioned by Stern and Seifert (2016), some of the most critical contributions of art and culture should be evaluated at the level of individual experience.⁵ For instance, it might help to develop the capacity to be innovative and creative, even though this capacity might not be translated into economic earnings. Besides, even when the art and culture investment does not lead to complete urban regeneration, it might build small-scale arts assets and activities that transform communities and neighbourhoods. Indeed, arts and cultural programs can be catalysts for positive social change by encouraging relationships that help develop

sustainable communities, by healing the psychological scars of conflict and by encouraging awareness and mobilisation around issues of social justice.⁶ In addition, the original, international research project Performance in Place of War (2009), funded by the Leverhulme Trust, provided ample evidence on the heightened resilience and psycho-social benefits for communities and individuals participating in creative practices across territories of political violence and armed conflict.⁷

2.2 Economic Impact

The total economic impact can be measured on three complementary levels. These are: direct, indirect and induced impacts of a particular project.

- The direct impact covers the direct value generated, including jobs supported by the activity.

- The indirect impact includes the indirect value and jobs supported by the industries that supply goods or activities to the specific sector under analysis.

- The induced impact is a broader concept that includes the value generated and jobs supported when the employees that are part of the direct and indirect impact spend their incomes within the local economy.

In this report, we are primarily interested in the direct impact. However, an obvious extension of this report consists of including and calculating wider spillover benefits that come from the three types of impacts.



Figure 1: Key Economic Indicators
Source: Adapted from Cebr (2019: 7)⁹

Four key economic indicators have been widely used in empirical literature to capture the economic impact of arts and culture and are summarised in Figure 1.

An important aspect to consider within the economic impact analysis consists of the “wider multiplier of arts and culture”. This multiplier captures the additional economic activity that is reinforced in the economy for every unit of direct contribution by the arts and culture industry. In this regard, Cebr (2019: 23) has calculated the multiplier effect of every economic impact. These multipliers are summarised in Table 1.

2.3 Social Impact

Social impact includes all the benefits and costs that affect all the participants, including those that are not the direct beneficiaries. It means the effects that are “non-market” such as the impact through externalities, public goods, and merit goods.⁸

A positive social impact may involve several elements:

- Improved conditions of physical and psycho-social well-being and therefore lower health care costs;
- Increase in displays of individual/group tolerance and empathy that potentially derives in lower criminal justice costs;
- Higher productivity in human capital and for society derived from training and education;
- Changes in social capital derived from community participation which heighten the sense of cultural, geographical and social belonging within a city, neighbourhood, country; among others.

Multiplier	Direct impact	Indirect impact	Induced impact	Total impact
GDO⁵	£1	£0.5	£0.74	£2.24
GVA	£1	£0.45	£0.69	£2.14
Employment	£1	£0.78	£0.87	£2.65
Employee compensation	£1	£0.58	£0.63	£2.21

Table 1: Art and Culture Multiplier
Source: Adapted from Cebr (2019: 24-26)¹⁰

Measuring social impact is a challenging proposition in itself, but, in arts and cultural programs, the challenge is even more significant. As posited by Dixon et al. (2013) and ERS research and consultancy:

“Theories of change and logic models around specific social impact remain unusual in the arts and culture sector compared with other social sector organisations... There is a need for more standardised metrics of the artistic impact that can fit into existing frameworks for measuring social, financial returns”¹¹

This lack of standard metrics for social impact produced by this sector is a considerable constraint to keeping track of results from a particular project, the efficacy of interventions and of the communication of such possible impact.

Still, analysts have accepted the idea of valuing non-market goods through the notion of utility since the beginning of the 1930s. This report, therefore, has implemented a mixed-method questionnaire to capture some aspects of the social and economical impact IPoW has had on grassroots organisations and the communities. We believe that this report will provide some background to understanding the importance of IPoW’s labour in the different regions that were part of the analysis. Figure 2 summarises a conceptual framework for the impact that art could have on participants.

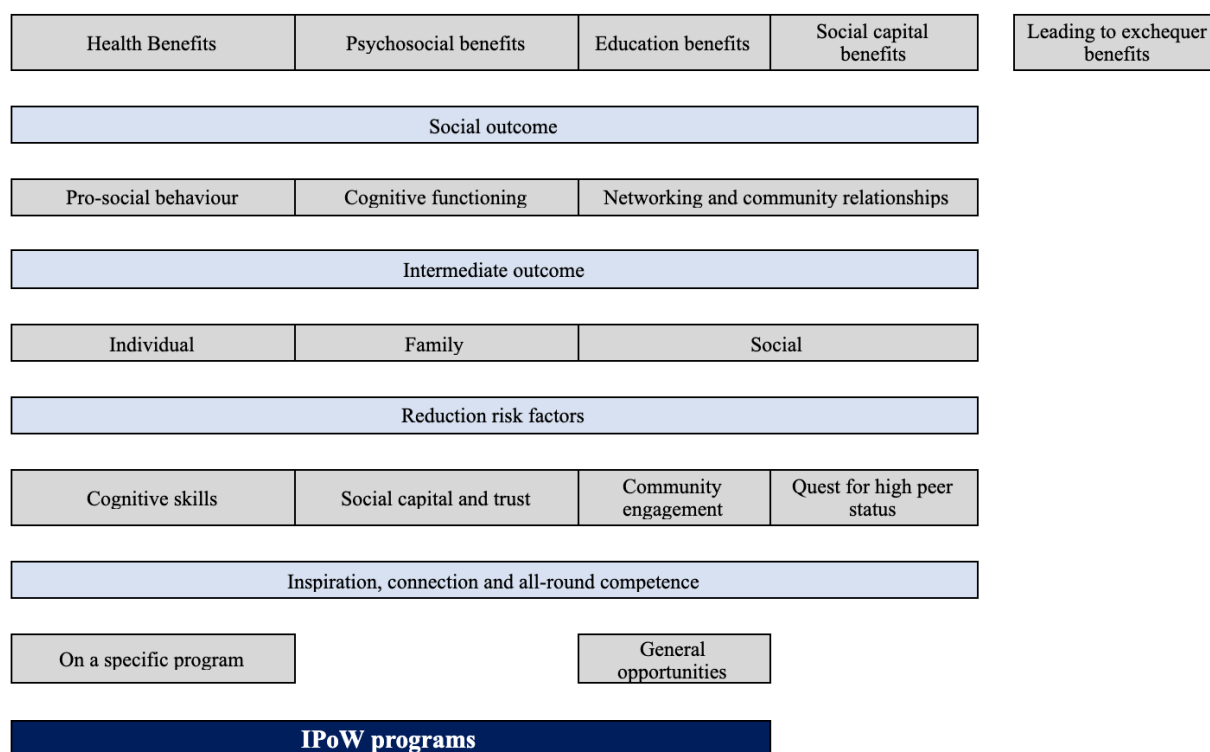


Figure 2: Summary of Social Impact
Source: Adapted from Figure 4.1 Taylor et al. (2015: 68)¹²

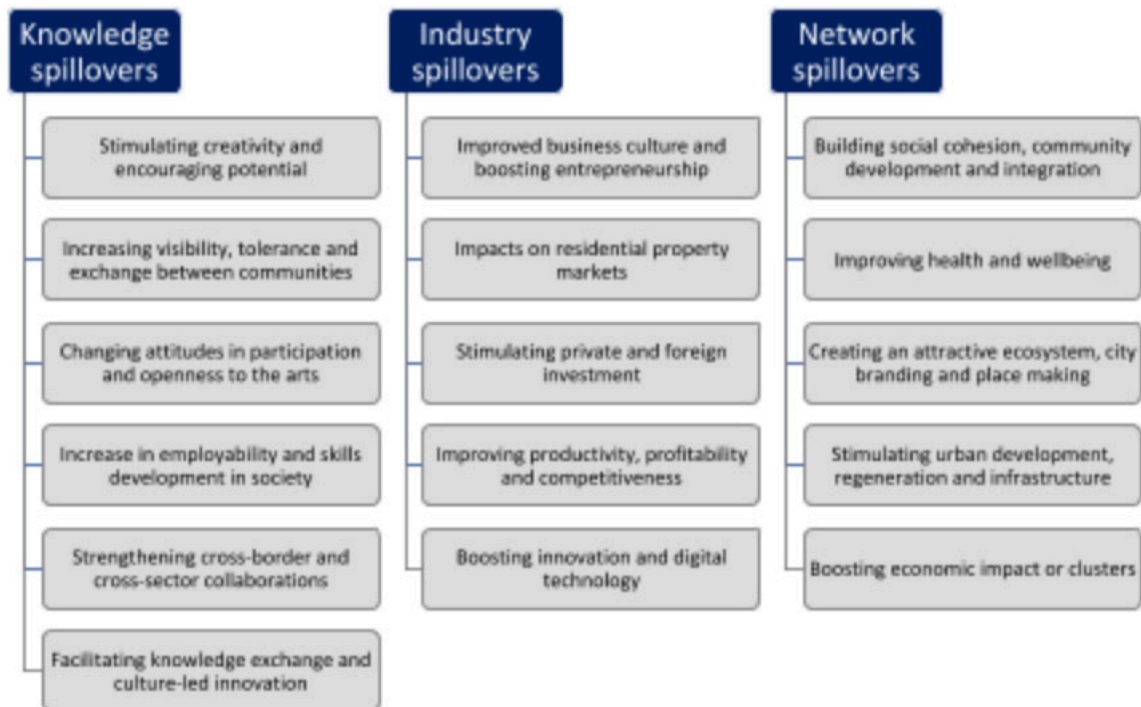


Figure 3: Diagram of spillovers from the impact of arts and culture
 Source: Adapted from Figure 1 Fleming (2015: 9)¹³

To summarise, the opportunity for IPoW to achieve impact by supporting grassroots organisations championing creativity and arts can be summarised into three different types of spillovers (Figure 3).

3. Methodology

3.1 Overview

How can we measure the economic and social impact of In Place of War activities? Given the vast scope of these activities, comprising 84 change-makers in 24 areas of conflict, there are many ways in which to measure impact. There are many ways to answer this question. The geographical area in which to measure this economic and social impact could either be a city boundary, or a whole metropolitan area, several counties, a state, even an entire region (or nation). Moreover, the focus of the inquiry could be a single event or change-maker, or a series of events and change-makers.¹⁴ Particular challenges exist in the case of assessing artistic and cultural practices that are non-market goods; it means these cultural programs generate especially limited market data that can be used in the valuation process. In response to this challenge, in the present study we designed a questionnaire to capture both economic and social benefits to several communities it serves. The questionnaire also identifies the incremental output, income, and employment benefits after receiving financial support, training, and other forms of support from IPoW. As well as these quantitative measures, the questionnaire looked at the social impact of IPoW's activities, including benefits for the change-makers, the participants in the organisations and their communities.

The present study was therefore designed as a pilot: a first look into IPoW's long-term impact. Given the limited time and resources available for this project, a comparative analysis between the case studies was beyond our scope, as was measuring the impact of the participants' activities against a

baseline for their respective countries. Achieving both of these outcomes would have required a significantly higher time investment. Moreover, to obtain baseline data for the arts and culture sectors for the selected countries comes with its own challenges. As previously mentioned, measuring impact in the arts sector does not employ standardised methods, and is even more challenging in countries where baseline data is hard to collect due to lack of resources. A comparative approach would have been hindered by the different tracking and measuring methods used between countries. In addition, the individual change-makers are responsible for running arts organisations each with highly different turnovers, external contributions and numbers of participants. On account of these differences, and the resulting impracticality of a comparative study, the investigation took a case study approach. By focusing on isolated cases, it was possible to determine how IPoW's support specifically benefits a variety



Source: IPOW Facebook

of organisations each with their own different structures and peculiarities. The change-makers responses were thus analysed as individuals in order to assess the context-specific impact of IPoW's support. In this way, we were hoping to generate a snapshot of each change-maker's experience and the journey their community work has been through as a result of IPoW's help.

The results of the case studies, as well as providing materials for IPoW to further refine their internal processes and approach to change-makers, informed the development of the research tool.

3.2 Mixed Methods

In order to analyse the economic and social impact of the different projects promoted by IPoW, we adopted a mixed-methods approach. Mixed methods have evolved as a widely used approach to answer multifaceted research questions.¹⁵ By definition, mixed-methods involve collecting both qualitative (open-ended) and quantitative (closed-ended) data in response to a research question or hypotheses. It includes the analysis and integration of both forms of data into the design analysis through merging, connecting, or embedding the data. This design includes the timing of the data collection (concurrent or sequential) as well as the emphasis (equal or unequal) for each database.¹⁶

In the present study, we used a sequential explanatory mixed methods design which consists of collecting, analysing, and integrating both quantitative and qualitative data during the research process. The results of the quantitative and qualitative phases will

be fully integrated into the discussion section. In combining the quantitative and qualitative data, we aimed to satisfy the mixed-methods evaluation criteria defined by Creswell and Clark (2011).¹⁷ By using a mixed-methods approach, we broadened the field of inquiry to provide a comprehensive picture of the individual case studies. It was also necessary to have both types of data in the design to not only test the reliability of the questionnaire, but also to test how these types of questions could be implemented in the interface so that IPoW would have a reliable tool for measuring long-term impact.

3.3 Data and Population

The sample consisted of eight change-makers - all of which have been involved with IPoW for at least one year with some extending to ten years. The countries selected were Colombia, Lebanon, Palestine, South Africa, and Uganda. Since this is a pilot study, the research team collaborated with IPoW to agree on a small sample that would facilitate data collection and analysis, while also allowing for a diversity of responses. The interface developed for the continuous tracking of long-term impact is introduced later in this report.

3.4 Data Collection Methods

Online questionnaires were elected as the primary method to collect the quantitative and qualitative data. The research team designed a unique questionnaire to collect both types of data, which was then administered to eight change-makers via email from 8th September to 21st September 2020. We

chose this method for several reasons. First, due to the COVID-19 pandemic, in-person interviews were not possible. Second, time constraints meant that we had limited time for data collection. Third, online, remote data collection was well suited for the geographical diversity and internet access of the participants. Remote questionnaires are widely used because of the cost advantages, the fact that they can be self-administered, and that there is a very low probability of data error. The pilot study was hosted on a Google Form that was sent to the eight change-makers selected in coordination with the IPoW team. The questionnaire was available in English and also translated into Spanish by the research team.

Each section of the questionnaire encompasses economic and social indicators, including: revenues and an average of working hours (economic indicators) and some open-ended questions (social indicators).

The questionnaire has been divided into eight broad categories:

- Section 1: About you;
- Section 2: Economic activities;
- Section 3: Funding;
- Section 4: Activities;
- Section 5: Participation;
- Section 6: Your participation as a change-maker;
- Section 7: Community Impact; and
- Section 8: Training.

These categories were selected in response to the specific needs of IPoW, which was to gather both social and economic data, which we then refined by reviewing research literature into arts

and culture. As Chapter 3: Theoretical Background highlights, previous research has revealed instruments to measure the impact of arts and culture organisations. We based our initial design on these findings, while also integrating our own questions to address the specific activities and structure of IPoW, including the three main pillars. While tested measuring tools provide higher reliability, a bespoke approach was preferred as it allowed for testing a new tool that will then be used by IPoW in the future.

3.5 Case Studies

We adopted a case study approach as this type of research is best suited for documenting “a particular situation or event in detail in a specific sociopolitical context”.¹⁸ As case studies often involve multiple research methods, this approach suited the aims of the present project which prioritised a mixed methods approach. Case studies are also representative of IPoW’s narrative as they illustrate the journeys of each change-maker, threading a story that best represents their work and their achievements. Moreover, as change-makers are united by IPoW’s global network, there are connections between individuals that span geographical location. These connections thus enrich individual stories by placing them in a global context, while maintaining a focus on the specific case.

Within the variety of case studies approaches present in the literature, we adopted an evaluative approach as the aim of the project was to measure and evaluate the effectiveness of IPoW’s interventions in an extended timeframe.¹⁹ The aim of the case studies was therefore

to present an unbiased picture of IPoW's long-term impact. Our diverse backgrounds and discipline expertise contributed to maintaining a balanced perspective, as some team members have strictly quantitative backgrounds, while others use qualitative and arts methodologies. These different points of view were integrated to form an overarching picture.

3.6 Limitations

The biggest limitation of the study concerns the relatively small number of cases collected and analysed. However, while six case studies are not sufficient for a fully fledged investigation, they are enough for a pilot study, which was our intention. A further limitation was the untested nature of the questionnaire we used, which would have benefited from being tested across a variety of contexts before being implemented. We obviated this problem by testing it on change-makers from widely different backgrounds, and by refining it after the analysis of the response, therefore following a two-step procedure that increased its robustness. A third limitation concerned the amount and type of data we received. As will be detailed in Chapter 5: Conclusions, the data we received was not always consistent, particularly in the case of quantitative figures.

3.7 Ethics

As IPoW emerged at the University of Manchester, many of the projects prioritising data collection are carried out in partnership with academics at the University. All of which follow the

University of Manchester's policy on research ethics and clearance is hence sought from the University. In the case of projects that do not involve the University, ethics are approved internally by relevant IPoW board members (senior academics) and partnering organisations. Given the nature of the present project, the ethical approval sought for IPoW's initiatives was extended to our data collection. We designed consent forms and participant information sheets in line with the University of Manchester's ethical guidelines. Issues that arise in academic or policy research, where the results are made public, did not affect the present case as the report is intended solely for IPoW and is not to be disseminated widely. However, ethical considerations were of utmost importance, given the challenging circumstances of participants. As such the sensitive nature of the issues addressed was assessed as to minimise any risk to participants.

In accordance with data protection law,



Source: IPoW Facebook

The University of Manchester is the Data Controller for this project, and the data was treated following University protocols. The data was stored securely on the Google Drive provided by the Business Lab board at the start of the project, and was not transferred outside the EU or to any cloud services.

Participants were provided with an Information Sheet that detailed the scope of the project, what their participation would entail and information regarding data protection and confidentiality. They were then presented with a Consent Form to be signed (in either English or Spanish depending on the individual), and responses were analysed only where the Consent Form was returned completed.

3.8 Analysis

As the present project gathers primary data through a case study approach, it is appropriate that the analytic approach mirrors those adopted within existing case study approaches. Given the time constraints of the project, analysing the data for economic impact was decidedly beyond our scope. We thus focused on analysing the open-ended questions (qualitative data) while also taking into account the responses garnered from the closed questions (quantitative data). We elected to code the data according to Values Coding in order to assess a participant's integrated value, attitude, and belief systems. Briefly, a value is the importance we attribute to oneself, another person, thing, or idea. An attitude is the way we think and feel about ourselves, another person, thing, or idea. A belief is part of a system that includes our values and

attitudes, plus our personal knowledge, experiences, opinions, prejudices and morals. This form of coding is particularly useful for exploring cultural values, identity, intrapersonal and interpersonal participant experiences and actions.²⁰ Values Coding is particularly applicable for case studies, but this form of coding is usually employed to analyse field notes and interview transcripts to ensure the reliability of participant responses. In the absence of these forms of data, we relied on secondary material (existing case studies provided by IPoW) to corroborate the findings.

Acknowledging that the processes of analysis and interpretation are determined by the nature of the project, these are also influenced by our own ontological, epistemological, and methodological perspectives.²¹ Furthermore, these perspectives may also influence the process of coding as "all coding is a judgement call", we bring "our subjectivities, our personalities, our predispositions, [and] our quirks" to the process.²² Multiple realities exist, then, because we each perceive and interpret social life from different points of view; the findings of a given project may differ depending on the researcher as it reflects their background, milieu and predilections. It is, therefore, essential that we remain open about such influences and give a clear account of how conclusions and explanations were arrived at.²³ In order to ensure openness, each team member voluntarily assigned themselves to analyse two of the change-maker's responses with another team member. We thus worked together carefully on each case to ensure that we remained open to the possibility of multiple perspectives. Moreover, to

avoid over-generalisations or loss of focus during the analysis process, two team members created a template for the other team members to follow. This document included an explanation of the coding techniques, as well as a copy of our research concerns, central research questions and goals on one page. We did this to guide the analytical and interpretative stages to ensure that the analysis remained focused. It also allayed the potential for anxiety as the page focused coding decisions and avoided coding definition drift.²⁴

We applied the coding to the responses individually. We then liaised with the additional team member to discuss and decide on final coding decisions. Writing the case studies was thus a collaborative activity. The responses garnered from the quantitative questions were integrated into the writing in order to provide a holistic view of the case study.

4. Case Studies

4.1 South Africa

“Giving them wings...”

Ralph Bowers, Lavender Hill Sport and Recreation Project/ Guardians of the National Treasure

Ralph Bouwers

As an area historically designated for “non-whites” during the apartheid, Cape Town is the ninth most dangerous city in the world by murder rate. While the area, known as Cape Flats, is blighted by gang and drug affiliated violence, it is also home to many young people who find themselves abandoned and without hope.

In recent years, In Place of War has secured funding as part of their Creative and Social Entrepreneur (CASE) program to help create a cultural space in the area of Lavender Hill, Cape Flats. It was anticipated that this would provide creative entrepreneurial programs to the local community and initiate a sense of hope, opportunity and freedom. Ralph Bouwers is one of the change-makers hoping to inspire change in Lavender Hill. Though the area has been supported by the organisation since 2004, Ralph has been involved with In Place of War’s activities for nearly four years.

Activities/Participation

The organisation Ralph works with, called Lavender Hill Sport and Recreation Project/ Guardians of the National Treasure, functions as a cultural centre, a community hub, and offers educational services. Since 2004, the Lavender Hill project has received financial support from In Place of War to build and develop a cultural space to provide arts and entrepreneurial programmes to the community. More recently, the project has been awarded additional support through In Place of War’s COVID-19 emergency fund.

Up to 100 volunteers assist with the day to day running of the Lavender Hill project. They currently dedicate between

26 and 30 hours per week to ensure that the community is supported by hosting a range of activities. These include (but are not limited to) hosting performances, a community kitchen, revitalising and repairing public spaces, arranging clothing donations, as well as selling goods and services. According to Ralph, the involvement of these volunteers has added great value to the project by ways of encouragement and facilitating a further sense of community.

More than half of the project’s funding is invested back into the project by purchasing equipment and organising events for the community. Ralph, alongside the volunteers, organise up to 20 activities per year.

Benefits of Funding

The funds from In Place of War have undoubtedly made a difference. It is believed to be life changing and has made it more accessible and less bureaucratic in establishing social change. The funding has also minimised hardship. This is particularly valued as it appears to be a great contributor in initiating communal empowerment within what is described by Ralph as “broken communities”. It was narrated that supplying disadvantaged individuals with support is important in creating positive attitudes and feelings, giving them “wings”.

The funding opportunity presented by In Place of War has evidently increased accessibility and financial opportunities for the Lavender Hill project, particularly in accessing further support. It is believed that the level of growth and development of the organisation has promoted their status in the local community and provided them with recognition as an

entity. This added value has also meant that further investment opportunities have come to surface for the project, as there seems to be an increased interest and demand for the service provision. Since In Place of War initially offered assistance to the Lavender Hill project, it has also inspired additional organisations to get involved. For instance, the project has since received public and private donations, and the Cape Flats Development Association (CAFDA) offers an advisory and supportive role.

Some of the beneficiaries of the Lavender Hill project were described as being young adults and Ralph has been able to pinpoint some cases whereby direct impact has been made. For example he narrated that support from In Place of War has contributed to creating opportunities for two of their 17 year old beneficiaries who are passionate football players. Since their involvement with the project, these individuals have gained some international recognition and hope to go on to playing this sport professionally. Examples such as this illustrate the impact of the Lavender Hill project in creating a sense of assurance whilst providing support and opportunities for those who engage with their service.

Financially, it is evident that the project relies heavily on In Place of War for maintaining the running of their activities. Ralph described the value of "becoming stronger" as an organisation and having their voice heard on a bigger scale. He stated that prior to receiving financial assistance, the project was heavily reliant on personal sacrifices and support from friends and family. However more recently, it is believed that the impact of the service has gained a greater level of attention. Thus attitudes with regards to communal support have shifted and localized support has

increased. Ralph believes that the journey of the Lavender Hill project ties in closely with the prosperity of the organisation as he spoke of this venture and the value it carries.

The Future for the Organisation

It is important to Ralph and the Lavender Hill project that they continue working with the local community to allow the organisation to realise its full potential. This, Ralph hopes, will be achieved by securing local recognition and combatting bureaucratic challenges. Particularly as the latter has acted as a barrier for the project's development as an organisation.

In addition to financial support, the future of the project is very much dependent on community effort. Ralph highlighted the involvement of volunteers to have added value to the project by ways of encouragement and facilitating a further sense of cohesion. This particular strand of the project is likely to be a continuous force; and potentially on a larger scale as the service expands. The organisation has plans of becoming self-sustained and to continue engaging the community by creating safe spaces to provide consistency and stability.

4.1 South Africa

**“The experience is quite
invigorating”**

Mambila Mageza, Track Creative

Mambila Mageza

Once South Africa's largest town consisting of black residents, and a symbol of the united resistance against racism and the apartheid regime, Soweto has now become a city of extremes between the rich and the poor. Nelson Mandela's hometown retains statistics that have remained somewhat unchanged for the past 26 years. Over half of the population is aged 35 and below with unemployment creating an increasingly noticeable division. This has resulted in injustice, including oppressive and racially motivated aggression towards the black minority group currently residing in Soweto, where only about 10% of the population are a part of the middle class and above.

In a post-Apartheid world, Soweto faces high rates of crime, drug dependency and a lack of opportunities for young people. Despite these social issues, the city has adopted and developed an artistic atmosphere over time, with the population showing an increasing interest in music and theatre. For example, the Soweto Theatre annual attendance has more than doubled in the past few years. Trackside Creative is one of the organisations driving this change. Supported by In Place of War through their Creative and Social Entrepreneur (CASE) program, this organisation has been involved in creating opportunities and provisions in the local community. The Trackside Creative programs are led by Mambila Mageza.

Activities/Participation

The project has been running for 4 years, functioning as a cultural centre and a community hub, an artist live-work space, an artist collect, as well as a space to educate and help musicians start to

advance their career. Trackside Creative values are rooted in offering empathy and sincerity, which have been known to be at the forefront of what is offered to its members of its community. Participation in their activities have been described as being 'soulful, sincere, robust, and enlightening' and as Mambila states: "It is in the community's patronage of our shows in numbers and the artists pouring out of their deepest emotions on our stage that we are all revitalised. The experience is quite invigorating."

Mambila and 4 volunteers at Trackside Creative dedicate on average between 21 and 25 hours on a weekly basis in order to run up to 20 activities per year. These include (but are not limited to) artistic hubs, creative workshops, artistic productions, artistic mentoring, rehearsals, performances, education and training, and running a bakery. In terms of impact, it is clear that creative expression and communication has been at the forefront for the organisers, as well as beneficiaries, of Trackside Creative, which has even held spiritual significance for some. Thus, it is believed that being able to facilitate, produce and perform music pieces is salient for those who engage with the service, regardless of their background or the motivations behind this.

Benefits of Funding

Mambila has seen his personal income level raised by 25% since he first received support from IPoW in 2016. He has also seen the turnover of Trackside Creative increase four-fold since first receiving funding, which has helped the organisation in hiring out equipment and space, selling products and services. Mambila believes that the financial support from IPoW has assisted Trackside

Creative in running their services as well as gaining further support from local stakeholders. He describes the economic assistance as being greatly impactful and states that Trackside Creative has since been able to “operate as a fully-fledged cultural space”. This has been particularly significant for those on the receiving-end of the service, who have been able to flourish within their craft. Mambila further expresses that the improved resources has meant that Trackside Creative has also been able to facilitate a varying number of projects such as providing paid services to event coordinators.

The economic support received by IPoW has meant that Trackside Creative has been able to run an invaluable service which has gained recognition within the local community in Soweto. Mambila described this as being positive and highlights the value of the creative space as a platform for expression, knowledge and cultural exchange. Trackside Creative is also believed to be a place of sanctuary, self-discovery and personal as well as creative development. More specifically, Mambila described this as creating a sense of safety and agency for individuals from disadvantaged backgrounds, where criminal activity may seem as an easy escape.

With regards to the CASE program, Mambila states that the reliance on IPoW has shifted slightly for the grassroots organisation in that training, in addition to direct financial support, has increased in its demand. Within their journey as an entity, it seems that the importance of administrative support and knowledge has been recognised as being of great value in acting as a collective and enhancing impact levels within the community. For instance, Mambila mentions that some of the

training provided by IPoW has equipped them with further insight to the creative industry that they contribute to, and has helped Trackside Creative address some of the natural shortcomings within their service provision. In relation to this, Mambila can envision future support being used to facilitate entrepreneurship on a broader basis, particularly regarding publishing and intellectual property. The organisational attitudes towards learning and improving of Trackside Creative seem to be of great value for the organisation, and Mambila mentions literature provided by IPoW on social and creative entrepreneurship as being a well-used resource.

Based on Mambila’s responses it is clear that Trackside Creative is reliant on funding from IPoW in maintaining their service and speaks highly of the value of this. He refers to IPoW as one of their principle partners when illustrating the journey of Trackside Creative in becoming an established prominent cultural hub, which serves its community.

The Future for the Organisation

With regards to self-sustainability, Mambila described that Trackside Creative has additional streams of income, in addition to the financial support received from IPoW. These include business initiatives related to event production and exhibiting the creative work of beneficiaries within Trackside Creative, a design and printing studio as well as trade-focused activities such as the selling of food and beverages.

As the global pandemic affected the organisation’s economic activity, Trackside Creative gained access to

an industrial oven and now also has a bakery operating as part of their grassroots initiative wherein the immediate needs of the community are being addressed accordingly. Projects such as this one prove that Trackside Creative have been able to think 'outside the box' in maintaining the continuation of their project and sustaining immediate, community response despite the disruptions caused by the pandemic.

It is clear that Trackside Creative has benefited greatly from the entrepreneurial as well as financial elements of the support provided by IPoW and as a result of this, become a dynamic facilitator of an all-round service, with its primary purpose rooted within creating social change.

4.2 Colombia

**"The push we needed to
start things going"**

Alejandro Rodríguez Álvarez, OldGuns

Alejandro Rodríguez Álvarez

Context

The city of Medellín in Colombia once held the title of 'most violent city in the world', due to the pervasive presence of gangs tied to narco-trafficking, paramilitaries and militia groups. However, in the last 30 years the city has seen a reduction in homicide rate of almost 90%, and the flourishing of arts and culture institutions. This reduction has not affected all neighbourhoods in the same way, as the economic and security gap between different areas of the city widened.

The hip-hop collective OldGuns has been operating in the area of comuna 13 of Medellín as a community centre and artist collective, providing opportunities to engage the local community in artistic projects. Alejandro Rodríguez Álvarez has been working with OldGuns, delivering a wide variety of projects, detailed below, and establishing a collaboration with IPoW since 2017, with the aim to shift dynamics of violence into community empowerment and support. Establishing the collective as a cultural safe space in the community resided on the support received from IPoW.

Activities/Participation

The area where OldGuns operates is one of the most challenging communities in Medellín, as participants in its activities live in extreme poverty, on less than \$1.90 a day. As such, the collective offers a wide range of activities and services, about 50 per year, which include both artistic development, training and production and providing food security through an urban farm, a community kitchen and the revitalisation of public spaces. Alejandro recognised the importance of offering a reliable source

of income to meet basic necessities, such as food and public services. Through these services, the organisation can change attitudes, focusing on developing positive dynamics for social change as, in his own words, "people don't think without food: food ... is a people's right". As such, the funding from IPoW allowed the participants in the organisation to focus on their creative activities, by freeing them from the need to worry for basic needs.

The work of the organisation is rendered more necessary by the lack of government support: the organisation has filled a void left in the community, addressing its needs and problems. The financial support offered by IPoW empowered the organisation to address their basic needs, such as food and public services, and was further distributed through the community kitchen. The importance of this work is amplified when considering that the beneficiaries of the organisation are mostly young people, between the age of 18 to 24, and that by interacting with the organisation they acquire the tools necessary to break from crime. Continued participation in the project, fostered by activities such as raffles, donations and recordings, has maintained participants interested and has prompted them to disseminate similar projects in other communities.

Benefits of Funding

The funding and training from IPoW has been pivotal in establishing the organisation: Alejandro and his collaborators lacked the resources and know-how necessary to start their activities. They had the ideas and recognised the community's needs, but it

was the funding from IPoW that allowed them to get the proper tools to start materializing those ideas. The funding and training allowed the organisation to achieve more with their means than what they expected, demonstrating the importance of IPoW's work in capacitating individuals and their communities. The equipment donation increased Alejandro's technical skills as a music producer, prompting him to boost his creativity. The support from IPoW thus changed his attitude towards his own abilities and those of the organisation. The multifaceted support from IPoW allowed Alejandro and his collaborators to develop different projects: the training he received on the CASE programme was used to further train the local community in the AV project, while the Foundation Art, Love and Food (AAA) not only served as the first community kitchen, helping a community in crisis, but was then expanded to other locations. IPoW's support has therefore boosted the organisation's means of communication.

Alejandro has seen his personal income level increase by at least 15% since he first received support from IPoW in 2017. He has also seen the income of Oldguns increase by at least 25% since first receiving funding, support which he describes as "the push we needed to start things going". The funding is primarily used in support of their community kitchen project, "improving our expectations of what we thought we could do with [it]", but has also enabled increased support from stakeholders such as the local government, NGOs and cultural organisations. As such, support from IPoW equipped the organisation with the means to attract further funding. The training received from IPoW, in fact, was a key factor for improving Alejandro's self-perception and efficacy, as well as his entrepreneurial skills, team

leadership and ability to train others.

The Future for the Organisation

At the moment, the organisation is relying on donations to continue its activities, but Alejandro envisions a future where the organisation may achieve self-sufficiency in three years time, after having consolidated their technical and organisational skills. To this end, continued support from IPoW is seen as necessary, to expand technical and business skills as well as starting new activities. One such activity is the establishment of a communal space, 'Cafe y arte', that will include the varied activities of the group, including a recording studio, wood carving and barber shops.

The organisation is operating in a highly deprived area, where food security is constantly at risk. As such, providing the community with access to food, especially after the COVID19 outbreak, is a key objective of the organisation. The support received from IPoW through the Covid Emergency Fund is a key issue for the organisation: "this community has overcome many dark days in its turbulent and violence history but the COVID crisis is a really urgent issue."

Alejandro sees continued collaboration with IPoW for the foreseeable future, and is training an apprentice to develop his work after him. He would like to expand the capacity of the organisation, and see it continue to grow in the community. His drive for persisting with the project comes from his belief in the power of the arts: "I like what I do and I feel that it is my mission to contribute to society through art".

4.2 Colombia

“We are an organization that constantly waters seeds... and without a doubt, all flourish even a little in the sense of humanity”

Natalia García Guzmán, Elemento Illegal

Natalia García Guzmán

Elemento Illegal is located in Medellín, Colombia, as OldGuns (see Alejandro Rodríguez Álvarez). As such, the challenging environment described for that organisation also affects Elemento Illegal. This organisation is a cultural and community centre, providing training and support for local artists, as well as a space to live and work. Natalia García Guzmán has been working with this organisation for more than ten years, having received support from IPoW for at least seven of them in the form of training on the CASE programme and network building. More recently, the organisation has been the recipient of two rounds of funding through the Covid Emergency Fund, as the COVID19 crisis deeply affected the communities where it operates.

Activities/Participation

Elemento Illegal provides a wide variety of activities, averaging at about 20 a year. The organisation is entirely run on a volunteer basis, with 10 people working 16-20 hours per week. The volunteers are therefore in charge of running the organisation, organising workshops and training sessions, artistic production and mentoring as well as academic research and advice. Community engagement is a value at the core of the organisation's working dynamic, as different spaces and opportunities are provided to respond to the concrete needs of its members; each member of the community is incentivised to provide a unique contribution according to their potentialities and abilities. This attention to the individual has informed the development of the organisation's activities, as Natalia and her collaborators have been involved with the community's daily life to determine its most pressing needs.

The beneficiaries of the organisation include peripheral communities of displaced individuals, comprising children, youth and adults. These communities experience high levels of economic and social inequality and, as in the case of OldGuns, lack support from the government. This lack of support was particularly acute during the COVID19 crisis. In this circumstance, the funding received from IPoW allowed participants to address pressing basic needs such as access to food, and improving their mental and physical health. This funding allowed the organisation to help families in the community by expanding the organization's capacity and improving their response. However, it is believed that the systemic issues that affect these communities will not be resolved with temporary measures, but necessitate stronger efforts. Still, the presence of organisations such as Elemento Illegal that cater directly to their needs, engaging them by listening to their motivations and aspirations can promote the establishment of positive dynamics.



Elemento Illegal
Source: inplaceofwar.net

In Natalia's own words, participation is "empowerment, learning, creativity, collectivity and expression".

Benefits of Funding

As an organisation that works entirely on the basis of volunteering, Elemento Illegal relies on government agencies and private donations for maintaining their operations, and the support received from IPoW concerned training, the Covid Emergency Fund and network building. While not directly affecting the income level of the organisation, IPoW's support contributes to the expansion of the organisation's activities, helping to boost the neighborhood and its visibility, promoting tourism and self-financing, while also increasing positive relationships with others neighborhoods and artists.

Natalia values this collaboration, and intends to continue building on it to achieve new goals, including the establishment of new sustainable spaces and support for artistic processes in the community, as well as expanding her technical and business skills. While believing in the importance of this relationship, Natalia notes how it gradually decreased in time, with factors such as language differences account for it.

Nevertheless, the multifaceted support Elemento Illegal received from IPoW allowed Natalia and her collaborators to change their attitudes towards their organisation, focusing on themes such as sustainability, cultural industry, economy, global relationships. IPoW's global network has also been a key source of inspiration for Natalia: being able to directly access the experiences of other change-makers around the world has empowered her to find new creative solutions to the problems in her community, aspiring to always



Elemento Illegal
Source: inplaceofwar.net

improve her operations and techniques. This global outlook helped to establish the organisation as a vehicle of social change, inspiring other communities to start similar projects. Believing in the power of the arts to change lives, Elemento Illegal has been providing urban art spaces and workshops where children and young people have access to means for positive development. As such, the support from IPoW multiplies its reach and the number of communities it benefits.

The Future for the Organisation

Natalia envisions a future where the organisation will achieve self-sustainability in about 3-4 years. To this end, she emphasises the importance of a solid internal organization, something that the funding from IPoW has continued to improve, by boosting her capabilities and entrepreneurial skills. Sustainability is seen as a key goal for the organisation, so that people linked with it could focus entirely on it, as currently they need other forms of employment to survive and only partially can dedicate their time to the organization on a volunteering basis.

Natalia sees numerous possibilities for developing her relationship with IPoW in future years to sustain new projects. These ventures include the completion of the headquarters building of the organisation, expanding the range of neighbourhood art training programmes, promoting sustainability or supporting artistic productions. She intends to expand their operations to include at least 40 more participants. Lastly, the relationship with IPoW has generated interest to present more technical proposals, considering impact and resources. As such, the skills learned from IPoW may capacitate Natalia and her collaborators to attract further funding in the future.

4.3 Uganda

**“We are from a place
where war robbed
almost every beauty of
our culture”**

Mwaka Benson (Benny), Northern Uganda Hiphop Culture (NUHC)

Mwaka Benson (Benny)

In the early 1990s, Northern Uganda saw a period of armed conflict and political violence between the government and the rebel forces of the Lord's Resistance Army (LRA). The war that lasted over twenty years saw the displacement and fragmentation of many communities. Mwaka Benson, known as Benny, saw the absence of opportunities affecting youth, and founded the Northern Uganda Hiphop Culture (NUHC) as a creative platform for hope, artistic expression and for young people to come together to imagine new futures.

Today, NUHC is one of the most important youth-focused organisations in Northern Uganda, offering a range of activities to promote youth and community empowerment. NUHC has been responding to the social and cultural needs that were left unsupported after the departure of many NGOs in the region due to the civil war. Working in schools, prisons and community centres, the organisation promotes awareness around HIV/AIDS, malaria prevention, encourages the development of hip-hop agri-business and offers a space for community-led actions and social change.

Activities/Participation

NUHC combines various activities as a cultural and educational centre, a community hub and as an artists' work and rehearsal space. The support of In Place of War has seen the donation of equipment and technical training to develop their cultural space; education and entrepreneurial training (through the CASE programme), and assistance in building their network. There are currently 9 volunteers who work 6-10 hours/week to help run the organisation.



Portrait of Benny
Source: inplaceofwar.net

Across the 13 activities offered each year, participants are involved in creative workshops, artistic mentoring and production, urban farming and artistic performances. The participants are predominantly young (18-24 years old), disabled or with health conditions, and are equally balanced in male/female representation.

NUHC is able to offer a platform for community members to come together and create a "conducive environment for art". Benny believes that creative arts have the potential to bring those socially marginalised into the centre. Growing up with disability in his family, Benny sees NUHC as a space from which young people can see disability as normalised and de-stigmatized.

Benefits of Funding

Funding from In Place of War is aptly described by Benny as "uplifting". He has seen his personal income level increase since he first received support from IPoW in 2017, as well as up to 15% growth in turnover for NUHC. These funds have

been used primarily to provide training for members of the community, as well as paying employees and running events. An organisation that otherwise relies on private donations, he sees IPoW's support as enabling the organisation to increase their activity coverage, as well as encouraging the team to work harder to maintain and develop their work.

After international NGOs left the area, it was up to smaller organisations to continue providing support to the community. Since April 2017, In Place of War has been providing support to the NUHC to actualise this expectation. Benny believes that it is only through local intervention that greater impact can be achieved. In other words, long-term impact is best achieved through local, grassroots knowledge of one's own community needs. As Benny describes: "We are from a place where war robbed almost every beauty of our culture, from peace, music, dance, craft, story telling, ways of living and to education but our projects aim at retrievals."

Securing trust and hope, for Benny, is integral for the survival of those living in the war-affected area. The support provided by In Place of War certainly allows the NUHC to work towards fostering these beliefs, which allows the organisation to increase the scope and availability of activities. Prior to In Place of War's assistance, Benny explains how the community lacked an appropriate space for inspiring creativity. Funding has enabled this space to occur and for communities to work together to secure a better and more cultural stable future. Within this space, Benny describes how the success of activities rely on the creative arts as a way to "retrieve" and repair cultural identity. For the NUHC, the arts also enrich a sense of communal belonging.

The creative arts also embolden the voices of youth and increases employment prospects for the younger members. Benny offers the success of the CASE programme as an example: a programme that offers younger creative individuals to create their own initiatives. In addition, the experience of securing funding itself also fosters relations with other organisations operating in Northern Uganda. As Benny describes, sharing the experiences of the NUHC's journey has secured relations with other organisations, which in turn, encourages participation. Furthermore, the training offered to Benny by In Place of War enhanced his overall confidence in performance skills and the ability to share and reproduce these skills within the community.

The Future for the Organisation

The NUHC is striving for self-sustainability, but the effects of COVID19 have delayed these future plans. This is complicated further by the fact that the organisation is only able to engage individuals who live in close proximity to the selected venues (where the activities take place). Enabling those who live a distance away is something that Benny feels keen to implement. Furthermore, the project could also benefit from organisational support to avoid hierarchical tensions. For instance, Benny has expressed concern regarding some individuals who have left the organisation due to conflicting expectations about financial compensation.

The future success of the organisation depends on measuring tangible outcomes and establishing community trust, according to Benny. This is important for people in the community as they rely on the support offered by smaller, local need-based organisations.

4.3 Uganda

**“Training changes lives
and perspectives ...
[participants] are now
champions in their own
communities”**

Faisal Kiwewa, The Bayimba Cultural Foundation

Faisal Kiwewa

In the early 1990s, Northern Uganda saw a period of armed conflict and political violence between the government and the rebel forces of the Lord's Resistance Army (LRA). The war that lasted over twenty years saw the displacement and fragmentation of many communities. Set up in 2007 at the tail end of the conflict, the Bayimba Cultural Foundation aims to foster the long-term development and recognition of creative arts in Uganda and East Africa. Acting primarily as a cultural network centre, the organisation led by artistic director Faisal Kiwewa includes an artistic academy, arts festival, and international film and theatre festivals that promote artistic exchanges, community workshops and professional training.

The Bayimba Cultural Foundation has been receiving support from In Place of War since 2012 to develop their cultural space (through technical and entrepreneurial training) and to promote international networking (through travel and online assistance). Most recently, IPoW has offered the organisation emergency funds to respond to the COVID19 pandemic. Today, IPoW continues to nourish its relationship with the Bayimba Cultural Foundation, which has become one of East Africa's largest cultural organisations enabling significant, innovative and long-term cultural practice.

Activities/Participation

As a highly established centre for the arts, the organisation has a consistent annual turnover of approximately 400,000 USD and currently offers numerous activities as part of its academy and festivals mentioned above, including artistic production and mentoring, rehearsal spaces, training

and venue or equipment hire. The 8 volunteers that work up to 30 hours each week assist in the organisation's maintenance. Thanks to the localised support network of the organisation, the activities are flexibly designed to respond to the timely needs of the community that surround the organisation.

Participants are predominantly female (60%), with the remaining both male (40%) and non-binary (0.1%). With a firm belief in establishing sustainable artistic networks in both Uganda and the surrounding region, Faisal is determined to offer education and training that encourage innovative thinking. Participants are guided toward finding new and varied modes of artistic expression. In this way, the organisation employs a pedagogy of creative exploration and risk-taking to facilitate knowledge exchange.



Bayimba International Arts Festival 2018
Source: inplaceofwar.net

Benefits of Funding

As an artist himself, Faisal believes that his work has an intrinsic value, that art is an innate human activity, which by definition requires external support and protection. Financial investment is therefore crucial for its development, describing IPoW's support as "very timely and necessary" and "always com[ing] in handy". He is not reliant on direct external financial support, however, Bayimba's aims of achieving self-sustainability within the next few years is something he hopes to achieve through self-reliance and entrepreneurship, skills he has developed through a supporting and encouraging partnership with IPoW.

As his organisation grows, he believes that it can develop its artistic freedom by highlighting both the cultural and financial value of the arts. Although Faisal has not seen his personal or organisational income change significantly since he first received support from IPoW, their support has enabled new paid employment opportunities in teaching and training for his organisation. He sees the confidence in his work provided by IPoW as enabling his organisation to develop into the future, measuring success by being able to continue to support his community in a timely fashion, and encourage cultural propagation.

The Future for the Organisation

The Bayimba Cultural Foundation is passionate about being able to pass on to the next generation a deep respect for the arts and its power for long-term societal change. He believes that arts advocacy can be propagated

amongst young people by broadening their perspectives, passing their skills onto others to become, in his words, "champions in their own communities". Building on his "significant partnership" with IPoW, he hopes to use their support to develop a programme of international knowledge exchange, in particular developing programmes for artists between Uganda and the UK, building cultural bridges between these disparate artistic landscapes. He also feels that future training in cultural entrepreneurship can help his organisation develop their strategic directions and objectives, notably establishing sustainable arts (infra) structures, promoting creativity and professionalism, and developing market connections.

Potential Future Case Studies

COVID Responses

In addition to these six change-makers which have long standing relationships of working with IPoW, we sent our questionnaire to two individuals who first received direct support from IPoW as part of their COVID emergency response fund in 2020. In these cases it is too early to judge long-term impact, but the responses we received demonstrate examples of early-stage tracking that can be continued as working relationships are developed. Although the financial aid provided in the COVID response programme is primarily in the form of immediate financial humanitarian aid, the data we received suggests that it could lead to longer-term partnerships.

Abdelfattah Abusrour

Abdelfattah Abusrour is the founding director of Alrowwad Cultural and Arts Society in Palestine, a combined arts organisation running over 100 events a year, encompassing creative workshops,

artistic mentoring, a community kitchen and much more. The COVID response funding he received was used to pay for food packages, medical aid, disinfectants, and personal protective equipment for his organisation. In addition, he has been provided with musical equipment, and in partnership with IPoW hopes to soon open a music school, a project which requires funding of \$40,000. He can also envisage making significant use of IPoW's training and networking opportunities, including in festival organization and management, and meeting with other social entrepreneurs to exchange experiences.

Chadi Nachabe

Chadi Nachabe first became an advisor for UTOPIA, a combined arts centre in Lebanon, four years ago. He describes the COVID-relief support as "very helpful because we currently have several emergency situations", referring to the Beirut explosion in August 2020 as well as the global pandemic. He has also noted that his personal income level has dropped by 15-25% since 2019, but with the help of IPoW's support he hopes to engage 50 more participants in his activities in the future. As well as continuing to support this emergency situation, he can see the use for potential future IPoW training in community art projects, learning "how to use art in creating positivity for the community".



Chadi Nachabe and Volunteers in Lebanon
Source: inplaceofwar.net

Conclusions

Overall Effectiveness

Our case studies show that our pilot study was highly effective in presenting snapshots of the change-maker's relationships with IPoW. We received responses which allowed us to create detailed analyses of these individuals' socio-economic statuses and of their organisations. We were then able to compare how their statuses and organisations have changed since they began working with IPoW.

The qualitative data we received provided us with sufficient information to be able to describe how the participants' lives and those of their communities have changed since working with IPoW. The quantitative data received, however, varied significantly in detail and scope between participants, as to be expected when, for example, discussing finances with organisations that largely depend on charitable donations. However, when combined with a detailed analysis of IPoW's financial investment in each change-maker (both in direct financial aid and through training programmes or equipment donation), in almost every case we have been able to quantify the change in economic standing of the change-maker and/or their organisation.²⁵ This permitted a more concise demonstration of where IPoW's investments have been directed.

We also contacted the participants after completing the questionnaire to gather feedback on the process. Some of those who responded commented that it was, in the words of Benny Mwaka, "a bit complicated". Others, however, noted that it was very helpful for them to (re)assess their work. For

instance, Chadi Nachabe explained that the questionnaire was "not very long and covers many things". Some also mentioned that they learned new evaluative tools, while others noted that it was repetitive in some areas although they understood the necessity and importance of the task in hand.

Limitations of Pilot Study

The data clearly demonstrates a strong proof-of-concept. However there are inherent limitations as to be expected in any pilot study. Among these was the ability to collect wide-reaching financial data that could directly display a 'value for money' figure in terms of IPoW investment versus resultant economic growth. Expecting change-makers to have this data on hand and to communicate the data with us was always going to be a challenge - especially in the cases where English was not their first language. This is even without considering that the individuals in most cases are managing non-profit organisations, and/or working in less economically developed countries. The lack of comparative data also severely limited the opportunity for such detailed analysis, and any additional studies of these individuals would require ethnographic studies of the surrounding community in order to fully quantify their economic impact - research which was beyond the scope of our project.

Despite the limitations with the data, language itself was a minor limitation. We were able to translate the full interface into Spanish for the Colombian change makers, and the Ugandan and

South African respondents were largely able to reply in fluent English. In most cases the content and meaning of the responses were clear even if the syntax or structure was not idiomatic, but there were some questions which did use more technical language that perhaps lead to some minor misunderstandings.

Our technical limitations came in the form of the interface itself, which was unfortunately not ready in time to be implemented for this pilot study. As a result, we used Google Forms to formulate the questionnaire. There were, however, limitations outside of our control. In some cases, the lack of flexibility offered by Google Forms to customise response methods and mixed input data led to some less succinct formulations of the questions. This perhaps contributed to the respondent's feeling that the questionnaire was overly long. Furthermore, Google Forms is also very limited in its ability to present quantitative results, meaning that we have been limited in this pilot study to text-based case studies analysis rather than charts or tables of data. Such analysis will always form the largest part of such studies, but the interface will be able to supplement this with other forms of data presentation (see Appendix A).

Updates of Interface Tool Since the Pilot Study

The coding process of the interface was ongoing during our data collection period. As a result, several updates have already been implemented in this software since the original Google Forms questionnaire was sent out. Many of these were to correct minor errors, duplications, or to ensure which questions were or were not mandatory. We also reflected further on the nature of our recipients as non-native English speakers and thus simplified the language. In light of some responses, we also removed, added or changed the nature of some questions more fundamentally.

The following questions were removed, as sufficient data was received from other more specific questions.

- "If you have any further comments on your economic activities, please provide them here."
- "Any further details relevant to participation in your activities?"
- "How do you think these listed words relate to your participants' needs?"

The following questions were removed, as almost all recipients chose not to reply to this question, and we gathered sufficient economic information in the following question.

- "What was your average personal income level before receiving financial support from IPoW?"
- "What is your average personal income level since receiving financial support from IPoW?"

The next question was removed, as it did not provide any data that was needed for this study.

- "If you are happy to share what level of annual financial support would be required to support your organisation into the future, please enter it here."

For the next question, everyone answered with "As long as I am able to", so the question has been changed to "How long do you envisage being able to continue as a change-maker?", with the possible responses also being updated.

- "How long do you intend to continue to participate as a change-maker for?"

All recipients answered "yes" to the next question, so we have added an extra open answer question below: "If yes, what role do they have, and how has this changed your role in your organisation?"

- "Are you training an apprentice to continue your work in the future?"

The other significant update to the interface since implementation of the pilot study are its data analysis capabilities. As mentioned above, Google Forms is very limited in its ability to display data analysis, and while the qualitative analyses used in creating our case studies cannot yet be run by an algorithm alone, the interface can display our quantitative data results in an easily understandable way.

Evaluation of Current Interface and Scope for the Future

The interface as it currently stands can be highly effective at tracking the long-term impact of IPoW's work. Our pilot study showed that it can collect sufficient data to assess the individualised socio-economic background of each change-maker, as well as how they see their role in their community. However, for assessing large scale impact, a more nuanced tool would be required (potentially developed from the existing interface) that can be directed at various community members. This, we envisage, will be combined with detailed ethnographic accounts of the specific region to build a more comprehensive picture of the individual's long-term impact in the region.

Moreover, the layout of the interface from the perspective of respondents has been optimised for reading on mobile browsers. Further work would be required to create a distinct desktop version. In cases where internet connectivity is severely limited, the updated Google Forms versions (English and Spanish) will also be made available as these can be more easily accessed than the interface itself.

While we have reduced the length of the questionnaire, it still requires some time to complete. If done comprehensively, we envisage that it will take an hour or more to complete. Should the length be deemed as a problem, we suggest that the sections be split up and distributed over a longer time-scale, or in some cases, between different people working for the same organisation. Further translations in addition to the English and Spanish versions already produced could also help in easing the workload

required. The burden of reporting on respondents could also be alleviated by further integrating IPoW's existing data on support provided for change-makers directly into the interface. In this way, as the tool is employed more consistently, profiles could be built up for each respondent, incorporating data from IPoW (what form of funding was provided when and from what source) into the collated responses from each individual or organisation, providing a comprehensive economic overview of their development and the long-term impact of IPoW's support.

In order to develop the implementation of the interface, we suggest that IPoW offers training to participants prior to securing support and after. This will help to raise awareness of the importance of systematically tracking social-economic development themselves, and as a result, they will be able to clearly communicate this data to IPoW and thereby enable them to demonstrate empirically the value of their work.

Recommendations

Effectiveness of Interface for Tracking Future Long-Term Impact

The interface can be used by the IPoW team with relatively little training. We can offer a training session on how it can be implemented effectively and efficiently, and have also provided a handbook for future reference. Editing the interface itself, however, needs more specialist knowledge in coding, and would need to be undertaken by someone with knowledge of R/Shiny.

As it is currently set up, the interface is optimised for one-off long-term data collection from individual respondents. This can easily be amended as IPoW wishes to be turned into a tool more suited for annual or biennial data collection, or for groups of respondents. Such changes will not require significant additional work, but will need to be undertaken by someone fluent in the R/Shiny coding language. If changed to collect impact data at regular intervals following IPoW programmes (for example, annually for five years), this could be combined with IPoW's pre-existing end-of-activity evaluations to collate comprehensive assessments of long-term impact.

Supplementary Activities to Enable Future Impact Assessment

Effective long-term impact assessment requires accurate data, particularly when analysing economic change. Our pilot study showed that levels of financial literacy vary significantly between participants, and resulted in somewhat inconsistent levels of accuracy and

efficacy of economic data, particularly regarding income and turnover figures. We therefore recommend incorporating workshops in self-reflective monitoring and evaluating as part of IPoW's activities, as well as offering training in basic bookkeeping. If the evaluation process run at the end of each activity could be designed to closely match the interface (or vice versa), this could help ease of data collection at future points.

It was clear from the data we collected that each participant has a strong awareness of their community's needs, and generally feel that they serve their social needs well with the programmes that they run. However, the direct economic impact of their work on their communities could be more accurately demonstrated. Training could therefore also be offered to change-makers on how they can track their participants' socio-economic standings more analytically, perhaps inspired by questionnaire methodology that we employed. This would help them tailor their events to their audiences more accurately, use IPoW's funding more efficiently, and ultimately provide resources to allow their organisation to grow, and to allow IPoW to continue providing funding in the future.

Analytical Approaches for Future Data Collection

The case studies created from our pilot project demonstrate one possible method of analysing and displaying the responses that we collected using the interface, although there are of course many more options. We chose this approach of creating 'vignettes' for each change-maker as it balanced a rigorous analytical process with a flexibility to handle data in various levels of detail, but as respondents get more accustomed to filling out such forms, also perhaps in their native language, and have greater training in self-assessment, such an intensive process may not be necessary to demonstrate long-term impact. We were already able to use many direct quotations from each change-maker's responses, but with more direction these could also be refined in the future to state where many answers could be taken verbatim for use as case studies.

The quantitative data can also be assessed in a variety of ways, and in general we chose a system of asking for very basic data, and then using text boxes to allow explanations for choices. In many cases a slider system of 1-10 was used, which can be easily understood by someone perhaps considering the question for the first time, and also visualised using the interface. In future iterations as the interface is implemented more regularly, this can also be refined further, for example graphically with line plots, or using a percentage-based system.

Analysis of financial data using the interface is inherently limited, partially

because of the reasons listed above regarding limited experience and in some cases relevance of dealing with such information, but also because of currency conversion. We chose to allow each respondent to enter their chosen currency and use this for all future finance-related questions. This made answering the questions easier for each respondent, but also made financial assessments more complicated, particularly when trying to compare with IPoW investment. The interface can currently present a compromise of sorts in this regard, treating income and expenditure separately (see the examples in the appendix), but in order to display more comparable economic data, we recommend either requesting that the participants enter figures in USD, or implementing a currency conversion feature within the interface itself.

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