



PHASE 1 CRITICAL REVIEW

CHANGING THE STORY RWANDA

Phase One Critical Review: Mobile Arts for Peace

Critical Reflection and Review



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Image: MAP facilitator Leonard leads youth from Uyisena Ni Imanzi through the activity Kabish Kaboo
Credit: Kurtis Dennison

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Part One: A Critical Review



Izere Laure Bella Ange holding her art work representing the pace in rebuilding the unity of Rwandans. Her work won the 2018 National Unity and Reconciliation competition organized in school

1. Introduction

The purpose of the present critical review is to map what is being done in both public and private spaces in relation to the use of art in fostering peacebuilding in post-genocide Rwanda. The end in view is to record convergences, synergies but also differences with the Mobile Arts for Peace project (MAP). Knowledge about convergences and synergies would serve to define areas of collaboration while information about differences is useful to fill the gaps. Mobile Arts for Peace (MAP) is the Rwandan strand for the bigger project ‘Changing the Story’ within the framework of The Global Challenges Research Fund (GCRF). The project ‘Changing the story’ is being conducted in the following post-conflict countries: Rwanda, South Africa, Kosovo, Cambodia, and Colombia. ‘Changing the Story’ is a four-year international, multi-disciplinary project which supports the building of inclusive civil societies with, and for, young people in 5 post-conflict countries. It is a collaborative project between universities, NGOs, artists, grassroots civil society organizations and young people across the world. It is based at the University of Leeds (UK) and University of Lincoln (UK). MAP seeks to influence the national curriculum especially in relation to music, dance, and drama.

In Rwanda MAP is coordinated by the Institute for Research and Dialogue for Peace (IRDP), the University of Lincoln, and the Rwanda Education Board (REB). The end in view is to inform the national curriculum framework in Music, Dance and Drama. Given its engaging and participatory character, MAP also paves the way towards the implementation of Competence Based Curriculum (CBC) from primary to upper secondary schools. MAP activities in 2018 included a pilot project in the Eastern Province of Rwanda working with ten cultural organizations, five schools, twenty-five adult trainers and ten youth trainers. In 2018 following a series of activities including a scoping visit, curriculum workshop, training of trainers and youth camp, the MAP methodology was disseminated to sixty-two educators and five hundred and twenty-six young people on a weekly basis.

In post-genocide Rwanda, youth-based initiatives for peacebuilding are rife. However, the vast majority of these initiatives use top-down approaches.

Reference is made here to initiatives such as Itorero, Ingando, and arts for peace. Itorero and Ingando are retrieved traditional education platforms where young people receive civic, cultural and values education necessary for them to be responsible Rwandan citizens.

Art for Peace is one of Aegis Trust Youth Department annual activities where all secondary school students across Rwanda are invited to take part in the “National Schools” arts competition. Through drawing or poetry Art for Peace remains an opportunity for students to create a message for Rwanda and the world under the theme of “Peace and Culture as way to Sustainable Development”. Competitors’ entries should reflect peace, unity, culture and development and they should inspire their fellow youth around shared human values and help the community renew its efforts to stand up against prejudice and hatred as they work towards sustainable peace and development. The event has winning entries selected at school, district, provincial and national level. National winners receive a cash prize and their entries are used as part of the National Art Tour exhibition.

The present critical review argues that the use of arts-based approaches in peace education for young people is very limited. In this regard one of the most noticeable initiatives is the 2018 National Unity and Reconciliation competition organized in schools where children had to produce artifacts depicting the pace of unity and reconciliation. In order to document the use of art for peace building in Rwanda, the present critical review employs a two-fold approach. Firstly, an interview guide was sent to selected public and private institutions engaged in the peacebuilding terrain. The selection criteria was that the concerned institution uses art in its mission activities. Informants were given chance either to send their answers in writing or to avail time for a one-to-one interview. Secondly, institutions were asked to share some documents in their possession detailing ways in which they use art for peace initiatives. The list of institutions which participated in this study is provided in Table 1 and Table 2.

Table 1. Public institutions which took part in the data collection

| SN | Institutions | Oral or Written interview | Type of documents provided |
|-----------|-----------------------------------------------------|----------------------------------|--------------------------------------------------------------------------------------------------|
| 1 | Rwanda Academy of Language and Culture (RALC) | Oral interview | Core values of the Rwandan culture. |
| 2 | Rwanda Art Council | Oral interview | N/A |
| 3 | Ministry of Sport and Culture (MNISPOC) | Oral interview | - National policy for cultural heritage. - Art Rwanda <i>Ubuhanzı</i> concept note. |
| 4 | Ministry of Education | Written interview | Report of the 2018 national art competition |
| 5 | National Unity and Reconciliation Commission (NURC) | Oral interview | Concept note of the 2018 national competition: art for unity and reconciliation |
| 6 | National Itorero Commission (NIC) | Oral interview | - Report for Artists Itorero training in 2016. - Report for Artists Itorero training in 2015. |

Table 2. Private institutions which took part in the data collection

| SN | Institutions | Oral or Written interview | Type of documents provided |
|-----------|------------------------|----------------------------------|---------------------------------------------------------------------------------------------|
| 1 | Aegis Trust Rwanda | Written interview | - Concept note of art for peace competition. - Concept note of national arts exhibition. |
| 2 | MindLeaps | Written interview | Annual Report 2017 Annual Report 2018 |
| 3 | A Partner in Education | Written interview | - Creative Arts for Nursery Teachers. - Education Theatre Programme. |

It is worth noting that not all organizations/individuals were forthcoming in relation to sharing resources or information concerning the use of arts for peacebuilding in Rwanda. This may be due to the competitive nature of funding, demand on cultural arts organizations and the project-oriented nature of their work, or a noted reluctance to share information across institutions/organizations. Given that a very limited number of documents were collected, this review relies heavily on findings from interviews with institutions who use art for peacebuilding.

2. METHODS: DATA COLLECTION AND ANALYSIS

Interviews were used as instruments for data collection. The interview guides informing the data collection revolved around four major aspects: (1) The informant's perception of the role of art for peacebuilding; (2) Ways in which the informant's institution uses art for peace building; (3) Challenges faced by the concerned institution in using art to foster peace; and (4) Strategies to be taken for using better art for peace building. In paragraphs to follow, findings about these aspects are briefly unpacked.

The analytic method informing the present critical review is "thematic analysis" as described by Braun and Clarke (2006). This method was chosen particularly because it allows a rich, detailed, and complex account of data (Braun & Clarke, 2006). Thematic analysis is commonly understood as "a method for identifying, analyzing and reporting patterns (themes) within data (Braun & Clarke, 2006, p. 79).

3. PERCEPTIONS TOWARDS THE ROLE OF ART FOR PEACEBUILDING IN RWANDA: 'That which served to kill and destroy should be used to save lives and rebuild the country'

Informants were asked to give their opinion with regards to the use of art for peace building in post-genocide Rwanda. Findings show that according to the vast majority of informants art is considered as an immensely valuable instrument for peace building in Rwanda. Four perspectives emerged around this view.

First, a view emerged that traditionally art was active in the lives of Rwandans. They could use it either in ordinary life or in the public domain. In relation to ordinary life, art (mainly understood as music, poetry and epics) was used to preserve and transmit the history of Rwanda to the young generation. This procedure was essential for education particularly because there was no written tradition in ancient Rwanda (i.e., before colonialism). In the public domain, art was used mainly to encourage the army before going to the battlefield as a way of raising their motivation; it was also a way of rejoicing over the victory. Art was an instrument to celebrate. The following excerpts highlights the role of art in history education and during war time:

So, we can't avoid saying that arts had characterized the ancient Rwanda; especially when we are talking about inanga [traditional guitar], drums, traditional dances, which we refer to as arts. When we talk about poems and epics, this is art. So, this had existed in the ancient Rwanda and many poems and dances in Rwanda had the purpose of, if not to encourage the army going to the front, it was used to rejoice about the success from the battlefield. Art also served to praise the victorious army, heroes, and kings. However, there were epics that were composed for the ordinary life. Like many epics in which we learn the history of Rwanda, these were talking about the ordinary life such as the life of a certain chief (and his servants) at a certain hill. Here art was a vehicle for history telling and teaching. I wanted to talk about this in order to start from the past when we were not yet able to write and record music in order to keep them. So, did art exist? It really existed indeed and, it helped Rwandans to transmit their culture and Kinyarwanda language from one generation to the next [RALC].

Our country was built by art. Before modern schools, if you look at Itorero of Rwanda it had a big and good thing of teaching Rwandans using arts, which included poems, traditional inanga or traditional music instrument. There was also another important thing which was called "oral succession of stories" where a person had ability to talk about the Rwanda heritage 500 years ago. This was later which later was replaced by written recording of history. You see here art used to transmit history knowledge. This was art imbedded in knowledge [NIC].

It is apparent from the above quotes that art was instrumental for history education. Art was also intimately associated with war. Before going to the battlefield art was used to motivate soldiers. At the end of the war, it was also appealed to in order to praise good performers.

Secondly, there was a view that art was used in the 1990-1994 period. While some people used art to seek support for the liberation struggle launched on the 1st October 1990 by the Rwandan Patriotic Front (RPF), others (mainly inside the country) used art to incite the mass Hutu population to kill their Tutsi neighbors.

The songs of artists like Kamaliza, Cecile Kayirebwa have played a significant role during and after the liberation propaganda. A number of artists such as Jean Baptiste Byumvuhore and Cyprien Rugamba are depicted to have been at the forefront in denouncing divisions and hatred among Rwandans.

With regard to genocide propaganda, the artist Simon Bikindi (especially through his songs) is seen as having played a pivotal role in sensitizing Hutu people to kill Tutsi. The following excerpt gives the opinion of the informant:

If I come to the recent Rwanda, the history tells us that artists have been used in two ways: they have been used in damaging and destroying, and others have been used in edifying. Recently we have been commemorating artists who have been killed in 1994 genocide against the Tutsi, in the Ministry of Sport and Culture; and we talked about BIKINDI. This one was a famous artist who had a solid talent but, the genocidal regime used him in its interest to destroy the Rwandan society. However, during that time there were other artists who were inside or/and outside the country who were working to construct, to support the fight of reconciling Rwandans. These artists helped young people who were leading the struggle to bring peace to the country. In that process of liberation, art played a big role especially in using music. Here, we can talk about the artist like KAMALIZA who supported a lot during the liberation war and also after the genocide against Tutsi. After the liberation she helped survivors to rebuild their hearts. Her songs led people to feel comforted and avoid sorrow and sadness. By listening to her songs people felt relaxed especially those who had lost their family members during the genocide. KAYIREBWA also fought against division among Rwandans and she dared this before the liberation war! We have her songs from 1992, 1993 years and, if you analyze the content of her songs you find that she was talking about the problematic situation that was in the country. And when we come to the artist called BYUMVUHORE, his songs were about to denounce what he was observing in these years of 1985, 1986, 1990s up to 1993. For instance his song "harimo fagiture"- there is a bill inside- he was talking about what he was observing like how people are being divided, how they are not united, and how if they don't pay attention, there will be a "bill", like there will be a price to pay. There is another man who tried to think far and to reconcile, i.e. RUGAMBA; he is an artist whose music has played a big role in denouncing segregation and reinforcing unity [RALC].

The history showed us that art is a greatest weapon which can be used when you want to build peace or when you want to destroy peace. Yes, we saw both. Politicians were convinced that if they do not use art and children grow singing hate, genocide will not be successful. They [children] joined the way and hate was promoted. Among the channels used to encourage genocide, there is media and arts. There was the time when people in media should write but they would still need art. They thought like if someone can draw or design a drawing of this thing or, maybe if someone can incorporate an artistic language which is complex, the mass will go for the Genocide. [NIC]

I remember when we were to the Museum in Kanombe. They showed us a wooden creation, it was just small; the artist sculpted a person that he called a "Hutu" kneeling down with a big pot on his head, behind was another person that he called a "Tutsi" having a straw in that pot. The creation was demonstrating how Tutsis undermined Hutus to the level that a Hutu would take a beer in a pot, and kneel down in front of a Tutsi who would drink that beer on the Hutu's head till the time the beer is finished. That creation was used by Habyarimana with his historians in order to show how strong is the hate between Hutus and Tutsis in Rwanda. The artwork was telling the Hutus to fight against Tutsi. You understand, such kind of message, he made it from the piece of wood; he interpreted it in that way and presented it to Habyarimana who was the president to the country at that time. You understand that you cannot see that type of art and keep quiet. Equally, art can be used to show that Rwandans are equal, have same interest and same commonalities and share one country [NURC].

Thirdly, it is revealed through all interviews that there is a big hope placed in art to rebuild Rwanda. There is a noticeable agreement that art holds an immense potential to promote unity and reconciliation. All informants seem to agree unanimously that Rwandans are very responsive to art. In other words, art is considered as a powerful tool in fostering social cohesion and peaceful coexistence. To some informants, art allows people to express accurately what they cannot speak out verbally; it is a vehicle through which the Rwandan community expresses its emotions, beauty, aspirations and views about peace as well as social cohesion. With this in mind, art is seen as very useful in reconstructing the Rwandan social fabric. Consider the following excerpts:

Art allows people to be more expressive and to feel one step removed, as they can communicate through the art rather than having to speak directly. I have seen this as a useful tool because Rwandans speak more through the art and respond well to this – it does allow people to open up and removes the fear of being 'wrong' [A Partner in Education].

Art is mostly used in general as a platform for people (especially youth) to express themselves on how they view peaceful coexistence and also on how they see their role in peace building within the various communities they live in. It enhances talent and brings people together to brainstorm on the different interpretations they have of the various art pieces [Aegis Trust Rwanda].

Theatres, sketches, drama, dance, painting, singing, and poems have extremely been a catalyst of peaceful coexistence and social cohesion among Rwandans, especially in the healing, unity, reconciliation and resilience processes after the 1994 Genocide against the Tutsi [MindLeaps].

After genocide, with the start of rebuilding people's lives, when international communities started coming to Rwanda to provide support on how to bring back peace, they highlighted the need to use artists in the rebuilding process. They entertained the idea that when a person is plunged in sorrow, it is helpful to sing for him/her songs related to commemoration and releasing anger. When we started Gacaca, there was artists' competition. The idea was that if people do not get Gacaca from arts/songs, they will not get to know what it is. If they get Gacaca in poems, they will not understand what it stands for [NIC].

Art is one of the good ways to pass message to a big number of people. It is understandable that art is one of the good ways to sending message to the many people in short time and the message will not be easily forgotten. I am saying this because for example if you consider messages from songs, people repeat the song or listen again to the song which remind the person about the message which was in that song. Unity and reconciliation is therefore in that way because, art gives a long lasting and memorable message that can be heard all the time without necessary requiring the artist to come back [NIC].

Fourthly, findings reveal that public and private institutions use art and artists in carrying out their peace related activities. This is mainly done through organized competitions where the lead institution decides on the theme to be addressed. Consider responses from the following institutions:

So, now in building the current Rwanda, music is utilized. Many government institutions (such as the Rwanda Academy for Language and Culture - RALC, the National Unity and Reconciliation Commission – NURC) use art to achieve their mission. They (institutions) give to artists the main message to spread out and artists encode the message in the artistic language either through songs, piece of theater, etc. However, apart from drawing on a theme prescribed by a given institution, an individual artist may think of any phenomenon (he/she is observing) and compose a song which can build society [RALC].

As this excerpt highlights, some artists also take individual initiatives to direct their product towards peace. This is mainly done in painting, music, and theater.

Apart from composing through what is given as a message, an artist may think of any phenomenon he is observing and compose a song which can build the society. We have a young lady artist called Clarisse; she composed a song entitled "Twapfaga iki?" - What was the reason of our dispute? - This song has a nice peace-related message. There is another new song of Miss Channel composed to fight against domestic violence. Peace begins at a personal level, within the family and so to the country. This way is still used up to now, either from a personal or an institution or a government initiative [RALC].

Further, in post-genocide Rwanda, art in the form of cinema or movies is vibrant and plays an important role in peace building in a number of ways. First, cinema is used to raise awareness about the 1994 genocide against Tutsi. Next, watching some movies (especially for prisoners) has been instrumental for them to repent and confess their involvement in the genocide, which accelerated the reconciliation process between perpetrators and victims. It has been observed that cinema is a powerful tool for behavior change in peacebuilding compared to conference-based approaches or lecturing methods.

You will find that after the 1994 genocide against the Tutsi there are many movies about the genocide, even if it is about history, demonstrating what happened. However, these kinds of movies play an important role in the peace building process for anyone who will watch them. For there is awareness on what happened, people are touched inside their hearts and they start changing their mind in terms of thinking differently. There are some movies that are shown in prisons. Sometimes we were invited to go there to discuss with detainees about the Rwandan culture, values and what went wrong in Rwanda to lead people to commit genocide. We discussed with them values of unity, integrity and so on. One day, we went in Muhanga prison and we found that prisoners were watching a movie about genocide, a movie elaborated by CNLG. The movie was telling how some genocide perpetrators succeeded to get reconciled with survivors. When observing faces of people who were watching that movie, we could see that they were realizing that it was them who committed such crimes, you could find some of them getting traumatized. But when you follow these ones who were touched, you could find that it is because one is realizing consequences of genocide for both criminals and victims. So, it becomes easier for this person to repent more than sending someone to accuse him. So, cinema has big effect, especially when actors are those who are in the same conditions as those who are watching it. It touches deeper in the heart than sending people giving conferences about peace building culture.

The researcher was particularly interested by the idea of using cinema for peace building, which led him to meet the Director of Rwanda Cinema Forum. The latter was asked to mention some movies produced for peace building. Three movies were enthusiastically mentioned. First, there is a film called “Munyurangabo” produced in 2007. The Director talks about the movie in the following terms:

This film is about peace building promotion, there is art and poetry inside it. It is played as a film but there is poetry within it. One among its character talks about peace culture and it is the current Chairman of the National Itorero Commission, BAMPORIKI Eduard. This is one of many creations that talk about peace culture that we have produced [Rwanda Cinema Forum].

There is another film called “Long Coat” produced in 2009 and authored by BAMPORIKI Eduard himself. The film shows how parents’ mindsets can lead to divisionism. The role of the family in ethnic indoctrination is clearly articulated in the movie. The Long Coat has made a tour of the whole country and was mainly played in prisons. Further, there is a film titled “Byiza”. This is a short movie centered on forgiveness; it has been part of American and Europe festivals. The Director of Rwanda Cinema Forum also mentioned some film festival which feature peace building initiatives. These include Mashariki African Film Festival, Urusaro International Women Film Festival, Rwanda Film Festival, and Rwanda Christian Film Festival.

Overall, it is safe to conclude that art is perceived as a very powerful tool in conveying messages about peace. Besides, informants indicate that artistic events such as concert, theater, exhibitions bring people together without considering their potentially dividing ethnic affiliations. In other words, art fosters the togetherness of Rwandans.

4. USING ART FOR PEACE BUILDING: PRACTICES OF SOME INSTITUTIONS

The present critical review also sought to map practices of some institutions in using art for peacebuilding purposes. The end in view was to record convergences, synergies but also differences with the Mobile Arts for Peace project (MAP). Knowledge about convergence and synergies would serve to define areas of collaboration while information about differences could be used to fill the gaps. In what follows, a brief description of art driven peace-related activities of some institutions are described. We focus on both public and private institutions.

The National Unity and Reconciliation Commission

The National Unity and Reconciliation Commission (NURC) is committed to the view that art plays a critical role in promoting the culture of love, peace, and collaboration among Rwandans. With this in mind, the NURC works with artists especially young people in high schools through competitions.

The latter also attract young people who have completed their studies and are working as professional artists. What matters most is that concerned artists are engaged in peace, unity and reconciliation.

RALC

The Rwanda Academy of Language and Culture (RALC) uses arts and drama in peace building because it believes that culture is the basic way to build a person, to build a society and a country. The idea is that when culture is valued there is peace. The RALC official had this to say: "So, we do a lot of things, we write books, writing is also an art, because when you write what you have analyzed and not copied, you are also doing art. We also organize conferences".

MINISPOC

MINISPOC supports activities of artists by availing funds. It also advocates for artists because their activities reach a big audience. Every year MINISPOC gives a theme and artists can create artefacts based on this theme. The MINISPOC has urged artists of the same type of artistry to work together. This procedure promotes cohesion and collaboration among artists. The collaboration draws on capacity and ability.

A Partner in Education

A Partner in Education has a creative arts programme. This year 2019 they ran a holiday programme during memorial week to allow children to explore themes related to peace in a safe environment. They are also currently running an 8 week teacher training programme to encourage teachers to use drama strategies to teach social studies, especially for the topics related to peace. A Partner in Education also takes part in the Ubumuntu Arts festival every year and writes a piece for that event in collaboration with students.

Aegis Trust Rwanda

Aegis Trust used art to promote a culture of peace under the youth project between 2014-2016.

In this project, it trained various youth from different communities on how to express themselves through art, poems, etc. Young people produced several art pieces showcasing ideas they had on peace building and their role in society. Further, the program conducted a national tour with youth to spark conversations and discussions about peace in various communities.

MindLeaps

MindLeaps uses dance to improve cognitive and social-emotional learning skills for at risk youth in developing countries including Rwanda. Their Center located in Nyamirambo (Kigali) provides a safe space for the kids who would otherwise be on the streets, involved in criminal or sexual activities. Their dance program improves 7 skills including memorization, grit, self-esteem, teamwork, discipline, creativity and language. Along with others, the following skill enable MindLeaps to promote the culture of peace:

- o Self-esteem and discipline: despite the background of the kids in their program, dance improves their self-esteem/confidence and discipline. As a result, the kids gain a sense of belonging and are able to make better life decisions.

- o Teamwork:

Dance improves children's teamwork. As a result, the kids are able to connect and work with each others to achieve a common goal regardless of either their race, religion, gender and locality.

- o Creativity:

Dance improves creativity. As a result, the kids are able to nurture their talents and to use them to make the world a better place.

MINEDUC

The Ministry of Education in collaboration with the Federation of School Sport organizes annual competitions of music, traditional dance and poetry in primary and secondary schools. Every year, the Federation with the Ministry and other state bodies choose a theme that responds to a current problem in youth.

These themes include, for instance, the consumption of narcotics, unwanted pregnancies, genocidal ideology, unity and reconciliation. Students compose songs, dances and poems and compete in their schools, then at the district, provincial and national levels. The best schools are always rewarded.

Rwanda Art Council Rwanda

Art Council is using art and only art for its daily activities. The main purpose on which it has been constructed is to bring Rwandan artists to put together their potentials and build up a platform of culture promotion by taking into consideration positive values to foster positive and peaceful change in Rwandan community.

Rwanda Cinema Forum

The representative of Rwanda Cinema Forum had this to say:

From the time I started in cinema, we have made many creations. A film combines other types of arts. Cinema is a huge art; in films there are many forms of arts that we may need at any level. We could use like carpentry instruments, we need music background or special music in accordance with a specific of scene. It may be music that provides peace. There is a recent published film that is titled “Mercy of the Jungle”, it is a Rwandan film. That film somehow sensitizes people to overcome those problems we experience with the wars, the reason why am giving you that example is that there is an artist within it whose name is Channel NIRERE. She sings in the film and her song message is about unity and reconciliation. We distinctively listen to her voice, she sings about peace. So, music is also included in cinema. We have many types of art in cinema, this domain is large and it requires time and thinking a lot than other forms of art, even if I know we complete each other's. I am not overestimating ourselves but this is the reality. Cinema includes other types of arts within it. When you use cinema for peace building, the message goes faster. It would be faster even in destroying. So, I think people take a film in a positive way because it is an art that fits different categories of people, young, adults, and old people. It is not really difficult; there is no challenge about it. What could be a challenge would be to not create, not being able to create for the society [Rwanda Cinema Forum].

The NIC representative made the following remarks:

Today National Itorero, we are teaching patriotism and we are adding a weapon called “art” to inforce patriotism, to enforce unity, to enforce labor, doing your work to survive. We use skilled people to teach children about art creation and they also create art. Well, we normally use songs. You know music is one of art that will move hearts of people easily; it creates this friendship and moral. So, we normally use songs and poetry [NIC].

5. BARRIERS IN USING ART FOR PEACEBUILDING

In this critical review, barriers or challenges associated with the use of art for peacebuilding were investigated. Selected institutions were asked to describe briefly barriers encountered in their activities as they strive to foster peaceful and social cohesion through art. The excerpts that follow describe some of these challenges.

A Partner in Education

The problem is that teachers are not confident at using drama strategies. They find it difficult to know how to take a strategy and apply it in a different context. We have supported this through APIE's Education Manager working with the teachers. We let teachers come to us to ask for help and don't impose anything on them. This has been working (currently we are in week 4 of 8) and the teachers have been coming to ask for support.

Aegis Trust

The biggest problem we encountered in the project (training the youth from different communities on how to express themselves through art, poems) was the lack of funds to keep this going. The materials needed to ensure that many youth take part in this project are expensive. Further, there is a challenge related to training materials and equipment. The youth are still eager to learn and design their pieces but there isn't enough funding.

Rwanda Art Council

The general problem we have in Rwanda is that the investment in arts is still low for the industry to grow.

MINISPOC

When you look at Rwandan artists, there is a heavy reliance on the foreign culture or influence. This reliance on external influence might be due to artists' desire for fame or market.

Instead of doing art drawing on the Rwandan culture, the vast majority of artist tend to be slaves of the foreign influence.

RALC

The Rwandan society is predominantly composed by the youth. There is an outside influence and it is easy to influence the youth. They have social media, internet to use, and modern technology, digital and so on. So, they get outside information which can be mistaken and tricky to bother peace, and this information is in conflict of what we are constructing. And you may find that our efforts are less strong than what they get from this outside information. This is one obstacle we face.

The second one is the mindset, personal mindset. Someone might be taught something for a very long time, he has grown with that along thirty or forty years, it is not easy to remove that mind in one year or two; especially because you could find that the society he/she lives in day to day, his small family stills have that mindset that troubles peace. For example, the genocide ideology where you will find that in the small family intimate, they discuss about that in the small family, they teach to children, showing them that there is a problem, like “don’t trust and listen to what they say”. So, you understand that giving a message to deliver to such person through arts, he will not accept. He will remain with his own mindset. Important is to fight against these two things, from his respective family and what to tell him. Creation comes from the deepest heart, it requires to someone to be convinced, what is in his mind. This is another obstacle.

Another obstacle is that people don’t realize that art is a cheapest and amazing canal to deliver a message. People do not yet give credit to art for investing their money in it. Actually, we want our artists to get profit from their careers. So, to make this possible, we need investors to be involved in that. Here I mean the private sector, the government and international agencies. So, it requires changing this kind of mindsets because this is another challenge.

Rwanda Cinema Forum

For us when we are writing there is no challenge because it is an idea that is inside the artist and he writes it.. So, what should be considered as a challenge is about telling our stories because it requires resources in terms of converting our stories in images. This is the difference between other creations. I don't think I am minimizing other kinds of arts but, it is expensive and hard to make a film. However, it is the best way to fast spread the good message to reach a lot of people. But, it is very hard especially in terms of resources because we have many stories but we have a challenge of not making them because of the lack of resources and we are still short of financial resources.

It is noticeable from informants' responses that some of the challenges related to using art for peacebuilding in Rwanda include lack of qualified and competent human resource; lack of funds; limited resources; lack of training materials and equipment; low level of investment in arts; heavy reliance on the foreign culture or influence among Rwandan artists; and reluctance in investing in art as a worthwhile income generating industry.

6. WAY FORWARD FOR THE BETTER USE OF ART IN FOSTERING PEACE AND SOCIAL COHESION AMONG RWANDANS

Selected institutions were also asked to suggest ways in which art could be used to promote the culture of peace. Some of their responses are provided in what follows.

Rwanda Art Council

We suggest that whoever is involved in creative art in Rwanda especially Government and private institutions consider creative arts as a social and economic sector by investing in it. For art to support better peace building initiatives there should be clear collaboration with arts institution and all sectors involved in peace building sector. Art can be the first and main tool to build peaceful communities if it is taken into consideration as required.

MINISPOC

There is a need to organize constant training for our artists. It is also important to encourage them to do art drawing on the Rwandan culture. So two things are critical: to do art which is conveying a message and to draw from the Rwandan culture.

MindLeaps

For art to support better peace building initiatives, I would recommend the following actions: (i) Advocating for arts initiatives to be incorporated in schools' extra-curricular activities; (ii) Educating the community on the importance of arts in peace-building and development; (ii) increasing the number of Arts schools, and (iii) Establishing a strong platform for Artists. Art is practical and easily attracts people. Therefore, we believe that art is extremely a key driver of peacebuilding, if supported.

Aegis Trust

For art to support better peace building initiatives, I have one suggestion: combining efforts with the different peace building organizations and also having on-board some people that others look up to. This could also be done through organizing various competitions in institutions of learning for art and also involving the community leaders so that every person is involved.

A Partner in Education

Firstly, people need to give art a go, and for organisers to identify how Art can be implemented to support these initiatives. Drama, writing music and making crafts have been really successful tools for peace building initiatives at our school. Maybe documenting these success stories / case studies more would help others see what they could try. I think that everyone has this expression [art] inside of them. They just need some help knowing how to use it. Once people get started, it is addictive and the results are clear. Students respond really well to creative art strategies.

RALC

We have to build capacity of our artists so that they are capable to use the new technology because as I have said if an artist has a tweeter, Facebook account, YouTube account, he has many followers who like him, they will see the peace message he has posted and like it, share it. So we are fasting in delivering message to the population because these are artists. The message will be quick received because it is delivered by an artist, which will not be the case if it were delivered by any government institution, maybe the message will be considered as politics stuff. Another challenge I talked about is mindset. Here it is about permanent mobilization either by the society, by the government, by specific institutions. All is about continuous mobilization. The next step is to sensitize investors to facilitate artists; like for banks to afford specific loans to artists' projects.

In order to build the culture of peace through art, I would recommend three things. First, within the artists themselves, they should seek their creations content in culture. Rwandan artist should be able to tap into their culture in what they create. It requires them to love their culture and not think that it is about to imitate what they see on TVs, how an American star is behaving. Second, the government institutions and government partners have to value art, to consider artists, not thinking that artists are there to provoke disorder and bother the common actions of the country; rather they should consider them as another source that can be used. It is has been long that people give values to journalists, to think that they can build or destroy the country depending on what they say or delivered to the population. So, I think that artists are closest to journalists. We have learned that media is the fourth power but for me, I could add arts!

Third, is about investment. If the private sector, bankers, industrials could support arts and use them in delivering a message of peace because they have already the culture content. So, you invest in them then they will give you something safe, you will gain money, they will advertise for you and at the same time they will deliver a constructive message to the population. If these three sides are complementary, they would build something good.

Rwanda Cinema Forum

What is needed is partnership. Artists need partnership, they need information. For me when I meet IRDP [The Institute of Research and Dialogue for Peace] and we discuss, we sit on the table, they tell me about what they are going to do, I tell them what I am going to do, we share information. That information can generate a creation; it can lead us to create basing on information that is there. There are some creations we make depending on what we are observing in the society and we create. But, there are also creations we make because we have been given some information by certain people. So, we need partnership between artists and different levels either private or government, especially on this topic of peace building, partnership between us and those institutions in charge of this topic in exchanging information. If, I knew what IRDP is doing I can make a creation which is not propaganda but the reality of something that is there.

For art to serve better peace building initiatives, I have the following recommendation. An artist should always be aware of what is happening in the society. The real artist is that one who is concerned by the society. There is my former teacher of film in 2006; he used to say that 'if the world was a paradise, art wouldn't have existed'. I forgot to ask him where he picked this quote but he has told me that. And this is true; we are really the society eye. An artist is like a philosopher. Art and philosophy are quite similar because we see what others cannot see. Even in the darkness we see. Even during the day we see, even during problems an artist sees, even if it is during conflicts. As an artist, I am not dealing with the conflict, I am dealing with a story. I can get from that story the message needed by the society. When I am hungry, I do not feel it so as to get a food; rather, it is a good occasion for me to make a creation from this situation that can help another hungry person in the society. You understand that we need artists who are open for the society because some of the problems that happen in our society are because the artist is sleeping or, art was bad used. But in case art is used well, it can transform and change society and there will be development. Another thing is to draw our creation from our identity because one who leads you culturally can also lead you economically. I emphasize by repeating something like this: all levels that have responsibility to build our society in unity, reconciliation, peace, and security should work with artists in all fields, especially in cinema because it is easier to combine all those types of arts within it and working efficiently.

We really have to invest in art; we really have to raise money to invest in artists because we want them to design some messages about peace. That would be my recommendation. We don't have to keep seeing the peacebuilding process as something for free, as if you will call people to come and contribute. Why don't you invest? You need peace for your country, you need your people to be peaceful, yes buy guns, and give them to soldiers to protect their country but again use art to promote the culture of peace. So, using art will not be easy in this generation if you don't use money, because artists are in need of money.

Drawing on informants' responses, the following recommendation were made:

- To consider creative arts as a social and economic sector by investing in it. This involves to sensitize investors to invest in the art industry.
- To organize constant training for artists in order to build capacity.
- To do art drawing on the Rwandan culture and identity.
- Advocating for arts-based activities to be incorporated in school extra-curricular activities,
- Educating the community on the importance of arts in peace-building and development.
- Increasing the number of arts schools,
- Establishing a strong platform for artists.
- Coordinating efforts between different organizations which use art as a tool for peacebuilding.
- Documenting successful stories of using art for peacebuilding.
- Valuing art. This is a wake-up call to government and private institutions.
- Initiating partnerships between artists and government as well as private institutions engaged in the peacebuilding sector.
- Encouraging artists to be awake about what is happening in society.

7. CONCLUSION

The present critical review sought to answer the following questions: how do people perceive art as instrument for peacebuilding in Rwanda? How is art used for peacebuilding? What are the challenges and opportunities in this process? What should be done to use better art for peacebuilding?

In relation to the first interrogation, first, a view emerged that traditionally art was active in the lives of Rwandans. They could use it either in ordinary life or in the public domain. In relation to ordinary life, art (mainly understood as music, poetry and epics) was used to preserve and transmit the history of Rwanda to the young generation. In the public domain, art was used mainly to encourage the army before going to the battlefield as a way on raising their motivation; it was also used to celebrate and military achievement. Secondly, there was a view that art was used in the 1990-1994 period. While some people used art to seek support for the liberation struggle launched on the 1st October of 1990 by the Rwandan Patriotic Front (RPF), others (mainly inside the country) used art to incite the mass Hutu population to kill their Tutsi neighbors. Thirdly, this critical review shows that currently in the post-genocide period there is a big hope placed in art to rebuild Rwanda and restore the social fabric.

The critical review shows that a number of public and private institutions use art for peacebuilding. These include for instance the National Unity and Reconciliation Commission (NURC); the Rwanda Academy of Language and Culture (RALC); the Ministry of Sport and Culture (MINISPOC); A Partner in Education; Aegis Trust Rwanda; MindLeaps; the ministry of education (MINEDUC); Rwanda Art Council; Rwanda Cinema Forum; and National Itorero Commission. It is worth noting that there is a plethora of approaches used by these institutions depending on their specific mission and what they want to achieve at a certain point in time.

The critical review highlights some of the challenges related to using art for peacebuilding in Rwanda. These barriers include lack of qualified and competent human resource; lack of funds; limited resources; lack of training materials and equipment; low level of investment in arts; heavy reliance on the foreign culture or influence among Rwandan artists; and reluctance in investing in art as a worthwhile income generating industry. A number of recommendation were formulated for art to play a significant role in peace education. These include to consider creative arts as a valuable income generating sector by investing in it; to organize constant training for artists in order to build their capacity; to do art drawing on the Rwandan culture and identity; incorporating arts-based activities in school extra-curricular activities; educating the community on the importance of arts in peace-building and development; increasing the number of arts schools; establishing a strong platform for artists;

coordinating efforts between different organizations which use art as a tool for peacebuilding; documenting successful stories of using art for peacebuilding; valuing art; initiating partnerships between artists and government as well as private institutions engaged in the peacebuilding sector; and encouraging artists to be awake about what is happening in society.

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Part Two:

**Mobile Arts for Peace (MAP): MAP impact report
for 2018**

FOREWORD

More often than not, peace building initiatives are skewed towards top-down approaches. It is not uncommon to see that such procedures produce limited results. On the other hand, using arts for peacebuilding initiatives in conflict-affected communities holds promises. As Breed (2019) argues, some of the benefits of arts-based approaches in peace building and fostering social cohesion is to create innovative approaches for community dialogue alongside the development of skill building in the performing arts more generally. Given that currently in post-genocide Rwanda youth represent more than half of the population, peacebuilding initiatives cannot turn a blind eye to this large segment.

In Rwanda, the project Mobile Arts for Peace (MAP) targets mainly young people in high schools. It seeks to promote the culture of peace in schools using participatory art. It is uncontroversial that schools absorb a large part of the day. With this in mind, the school remains one of the best learning sites in peace education. The MAP methodology incorporates the use of participatory arts for trust building, teamwork, facilitation, leadership, and public speaking. The methodology incorporates mental health awareness and conflict negotiation skills alongside skill development in characterization, improvisation, voice and movement. In addition, MAP incorporates Music, Dance, Drama and the Visual Arts using an interdisciplinary approach.

In Rwanda MAP is coordinated by the Institute for Research and Dialogue for Peace (IRDP), the University of Lincoln, and the Rwanda Education Board (REB). The end in view is to inform the national curriculum framework in Music, Dance and Drama. Given its engaging and participatory character, MAP also paves the way towards the implementation of Competence Based Curriculum (CBC) from primary to upper secondary schools. MAP activities in 2018 included a pilot project in the Eastern Province of Rwanda working with ten cultural organizations, five schools, twenty-five adult trainers and ten youth trainers. Following a series of activities including a scoping visit, curriculum workshop, training of trainers and youth camp, the MAP methodology was disseminated to sixty-two educators and five hundred and twenty-six young people on a weekly basis.

The present report documents the impact of MAP methodology on young people, teachers and artists involved in the piloting phase of the project. Drawing on semi-structured interviews conducted with beneficiaries, the report shows that MAP impacted positively and significantly on learning and teaching in selected schools. It has contributed to active, participative, and engaging learning. Furthermore, MAP has improved the life of artists in several ways such as working together, initiating partnership with different organizations, developing new projects, conflict resolution, healing, dealing with children, etc.

Youth Report

1.1 Introduction

Mobile Arts for Peace (MAP) is the Rwandan strand for the bigger project ‘Changing the Story’ within the framework of The Global Challenges Research Fund (GCRF). The project ‘Changing the story’ is being conducted in the following post-conflict countries: Rwanda, South Africa, Kosovo, Cambodia, and Colombia. ‘Changing the Story’ is a four-year international, multi-disciplinary project which supports the building of inclusive civil societies with, and for, young people in 5 post-conflict countries. It is a collaborative project between universities, NGOs, artists, grassroots civil society organizations and young people across the world. It is based at the University of Leeds (UK) and University of Lincoln (UK). The pilot phase of the project took place in Rwanamagana district between November 2017 through December 2018. Activities conducted during this period include a Youth Camp meant to empower ten students, two from each pilot school. The present report aims to assess the impact that MAP has had on young people during the pilot phase.

1.2. Method

1.2.1. Design, instruments and indicators

The study followed an action research design. Data were collected using semi-structured interviews designed by the Principal Investigator Prof. Ananda Breed. Interview guides were reviewed and translated in Kinyarwanda by the researcher Dr. Sylvestre Nzahabwanayo. Interview guides for young people are placed in the Appendix A.

Interview questions were meant to assess the impact of MAP project on young people especially in relation to (i) Knowledge and understanding of music, dance, and drama; (ii) Delivery of music, dance and drama in schools; (iii) The use of MAP in learning/teaching in the classroom OR

integration of MAP approach in students' learning; (iv) Impact of MAP on career development, and personal development; (v) Ability to explore problem-based scenario/ability to resolve conflicts amicably; (vi) Youth's confidence in leading and participating in arts exercises. The evaluation also sought to understand other aspects such as challenges in implementing MAP; need for further resources and training; ways to establish communication among MAP alumni community; and recommendations.

1.2.2. Participants

Participants were 8 young people who attended the youth camp which took place from 28 November to 1 December 2019 in Rwamagana. Their demographic features are presented in Table 1.

Table 1.1. Socio-demographic characteristics of the youth

| SN | Names | Gender | Age | School | Year of study | Combination |
|----|--------------------------|--------|-----|----------------------------------------------|---------------|----------------|
| 1 | Akingenye Sandrine | Female | 14 | Groupe Scolaire St Vincent de Paul | S2 | Not applicable |
| 2 | Mucunguzi Elie | Male | 18 | Groupe Scolaire Munyiginya | S5 | LKK |
| 3 | MUGISHA Reuben | Male | 20 | Lycee du Lac Muhazi | S6 | CONSTRUCTION |
| 4 | MUSHIMIYIMANA Dorcas | Female | 18 | Rwamagana Leaders' School | S6 | MEG |
| 5 | NGABONZIZA Eric | Male | 18 | Rwamagana Leaders School | S6 | MEG |
| 6 | Nyiringabo Leonard | Male | 18 | Groupe Scolaire St Vincent de Paul Rwamagana | S6 | LKK |
| 7 | RUKUNDORWIMANA Jeannette | Female | 18 | Groupe Scolaire Munyiginya | S5 | MEG |
| 8 | Uwera Sandrine | Female | | Lycee du Lac Muhazi | S6 | Construction |

As Table 1 shows, the study engaged with 8 young people males and females being distributed evenly (4 in each category). The age category of informants ranges from 14 to 20. Nearly all young people are in upper secondary school and half of them will complete high school this year 2019. The fact that MAP trained young people who are about to exist high school constitutes both a challenge and an opportunity. It is a challenge because it is not easy to locate them in case they are needed. It is an opportunity because they will be ambassadors of MAP where they will go, either in institutions of higher learning or other places of training or work.

1.2.3. Procedure

Participants were informed of the objectives of the research. Informed consent to be interviewed and recorded was sought and obtained verbally. Informants were also assured of the anonymity and confidentiality of the information to be supplied. Individual interviews took place in the premises of St Agnes Centre d'Accueil in Rwamagana where the youth camp was organized. It is worth noting that nearly all interviews were conducted and recorded in Kinyarwanda, only one informant volunteered to be interviewed in English. Interviews recorded in Kinyarwanda were transcribed and translated simultaneously in English by Dr. Sylvestre Nzahabwanayo and the research assistant.

1.2.4. Data analysis method

In analysing data, membership categorization analysis was used. The choice of this approach was motivated by the fact that it allows to group participants under a common view or perspective. As defined by Sacks (1992, 1995) membership categorization seeks to highlight the category or 'a device' which is relevant to a certain group of informants. It also attempts to unpack the 'meaning' behind the identified category. In other words, membership categorization show categories that a certain number of people share in common and highlight clearly what this group of people try to accomplish by clinging to this category.

1.3. FINDINGS

1.3.1. Change in knowledge and understanding of music, dance, and drama

Students were asked to describe the effect that MAP has had on their knowledge and understanding of music, dance and drama. This question aimed at assessing the impact at the cognitive level. Results show that there was a change in four ways which leads to four categories of students. Firstly, although before being trained in MAP some students valued music, dance and drama, they did attach to it little or minimal importance. For this category of students MAP has improved their knowledge and appreciation of music, dance, and drama. Consider the following exemplary opinion:

I am studying literature which is about creating from scratch, and music, dance, drama, and theatre are about literature. Before engaging with MAP, I understood myself as someone who can engage in theatre focusing on a specific topic. Even before MAP I used to write theatre pieces especially during the time of competition between schools. I could bring on board colleagues but remain the director of the theatre. Yes, I valued music, dance, drama, and theatre because it is part of what I study, and MAP has improved this understanding that Music, dance and drama are valuable.

The second perspective shows that there are some students who, before receiving MAP training, had a limited understanding of the purpose of music, dance, and drama. This category of students took art as meant for entertainment purposes only. MAP has helped these students to shift their understanding. After the training students describe art as an activity that can be used for other purposes. For instance, they say that art can be used to expose problems prevailing in the Rwandan society, serve as a means of communication, and changing people's behaviour as well as mind set. This view is expressed in the following excerpt:

Before meeting MAP, I understood the artist as someone who goes in front of people and starts performing. I could not figure out WHY the artist decides to sing the way he/she does. I could not undersatnd the purpose (intumbero) of the artist. With MAP I have come to understand that art [Music, Dance and Drama] plays an important role in the Rwandan society. Art (for instance through songs) can expose problems prevailing in the Rwandan society. Art serves as an efficient means of communication [REUBEN]

I used to consider music as something that is meant to entertain people. I did not pay much attention to the content or the message to be delivered. I used to sing and write my daily life in a kind of journal but was considering all that as something not to be shared but to be kept for myself. Now, I am aware that my writing can be useful to someone else. I took music,dance, and drama as important for me but not for others. I did not view them in relation to others. For instance, if I am drawing, I am doing it for myself and not for others. If I am singing, I am doing it for improving my talent without giving much attention to the message being delivered. But now I am aware that I can do all those things and change the mindset of people and their ways of doing things and relating to each other. I understood that art has a dimension of changing other people's behaviour [DORCAS]

The third category of students viewed art as a privileged career. With this in mind, one would get involved in art if the person intends to become artist by profession. This category of students was predominant (3 students out of 8) and entertained an exclusivist view of art. Here students strongly linked art to talent and were constantly censoring themselves.

However, after receiving MAP training these students have understood that everyone can engage in art.

I thought that music and dance are not something you should do any time you want. I thought you should do it thinking that it is going to be your career in the future. I did not know that music can be used in helping people learn something. Finally I found that music is like a second tool you can use to study and learn things in life [ERIC].

I took music, dance, and drama as surprising. I was particularly impressed by the talents of artists. I could see that artists could draw meaningful drawings. I was quite impressed by that. I was also impressed by theatre although I had some knowledge about it. From time to time, I used to be part of theatre [LEON].

My knowledge about arts before MAP... I don't have a good voice and I think that creation without a voice requires you many ways to pass through but, for dance we have many dancing clubs at school. When they are dancing, I go to watch them and I repeat what they do. I keep repeating what I have learned by them and I am still wondering how I will join that club. Since I joined MAP, it started teaching me dancing a few things and I keep them in my mind. Concerning drama, now I like it and when I am playing people are happy and they say that I try, even if I cannot say that I have arrived [JEANNETTE].

The last category of students entertained a pessimistic view of art before being trained by MAP. A view was held that art teaches bad manners. After the training, these students came to understand that art helps in cultivating character especially by gaining more confidence.

There is a common understanding that how you educate your child is how he/she grows. When your parent have sent you to study and you go in drama, if a parent sees the role you play in that drama, the parent may say that this is to teach children to misbehave. I grew up with a thinking that playing drama is to misbehave. Whenever I saw those who were playing it at school - because they are in general sharp children- I started saying that it is not good. MAP has helped to change this understanding. We were shown how art can incite us to be confident [SANDRINE 2].

1.3.2. Change in delivery of music, dance and drama in schools

According to the Rwandan high school curriculum especially the competence-based curriculum (CBC), music, dance and drama are elective subjects.

This suggests that their inclusion in the teaching program depends on the choice of the school or the value the school places in these subjects. Findings of this study show that in most schools music, dance, and drama were not taught at all. What was existing is simply informal clubs in most cases dedicated to Rwandan traditional songs and dance.

With the introduction of MAP things changed for the better. Existing dance, music and drama clubs became vibrant and attracted a huge number of students. While belonging to existing clubs was talent-based and a huge number of students were fearful and censoring themselves, MAP brought a new idea in schools that everyone can actively participate in music, dance, drama, and theatre. The driving philosophy was that music, dance, and drama can be used to facilitate learning and teaching but also foster peace and social cohesion in schools. The excerpt below shows clearly this shift in schools where MAP teachers were working:

These subjects [music, dance, drama, and theatre] were not given emphasis due to limited financial capacity of the school. The fact that we are not a boarding school might have also contributed to the lack of emphasis. But still for people who were talented, they had drama clubs, or cultural dance club, art club and every club was working on its own. With the arrival of MAP, all young people who were engaged in dance, drama, music were put together and they united. It started as a club and we were told that the club is meant to spread peace using participatory art. At our school, we have named our club "As Human". As you can see, this name is not far from MAP. The name suggests that whatever we do, we should do it as humans. If your teacher asks you to jump, dance, sing, you should do it as a 'human being', not as an animal or any other being [ELIE].

The MAP club in schools gathers students and teachers. Teachers and students who have been trained in MAP are at the center stage of activities. Every school has established a weekly programme for MAP activities.

1.3.3. Impact of MAP on learning/teaching in the classroom

The present study sought to investigate whether MAP methodology has had an effect on learning and teaching practices. What is at issue here is to understand ways in which students use MAP in their daily learning activities. The vast majority of respondents indicated that MAP exercises keep them awake in the classroom instead of sleeping or losing focus. Additionally, MAP activities are useful because they allow students not to shy away.

MAP enables students to win their fear and while in the classroom they can raise to the teacher any questions about a topic they do not understand. In this regard, MAP facilitates quick learning, it helps students to refresh their memory. These advantages are described in the following exemplary responses from young people:

When you have performed MAP activities you understand the lesson very quickly contrary to the person who did not attend MAP activities. As I said, MAP helped me not to shy away anymore. Sometimes when the teacher is teaching, you may not understand the lesson and you become reserved to yourself, you fear to ask questions. MAP helped me to win my fear and now whenever I am in the classroom and I do not understand something, I easily ask the teacher to explain to me [Sandrine].

There is no specific lesson called MAP. Nowadays in high schools there is the system of levels like in higher education, and under this system a teacher may spend 2 to 5 hours in front of students. In this context, MAP activities keep us awake instead of sleeping due to fatigue accumulated during a long lesson. Most of the MAP activities that are chosen are related to the subject/topic of the day. MAP activities also help to recall some of the things we have learnt in class. For instance, during the exam you may get stuck but when you recall the MAP activities you have conducted in relation to the topic taught that day, you immediately recall the lesson that was going on. In short, MAP helps to refresh our memory. [...] It has enabled me to learn using practical examples related to what I am studying. [REUBEN].

MAP is recent but I can see a difference between the way I used to study and now. We students sometimes lose focus and interest. After engaging with MAP I became more focused and my interest to learn was raised up. I learnt from MAP to think quickly, to understand the target of the exercise very quickly, and to respond very fast. MAP helped to be sharp in thinking, open-minded. In case there is a new question, I have learnt to lend a good eye and observe so that I become first in answering [ELIE].

Findings also show that MAP has provoked collaborative learning among students where those who are strong provide explanations to those in need. Consider the following testimony about this kind of collaboration:

MAP has cultivated in me the spirit of partnership in learning. Whenever there is something that I do not understand, I approach colleagues to seek for explanation. Secondly, MAP exercises have improved my deep thinking.

1.3.4. Impact of MAP on career development, and personal development

Findings show that MAP has contributed to student personal and career development in various ways. Students admit that MAP contributed significantly in terms of (i) public speaking skills; (ii) mutual support abilities; (iii) critical thinking skills; (iv) mental health and well-being; (v) interaction with parents; (vi) cultivation of good character; (vii) peaceful coexistence; (viii) talent discovery; and (ix) academic performance.

In relation to public speaking skills, the vast majority of informants agree unanimously that before engaging with MAP they were fearful and could not stand in front of the public to argue for a case. MAP has enabled them to speak in public with confidence as evidenced in the following opinion:

Map contributes to my personal growth tremendously. There is a big difference between before and after engaging with MAP. Before being part of MAP, I was a very fearful person; I could not stand in front of people. After engaging with MAP, I feel free, I can stand in front of people and express my ideas clearly [Sandrine]

Informants also acknowledge that participating in MAP activities has raised their sensibilities towards colleagues in need. In this regard, through their engagement with MAP, students have become more caring and they support each other through listening, mutual advice and encouragement.

MAP also allowed me to have friends who come to me to share their own problems so that I can help them. I help them and when I also have problems I go to them and they help me. [Sandrine].

Before joining MAP, I did not have much love. But after joining MAP, we made a group and we called it "as human". Whatever someone does, you see, he/she must do it as human. If am playing football, I should not bring injury to my classmates. Rather I should take care of them and play gently with them. If I find my classmates on the way having trouble, I should not leave him but wait for him. At school we have lunch taken at noon. I should not let my colleagues miss lunch. Instead, I have to share my food with the one who does not have it [JEANETTE].

I started realizing the impact of MAP in senior 4. I spent the whole of high school lower level being closed to myself. Whenever I faced a problem, I used to keep it for myself instead of being open and share it to others seeking support. After engaging with MAP, I became open to other people. Now when I meet a problem, I seek advice from peers [REUBEN].

By engaging in MAP activities, students have also improved their critical thinking skills. They are now awake to what is happening in their society and can define their contribution in solving problems prevailing in their respective community.

Let me argue from the point of view of my combination. I study subjects related to business and entrepreneurship. Before being an entrepreneur or before initiating a business, you should identify problems at work in the society. For instance, if you want to do marketing, you should first see the type of commodity that is lacking in the concerned community. I am analysing the problem which is in society; I do research on it; I anticipate challenges. I plan for the issue and bring solution to a problem threatening the community, and at the same time I gain by selling my product/service to the clients. MAP has helped us to identify problems existing in the Rwandan society and find solutions to them. MAP contributes greatly to my personal growth. It has allowed me to move from mental childhood to mental adulthood..... MAP has helped me to think twice before taking a decision. After engaging with MAP, I no longer take decisions abruptly. I take my time and weigh all the options. [DORCAS]

One of the surprising results to emerge from the study is that MAP helps young people in terms of their mental health and well-being. Students argue that MAP activities provide safe space to share their life story and heal from the wounds of the past. In fact, one of the components of MAP training is to learn to listen to each other.

MAP has enabled us to speak in public and you talk all that you have in your heart. I think we have learnt to express freely what is in our heart, and we feel relieved in our minds. [ELIE]

More importantly, MAP improved the relationship between students and their parents. This suggests that the impact of MAP is beyond the school environment. Before engaging with MAP, some students could not initiate a discussion with their parents. After being trained in MAP, students are capable to have a discussion with their parents on some issues of either interest.

Sometimes we fear parents and are afraid and shy away to reveal our needs. We fear our parents especially our fathers. Since in MAP we have been playing with our teachers and headmasters, I resolved to approach every one. Now I no longer shy away in making my request known to my parents. My duties and responsibilities have become clearer. [ELIE]

A number of students also affirm that MAP has allowed them to discover their talents, improve their moral character, all of which has had a significant impact in the interaction with their peers.

By acquiring the good character, students have become more peaceful. When asked to name 3 things taken at home after MAP training, some informants had this to say:

Firstly, I would mention humility, public speaking, and living with everyone who might be different from me in terms of origin, convictions and behaviours. All this is possible because I have been taught to be peaceful in MAP [ELIE].

MAP is not only about enabling us to discover and develop our talents. It is much more; it is mainly about helping others: spreading peace, helping people to live together peacefully and leading a good life. It is like this new program Ndi Umunyarwanda. MAP's target is to allow people to live together, work together peacefully and develop. MAP does not benefit a few people; it is useful for all Rwandans. If people have wronged each other in the past, MAP constitutes an opportunity for them to do away with perpetual anger and hatred, and understand themselves as one people and live in peace. MAP holds an immense potential to enable all Rwandans to leave their bad history behind and embark on a new path. [DORCAS]

Finally, it was mentioned that MAP has contributed to the academic achievement of students and raised their leadership skills. Some informants argued that after engaging with MAP they saw their marks being raised. This improvement in school achievement could be explained by the fact that MAP has facilitated learning and teaching in pilot schools. Consider the following view in this regard:

Firstly, MAP has had an impact on my overall results in class. In lower level, I was part of a group of students who did not like to study and we were getting always low marks. I got low marks not because I was ignorant but because I did not give value and time to my studies. MAP has given me good marks. It helped me enormously. The strategies of learning using examples facilitates my learning and improves my academic performance. Secondly, it sharpened my leadership skills. If there is a performance to be done, I am the one to lead it. MAP made me self-confident; it created in me self-confidence. [REUBEN]

1.3.5. Ability to explore problem-based scenario/ability to resolve conflicts amicably

One of the key objectives of MAP is to educate young people for peace using participatory art. In this evaluation, an attempt was made to understand ways in which MAP has acted on student ability to address conflicts.

Findings suggest that MAP has contributed greatly to conflict resolution among students in schools. The analysis of students' responses show three perspectives.

First, there are students who were relatively equipped with some skills to address conflict. MAP has improved the skills of these students as one informant testifies:

I cannot say that before engaging with MAP I was null in solving problems. I am studying in a boarding school and sometimes some of my colleagues have got problems between themselves. Sometimes a colleague approaches me to share her own concerns, her life at home, and her past problems. I cannot say that my problem solving skills were low because there were times I used to give advice to colleagues, and later they would come and thank me for the advice I had given them: "you rekindled my heart". When you help someone in that way, the same person might also encounter someone who is disheartened and provide guidance and comfort. And so the process becomes contagious. MAP came at the right time; it improved these skills. [DORCAS].

Another category of students admit that before receiving MAP training, they were indifferent to conflicts occurring in their classes or outside of the school environment. Initially these students were convinced that their core business is simply to study. Participating in MAP training has enabled them to be sensitive and attentive towards conflicts occurring around them. Here is an exemplary opinion of this shift:

There is a positively significant change. Concerning that aspect of solving problems, before joining MAP, I did not consider engaging in problems as my business; it was not really my concern; I thought my concern was only to study. I could see my colleagues fighting in class and I felt indifferent. I was not concerned with seeing my colleagues in the community having problems. I minded my own business only. I could not realize that the fact that these people are fighting could have an impact on me tomorrow. MAP taught me how to live peacefully with my colleagues and to solve some of their problems so that they can live in peace.

The third category comprises students who recognise that before meeting MAP, they were sources or causes of conflict because of their impulsive character. This category comprises a big number of students (four out of eight). Findings reveal that MAP training has helped such a kind of students to overcome their emotions and impulsive reactions. The excerpt below sheds light on this state of affairs:

Before joining MAP I was an impulsive person taking decisions based on emotions. I am the class representative. For instance, when a colleague was caught in pen theft, I could easily expel him/her from the class or ask the fellow to kneel down. I was so impulsive in my decisions. This time I think twice before taking a decision. MAP exercises have led us to think and have enlarged our brain. For instance, in the scenario I have described previously, instead of expelling the person, I care for the person and ask "do you need a pen so that a colleague who has 2 pens can lend you one?" I have refined my ways of resolving conflicts [LEON].

In relation to resolving conflict, before joining MAP I used to act on first instinct. I was basing my decisions on emotions without thinking about positive or negative consequences that are likely to come out of my behaviour. But currently, I am no longer impulsive. Before engaging in the action I take time to examine possible consequences of my actions for myself and others [ELIE].

Students' testimonies show clearly that MAP has had a significant impact on their ability to resolve conflicts. While for some these skills were improved, others become sensitive to conflict around them. Another category of students decided to abandon their impulsive character.

1.3.6. Challenges in implementing MAP

Students highlighted barriers encountered in implementing MAP in their respective schools. These barriers can be classified into two categories. Firstly, when young people initiated in MAP take the lead to train their colleagues in the same methodology, there is a kind of censorship. The idea here is that some of their peers start judging MAP students as though they want to show up. Consider the following response from the informant:

First, some people when they see me solving problems, they ask: "what is this child doing".....Some people deny our capacity and ability because we are still minors. And yet they are the ones who should listen to our ideas, indicate their limitations and correct them. Sometimes when you help people to resolve a conflict, they may look at you and say: "This one wants only to show up". So they have a tendency to diminish you. They want to belittle you. But I ignore them; I know what I am capable of [SANDRINE].

We are dealing with fairly friendly exercises whose importance is not appreciated by everyone. Take for instance the blind car game. Not everyone would feel comfortable being touched and guided as a blind car. People have different understandings. We youth sometimes censor each other. While my classmates of the same age despise MAP exercises, young ones value these activities [ELIE].

Secondly, there are situations where some students are resistant to change and do not feel at ease welcoming new ways of doing things. Such a kind of students take MAP activities as convenient only to small kids. Consider the following opinions about resistance:

Yes, there are limitations. When you are introducing something new in society, there cannot be no limitations. Some people are ready to embrace new things quite easily while others are resistant to change, still some others are always criticizing. Some people are rigid and do always cling to their old ideas. Other people also do despise young people as though they (young people) have nothing to teach. It is also difficult to gather people and tell them about MAP benefits; how MAP is good and helpful. This would need some equipment....and this is a challenge [DORCAS].

Some people take MAP amiss saying that MAP exercises are meant for small kids. They say they cannot play such games. I try to change their mind and the situation becomes difficult when you are dealing with a big person [LEON].

The present evaluation also sought to gather students' ideas around the need for further resources and training, and ways to establish communication among MAP alumni community. Furthermore, an opportunity was given to students to formulate their recommendations.

In relation to further resources and training, nearly all informants agree that they need additional trainings to improve their understanding of MAP philosophy/methodology given that learning is a lifelong process. Additional training sessions are also needed to allow students be more conversant with MAP exercises. Student responses below are a good case in point:

I need further training and resources to improve my knowledge. As you get attracted by something good, you strive to know it in great depth. I need more training and resources because I see that MAP is good and useful. Well, I can teach what I have, but what I have is not yet enough. I am sure MAP can help not only to spread peace but also to lead a decent daily living [ELIE].

I strongly need further training because learning is a lifelong process. Nobody graduates in learning. I have not yet reached the climax. I need to renew my energy and learn new things. During the present training, every day I learn something new: playing the 'Umuduri' instrument; painting. Further training would allow me to be more knowledgeable in various MAP exercises and be an extraordinary person [DORCAS].

With regard to ways of establishing communication among MAP alumni community, a view emerged that it would be ideal to have a MAP website, Facebook page, and tweeter as well as Instagram accounts. There was also a suggestion to have the email list of all people who have been trained in MAP for easy communication.

A number of recommendations were formulated to make MAP methodology more vibrant. These recommendations include: (i) producing t-shirts for MAP trainees and trainers; (ii) developing young people skills/talents and possibly to provide them with financial support or livestock so that they can initiate income generating activities and hence be financially self-reliant; (iii) to bring MAP out of schools to the wider Rwandan community; (iv) expanding MAP methodology to other high schools in all provinces of the country; (v) inviting people in leadership positions to share their own experiences especially during the session on leadership skills; (vi) training more trainers at school level – two trainers per school are not enough; (vii) issuing certificates of completion to trainees; (viii) addressing the language barrier during the training because not all trainees are conversant with English.

1.4. Conclusion

Overall, it is noticeable that MAP has impacted positively and significantly the life of students in their learning/teaching activities, in their relationship with peers and teachers, but also in their interaction with parents. As a result, student academic achievement was improved. MAP also influenced positively the personal development of students; it has improved their leadership and public speaking skills. Through MAP students are well-equipped to deal with conflicts and live peacefully with others. The end result is that schools (where MAP is implemented) have become a ‘home away from home’. All this tends to suggest that the pilot phase achieved its intended purpose and the present report has produced evidence suggesting that the project can be scaled up to other provinces of Rwanda.

Part Two: Teachers Report

2.1. Introduction

As mentioned previously, the pilot phase of MAP project took place in Rwamagana district between November 2017 through December 2018. Activities conducted during this period include a training for twenty-four high school teachers. Initially trained teachers served as ambassadors. They conducted trainings in their respective schools through MAP clubs, which produced five hundred and twenty-six students and forty-two teachers. Furthermore, from 28 November to 1 December 2018, MAP organized a Youth Camp meant to empower ten students, two from each pilot school. Some teachers attended the youth camp as well. The present report aims to assess the impact that MA methodology produced on the life and career of high school teachers involved in the project.

2.2. Method

In this section, I describe key methodological features informing the study. A particular emphasis is placed on explaining the design, instruments, indicators, participants, data collection procedure as well as data analysis techniques.

2.1.1. Design, instruments and indicators

The study followed an action research design. Data were collected using semi-structured interviews whose guides were designed by the Principal Investigator Prof. Ananda Breed. The interview guides were reviewed and translated in Kinyarwanda by the researcher Dr. Sylvestre Nzahabwanayo. They are placed in the Appendix B.

Fundamental to this evaluation is to assess the impact of MAP project on high school teachers especially in relation to (i) Delivery of music, dance and drama at the school level; (ii) Teaching and learning approaches in the classroom/pedagogy; (iii) Educators' understanding of mental health and well-being, (iv) Educators' engagement with young people; (v) Incorporation of MAP in educators' schools; (vi) Teachers'

confidence in facilitating arts-based curriculum; and (vii) Teachers' comfort in exploring problem-based issues/scenarios. The evaluation also attempted to record other aspects such as challenges in implementing MAP, need for further resources and training, ways to establish communication among MAP alumni community, and recommendations.

2.1.2. Participants

Participants were 9 teachers who attended the youth camp which took place from 28 November to 1 December 2019 in Rwamagana. Their demographic features are presented in Table 1.

Table 2. 1. Socio-demographic characteristics of teachers

| SN | Names | Gender | Age | School | Classes taught | Subject taught |
|----|------------------------------|--------|-----|-------------------------------------------------|----------------------------------|--------------------------------|
| 1 | MUSABYIMANA Esther | Female | 29 | Groupe Scolaire Rwamagana or Rwamagana Catholic | Ordinary Level (S1, S2) | Kinyarwanda and Kiswahili. |
| 2 | NGABOYABAHZI Jean Claude | Male | 30 | Groupe Scolaire Munyiginya | S1, S4, S5, S6 | Not mentioned |
| 3 | NGABOYIGIHUGU Jean Pierre | Male | 28 | Lycée du Lac Muhazi | Advanced Level, i.e. S4, S5, S6. | Construction |
| 4 | NYIRANSENGIYUMVA Florence | Female | 48 | Lycée du Lac Muhazi | S4, S5, S6 | Kinyarwanda, French |
| 5 | SENDEGEYA Dan | Male | 47 | Rwamagana Leaders School | S1, S2, S3 | Music |
| 6 | Fred Kabanda | Female | 36 | Divine Way Secondary School | Not mentioned | Not mentioned |
| 7 | Germain Mbonigaba | Male | 34 | GSST Vincent De Paul | Not mentioned | Not mentioned |
| 8 | Hassan Ngendahimana | Male | 26 | Friends of the Children International School | P4, P5, and P6 | English, Kinyarwanda, French |
| 9 | Jean Marie Vianney Ntawirema | Female | 36 | Rwamagana Leaders School | S1, S2, S3, and S5. | English, French, and Kiswahili |

As Table 1 shows, the study engaged with 8 high school teachers and one primary school teacher. There were 5 males and 4 females. The age category of informants ranges from 25 to 48. The fact that MAP trained teachers constitutes an opportunity because they will be its ambassadors in their present and future workplaces. Teachers come from six schools considered in the pilot project. These include Groupe Scolaire Rwamagana; Groupe Scolaire Munyiginya; Lycée du Lac Muhazi; Rwamagana Leaders School; GS ST Vincent de Paul; and Friends of the Children International School.

2.1.3. Procedure

Participants were informed of the objectives of the research. Informed consent to be interviewed and recorded was sought and obtained verbally. Informants were also assured of the anonymity and confidentiality of the information to be supplied. Individual interviews took place in the premises of St Agnes Centre d'Accueil in Rwamagana (Rwanda) where the youth camp was organized. Nearly all interviews were conducted and recorded in English, only two informants used Kinyarwanda. Interviews recorded in Kinyarwanda were transcribed and translated simultaneously in English by Dr. Sylvestre Nzahabwanayo and the research assistant.

2.1.4. Data analysis method

In analyzing data, membership categorization analysis was used. The choice of this approach was motivated by the fact that it allows to group participants under a common view or perspective. As defined by Sacks (1992, 1995) membership categorization seeks to highlight the category or 'a device' which is relevant to a certain group of informants. It also aims to unpack the 'meaning' behind the identified category. In other words, membership categorization shows categories that a certain number of people share in common and highlights clearly what this group of people try to accomplish by manipulating this category.

2.3. FINDINGS

2.3.1. Influence on the delivery of Music, Dance and Drama at the school level

High school teachers were asked to describe the influence of MAP training on the delivery of music, dance and drama at the school level. Results show that teachers perceive the impact in three ways.

First, some teachers report that there are presently observable changes. These include convincing school leaders to give time to trained teachers to share their experiences (gained from MAP training) with their peers; use of games and songs in crew and club time, use of new techniques to teach drama and music, training students in drama, and promotion of teachers' confidence. The following excerpts describe this change:

Once trainers were trained, they came from MAP and convinced the school so that the school has even given the time to follow and to know what was learned from MAP. Some of the games and songs were taught and [school] officials were motivated and asked all teachers to go and use those games and songs with students during crew time and club time. Difference is there. MAP has also provided the resources. We have the manual to read and to share with other teachers. If you do not understand, you can ask another teacher. I think MAP activities will make teaching easier [Jean Marie Vianey].

Among the teachers, we have drama team. We used to have someone who comes from outside to teach drama. Now we say, we teachers are capable so that we train the children in drama. The impact of MAP in our schools is seen through what we are doing [Hassan Ngendahimana].

This MAP helped to promote my confidence. When I was teaching music before, I thought that students will underrate me because I do not do well. Now, even the students say 'wow'. Myself and my fellow workmates see me as big man, even if I am young. They trust me and see that I am skilled. They call me Hassan 'King', my age does not matter because of my skills with MAP. We performed on teacher's international day at the Province level and they appreciated at the national level. The Minister of Education was there and he really appreciated. I and my colleagues love it [MAP]. When you love it, you do not even realize that you are doing it. You have done it and it is great [Hassan Ngendahimana].

The second category of teachers says that MAP is still at the early stage and changes are not yet observable:

Change is not yet big. We had this [MAP] training in the third term and we were about to end the academic year. The time we could have implemented it, students went for their internship and they came back when there was few days and they were stressed to go back to their homes. We did not have enough time to implement it [MAP] for change to take place. Then in the third term, S6 students were finishing and preparing for their practical exams. They were not inside, so you could not remark changes brought by the club [Florence Nyiransengiyumva].

The third category of teachers holds the view that MAP has been instrumental for music to regain its legitimacy in schools. They argue that giving music its real place as a subject like others will likely produce positive change. These teachers expect change to take place in the near future:

Normally it is good that MAP has been brought to teachers. But we wish it should be spread to the whole school and be a continuous activity. So, how this is going to help? This will help our leaders to know something; they will know what leadership is, because until know a leader is there because he has succeeded the exam set for the job position. And he is there as a director in a technical way and, he thinks that you as a teacher you have to finish your course. That teacher who is not aware of MAP program he has also to finish his courses. If he has music or sports hours to teach and he has also biology or physics to teach, he will take those music hours to teach physics, why? Because that leader who is technical will stress him by asking how it is going on. And now, these hours reserved for music and sports are spent in doing other things. But when MAP will be implemented in schools, one should find a way to teach music through a lesson like biology and children will relax, and this music hour would be spent productively. Before MAP reaches our school, music was not considered as quite important, it was not valued [Esther].

2.3.2. Influence of MAP on teaching and learning approaches in the classroom/pedagogy

Teachers report that their teaching methodologies improved in many ways. This improvement is attributed to MAP especially to the manual received in the training. Teachers confess that they are able to use various methodologies in teaching: use of games, songs, stories, all of which make the lesson more understandable. Additionally, drawing on MAP methodology, teachers are able to make their own teaching aids. Positive change is also observable in other areas like communicating with students (active listening, consideration of students' ideas), teacher and student motivation, and classroom management. The following examples show changes and improvement in pedagogy:

There are some exercises in which you can use games if students do not understand what you are saying, just you introduce a game. It is no longer like you are going on the blackboard and you write only. You just use exercises or you introduce a game which is going to help them assimilate what you want them to understand and they do it and enjoy it
 [Ngaboyigihugu Jean Pierre].

It may happen that they [students] are tired, and a result they do not like the lesson because it is hard to assimilate. So when I want the lesson to pass well, I begin with the warm up activity, which is advised in the MAP manual. The warm up gets them into the mood by for instance asking them who can clap hands, who can dance.... Once they get relaxed, we start our lesson. I can keep using MAP in order to make them not bored and, by inserting other games like energizer or other games which encourage them to use their bodies, and so on [Nyiransengiyumva Florence].

Our curriculum has not changed, but we have inserted MAP skills. I myself am active because I love to go in class. Sometimes when I am waiting for my time, I am eager to play and conduct games. It changes the way that I teach and has influenced and motivated me as a teacher and motivated students. We inserted the arts in the way we have been teaching. We refresh and take a few minutes. Then students get motivated [Fred Kabanda].

I can say MAP has improved my teaching methodologies in many ways. First of all, after joining MAP I improved my way of communicating. I need a better way of communicating with my students, how to apply active listening and to explain what I want my learners to do. I consider my students and their ideas. Secondly, there is creativity. At school, there are many problems. There are few teaching materials. Simply after attending MAP activities, I learned how to improvise in my lessons and how to create the teaching materials to give my lesson well. I simply use the learners to create the art and stories to help me to deliver the lesson well [Germain Mbonigaba].

Concerning discipline of students, sometimes I used to control students - who misbehave and who are undisciplined - through punishment. Using games and stories, you can make the students have a straight behavior. For instance, you may introduce a game that will allow students to criticize themselves [Germain Mbonigaba].

It is noticeable that MAP affected positively teaching and learning in various ways. It has also improved student-teacher interaction.

2.3.3. Impact of MAP on educators' understanding of mental health and well being

The findings indicate that teachers' understanding of mental health and well-being changed because of MAP. Some teachers perceive mental health as the way of thinking; it is the health status of someone's brain. Teachers acknowledge that the application of MAP activities can positively change society thus leading to a mentally healthy nation.

For other teachers, mental health is about doing things in the right way, i.e. without conflicting with people. It is about doing things correctly as a human, not as an animal. It involves applying humanity and doing things with love and not confusing things. Mental health is about feeling strong without doubt. It is about doing things when you are quite sure of what you have to do. To have good mental health is to do things in the right time, with right people, and in the right place.

High school teachers say that through MAP activities like games, they improved not only their mental health but also physical and emotional well-being. Additionally, teachers note that through MAP activities, people can become mental, physical and emotional peacemakers.

Mental health should be formed there because you are using your body to do almost everything. You are using your energy in some position, some jumps, some runs a little bit and of course to feel free. When you are feeling free with your friends, you have become friends. The mental health comes slowly by slowly because if you have peace, then the brain can be healed itself [Dan Sendegeya].

Other teachers said that MAP has had a therapeutic effect. It has worked as a counseling mechanism through the sharing of each one's sad stories. Teachers reveal that story telling sessions help them to be open to share sad and happy stories. They constitute opportunities to make new friends and to solve problems peacefully. Story telling sessions are seen as moments to hear and heal each other's wound.

MAP has created something I didn't expect because it brought together people with different problems and different minds. We sit together and we start to discuss our problems. When I'm here, I air whatever is in my heart. Following this, with this skill I am able to discuss what is in my heart. Then, I speak what is in my heart. I cried and from then when I went back to my school I was very happy [Fred Kambanda].

At the 4th day we took time to talk about problems, we shared stories and I found out that there is an extraordinary truth in MAP and this is strong. We sat and everyone tells a story without hiding and some people cried. This permitted me to be opened and I felt freer and I created new friends from there whom we have the same story and others who are compassionate; so it changed me somehow [Esther Musabyimana].

Normally I don't like to tell about my stories. So, that time I became opened and I talked and I was like choked and it became impossible to retain myself, and it is not trauma as such but you are like a machine that becomes impossible to function. I received counselling and I felt relieved [Esther Musabyimana].

I used to have a story I cannot tell to anyone, but in MAP I got time to tell it. And I was just feeling ok when I was telling that story. I could see that when you are given a space of where we can share your ideas you can be open. And I have seen that the space created by MAP is not based on age rather on trust [Ngaboyighu Jean Pierre].

Before I used to quarrel with students and shouting at them. Thanks to MAP so slowly by slowly my mental health is growing in the right position. Now I am able to look at the problem and try to talk to the person and ask: 'what's your problem?' I see myself also as I am getting healed. Yes, I am in the process [Sendegeya Dan].

More importantly, MAP has reinforced teacher-teacher relationship. Teachers learnt that there is no need of taking life as complicated. They have to support and teach other.

After jumping and playing, I felt loved again by my pupils and fellow teachers. Teachers ask me to train them in these activities and ask how did you get these skills? The teachers in Uganda were amazed. Another teacher whom I shared activities with started to teach MAP as well. MAP helped me to come together with people, it counselled me and I can cope with those problems now. I'm ok [Fred Kambanda].

2.3.4. Change in educators' engagement with young people

Findings show that MAP has greatly changed the way educators' engage with young people in many ways. It is shown that MAP helped teachers to solve conflicts among learners peacefully. Previously many teachers had recourse to corporal punishment. Students are happy to be with teachers who engage them in MAP activities. In other words, MAP has made friendly the relationship teacher-student. Contrary to the authoritarian relationship which existed before, now students feel free to engage with teachers. Students and teachers have become like friends. Learners can share their feelings with teachers: whether they are happy or sad. This mutual sharing is the outcome of the good relationship created between students and teachers. In short, by virtue of MAP, learning and teaching takes place smoothly; teachers find it easy to deliver their lessons.

After MAP, I could find two children who are quarreling to fight, and I take them to ask what is happening and I realize that it is a complicated problem. I had one case and when I went in class I found my students quarreling, they were boys and girls. When I asked them one told me: 'they tease me', and I asked: how? And he replied: I borrowed sport clothes my friend and even if I borrowed them to him this is not a reason for him to spread it among my friends. So what make me sad he even share this with girls who are not his friends. I remember that I took time and I asked them how this started and they told me the story. If I was a technical teacher, I would have beaten them or removed some discipline marks, in that case I would have been a teacher rather than a facilitator. So, the end of the story is that each child shared how it happened and we took a decision of considering our class as if it was a home, they apologized one to another and the problem was well resolved! [Esther Musabyimana].

Students can decide not to attend your class because they don't like you. Maybe they don't like your teaching methodology. But when you introduce games in your teaching, you find that they are really happy to be with you. That is the most important thing MAP changed. Even when you see my students in the classroom, the way they treat me is not the same as they treat other teachers, because they feel free with me, they can even tell me something they can't tell to anyone else in the school. And in class when I make a mistake, they can tell me, "you have made a mistake, you cannot tell us this way, maybe you can use this language or use these words". It means that we are like friends not only students and teacher. And it helps me being approachable for even those who were not doing so. With MAP methodology, students are coming to me without fear [Ngaboyigihugu Jean Pierre].

My relationship with students got improved. Because MAP teaches us to be unified, there is neither a superior or inferior. As I told you before, it has been a long time I work as a coach. Each time you attend a training, you learn something new. What we wish as coaches is to deliver our course well so that children can understand and then succeed in their exam. When you have built a good relationship with children, they can tell you their feelings, whenever they are happy or they are sad because you have built a trustful climate where they are free to share with you any issue they meet because you have become equal. So it has improved my relationship with children and allowed me to best deliver my lessons [Nyiransengimana Florence].

Because of MAP activities, teachers have improved their communication with students by listening to them and they work as a team, as a parent and a child. Some students who were timid before have become relaxed as a result of MAP. Teachers are now humble and tolerant not only to students at school but also to their own kids and spouses at home.

My communication increased. Now I am listening to them [children]. I have changed my attitude. Before, I would not listen. I just wanted them to pass their exams. Now I feel like I'm a parent and want to listen to them. Now, because of that communication they come closer to me and work as a team to enhance their education or to enhance skills as a parent in their mind [Fred Kabanda].

During the game singing tag, there is one student called Judith who was always shy. She seemed unhappy in class. When I asked questions, she would not respond. In singing tag, we are running in the playground. She fell down and students laughed. Then I fell down with her. She laughed and I laughed. Then, I said, see I fell down too. Then, Judith became my friend. Sh answers questions and feels relaxed in class [Fred Kabanda].

My way of working with young people has changed. After joining MAP, I started applying them to my way of life. I learned how to live with my wife and taking care of my child. Although she is a kid, I see now that she is also thinking. Thus, perhaps she is thinking something different than I think. The tools were applied in my school. I learned to be humble and tolerant [Germain Mbonigaba].

2.3.5. Incorporation of MAP in educators' schools, i.e. training of trainers, integration into the curriculum, drama clubs

Results indicate that MAP has been incorporated in educators' schools in various ways. Some teachers trained their fellows and school leaders. Teachers are also implementing MAP in their classes. Others have created drama clubs as highlighted in the following statements:

They (colleague teachers) copy what we do and they use some of our things, like doing warm up. But they do not do it well as we who have been trained. We will train them [Musabyimana Esther].

After receiving MAP training, I trained teachers as I have been trained. Then they went to practice it in their own respective classes. Now I can say that the whole school is benefiting from MAP [Ngaboyabahizi Jean Claude].

I did training for staff and administration and some students and also teachers started using this method of MAP in classes [Sendegeya Dan].

In my school there was no special club for drama, dance and music because we have only from S4 to S6 and it is a school which is part of WDA. But me I was just trying to introduce a little bit about dance and I used it while conducting gym-sport and doing physical exercises just Sunday in the morning. And it is combined with music of course.

Then my idea was just to introduce dance through that team and finally by chance I met MAP and I said wow! [Ngaboyigihugu Jean Pierre].

We created a drama club where we join students and help learners to create drama. Also, involve talents of students because art is large. There are others good at poetry. They have another department. The others are fond of song and dance. We included the game karate. Many students interested to involve activities according to their talents [Germain Mbonigaba].

In addition, high school teachers reported that school leaders take MAP seriously as demonstrated by permission granted to them to attend MAP trainings. Map has been made part of the school programme and it facilitates the teaching and learning process. It is really serious because up to now I am supposed to be at school working but they gave me an official permission to come to attend this training and also the last training, they gave me an official permission to come to stay a whole week, and stop everything I was doing at school or they can give my position to another person. So it means that they are really taking this seriously [Sendegeya Dan].

Because it isn't an official programme for government, not in timetable, we have made it part and parcel for our programmes that we have. It goes with the usual subjects that we have. When you eat without drinking it is hard. It is like a drink. MAP has become like a drink to facilitate the way we chew the food [Fred Kabanda].

2.3.6. Confidence in facilitating arts-based curriculum

Teachers reported to be confident in facilitating MAP activities at their respective schools. They do this better comparing to the period before receiving MAP training. Teachers also say that they deliver their lessons in an easy way. They have now become role models to their students and fellow teachers.

Before MAP, I wasn't confident. Sometimes, these things we've studied about teaching methodology – can't work properly. Everything has to be in such an order. Through MAP, I know I can do these things in a practical way. MAP has changed me to become a complete man to teach drama and new methodologies and approaches. I am now very confident after MAP [Hassan Ngendahimana].

Before MAP, I tried but teaching the students you are required to be well organised. Today, I know many things. I know what I have to do and I am aware that students have a great role to play. I am confident because I have the readings. For example, drawing, dance, telling stories and sharing experiences. Now, I am skilled and have many things. Before, it was a trial. Now, I feel confident. Now, I'm sure I have something to give [Jean Marie Vianney].

Teachers' confidence is not only limited at the school setting. It has reached the community and some teachers have become organizers of drama at the district level. Others have become masters of ceremonies in the community whereas before MAP, they couldn't do it. The following passages provide more details.

During teachers day this year, the district was about to organize a drama about the life of teachers. I was the person to write it and to help the colleagues. It was a national activity. I did it because I got skills from here that raised skills and confidence to do something. I got how to make images and how to perform on the stage and then we did it and people got excited and leaders of the district were happy and appreciated the performance and the message [Mbonigaba Germain].

After joining MAP activities, I become more confident not only to share with my colleagues, but everywhere that I am – in church, in court, in community – wherever we're together because I came to discover myself [Mbonigaba Germain]..

Before being trained in MAP, standing in front of people would be a problem. Now, I can stand in front of a crowd at a team meeting. I'm an MC at my school now. If I say things in a right way, in a good way, then I do not fear using my voice [Mbonigaba Germain].

2.3.7. Comfort in exploring problem-based scenarios/issues

One of the key objectives of MAP is to educate people for peace using participatory art. In this evaluation, an attempt was made to understand ways in which MAP has acted on teachers' ability to address conflicts. Findings suggest that MAP has contributed greatly to conflict resolution among learners, teachers in schools and among other members of the community. The analysis of teachers' responses show three perspectives. First, there are teachers who were relatively equipped with some skills to address conflict. MAP has improved the skills of these teachers as one informant testifies:

Yes problem solving skills have improved because, before MAP, when someone was telling me his story I was just trying to ask him questions or just help him, giving him suggestions, you should do that. But with MAP I have seen that he is the one who have to take first their own solutions, I learned how I can use a way of managing his problem but also make him find a solution because, already he has it but he doesn't think about how can I get a solution of this problem [Ngaboyigihugu Jean Pierre].

Another category of teachers admit that before receiving MAP training, they were used to address conflict using punishments to conflicts occurring in their classes or outside of the school environment. Participating in MAP training has enabled them to change their bad ways of addressing conflicts occurring around them. Here is an exemplary opinion of this shift:

First I thought most about punishing than other things. I believed that I can use any kind of punishment that is academically allowed. So I have gained many different ways of punishing in MAP that I can use. There were two children who had a conflict which was not academic. It was a problem outside the school and it has affected the class. I tried to resolve it using MAP activities. Two young girls were accusing each other: 'you went somewhere and you talked about me', and the other said 'I talked about you because you did this'. So they had a conflict and it was appearing to everyone. It was not something in the class but external life. It happened the first time but the leaders did not care much. What I did - because I have started using MAP activities - I selected people to play a game. But I decided to choose them unintentionally. I put those two children in the same activity, they realized that they are always together, they started doing it while ignoring each other but as we were keeping doing these activities they came to do it happier. So they got reconciled in a way they did not know and this was important [Ngaboyabahizi Jean Claude].

The third category comprises teachers who recognize that before meeting MAP, they were indifferent to conflicts resolutions; they consider themselves unconcerned with solving conflicts occurring in the community or among people. Findings reveal that MAP training has helped such indifferent teachers to be sensitive to conflicts around them. The excerpt below sheds light on this state of affairs:

Before MAP, I felt unconcerned with community conflict and community issues. I would say, 'if those aren't my problem, why would I want to get involved'. After MAP, I came to realize that if a problem occurs to my colleague, sooner or later it will reach me and my family. Communicating those problems, talking about conflict issues, because I found I'm also a part of the community. If I don't care, maybe tomorrow it is my child, my brother, my friends – it is for the whole of the community. If I work with the community, then I can achieve. If there is a problem in the community, then I feel safe and take the lead to talk about it. I do not do that as a person in charge of them, but raise the concern to people with responsibilities that there is a problem to solve and to offer my support. In addition, sometimes I had fear to talk about any problems [Ngaboyabahizi Jean Claude].

Teachers' testimonies show clearly that MAP has had a significant impact on their ability to resolve conflicts. While for some these skills were improved, others become sensitive to conflict around them.

2.3.8. Challenges in implementing MAP

Teachers highlighted barriers encountered in implementing MAP in their respective schools. These barriers are mainly related to the school working environment. They mentioned lack of enough time to integrate MAP activities in the teaching /learning activities, lack of enough space in class as a result of a big number of students making impossible to do some MAP activities during class time, ignorance of some teachers on how to integrate MAP activities, difficult to incorporate MAP activities in class because of not being included in the curricula, lack of appropriate material to use in map activities, and lack of time to engage with local communities. Consider the following response from the informants:

Since my school is a public school, there is not enough time for club activities, but I did a lot to introduce MAP programme in the school. There is one day a week with club activities [Germain Mbonigaba].

There is more students in one class and a game may be need like 15 students and it needs long time; you have a curriculum to teach and you have to introduce games that is going to take time and you have to finish the curriculum and you have to manage that time [Ngaboyigihugu Jean Pierre].

Another challenge is space, in MAP we need space to dance, to jump, to express any images, so it requires enough place. Children are no free to express themselves or their true image because they are congested. We are obliged to select some games because we do not have enough space. So time and space make challenges in putting MAP in practice because we have to meet the period [Nyiransengiyumva Florence].

2.3.9. Influence on educators' ways to think/to behave differently or to perceive others differently

The findings indicate that MAP has greatly influenced teachers' ways of thinking/behaving or perceiving others differently. They have, for instance, changed their way of thinking; that they are not only teachers but they can also do business using MAP through painting as exemplified in the following response:

I used to think that as I have studied teaching, I am a teacher only but now, I realized that I can draw, I can use other people to draw in a team work and make it a business; we have learned a lot of things in creativity, like I can make many things from assembling beads and sell them [Musabyimana Esther].

In addition, MAP helped teachers to change their way of interacting with others. It becomes easier to interact with others and to help others to overcome their problems. MAP has given me a new way of thinking about many things. The way I interact with people who have conflict has changed. I do not enter in other people's private life if it is not my obligation. But if I am to discuss with someone who has a problem, I behave professionally as someone who has received training. So when I see that there are people who may need my support, I have no problem to bring my ideas [Musabyimana Esther].

Other teachers testified that MAP helps them to value everyone as a human being in the community. MAP has improved the way that I perceive other people. It is obvious for everyone. After joining MAP activities, I learned that everyone is important in the community. I learned how to value someone as a human. MAP has improved the way that I perceive others; it has improved my way of giving value to human beings. [Germain Mbonigaba].

The present evaluation also sought to gather teachers' ideas around the need for further resources and training, and ways to establish communication among MAP alumni community. Furthermore, an opportunity was given to teachers to formulate their recommendations. In relation to further resources and training, nearly all informants agree that they need additional trainings to improve their understanding of MAP philosophy/methodology given that learning is a lifelong process. Additional training sessions are also needed to allow teachers be more conversant with MAP exercises. In relation to resources, some wish to have images in the manual as well as dance and musical instruments. Teachers' responses below are a good case in point:

Study never ends up! Wherever there is training I am sure it is for increasing my skills. [Ngaboyabahizi Jean Claude].

I think, resources as I was saying in this manual I was giving a suggestion if there should be images because when you are reading without seeing any image in the book you get tired, you lose attention. But when there is image it can capture everything and it will be helpful when you want to do a research. I can do a research maybe with a title of game but if I have seen an image of that game it will be easy to get what I want to focus on. Because you may search and have a couple of list based on what you search.

And also based on materials, sometimes when you dance, you do music. In order to create music you need instruments, DVD players, etc. Those materials can be also helpful. The present generation likes music. If we know what they like, through what they like, we can give them a message.....So we need some materials like those ones directed to what our young generations like today. [Ngaboyigihugu Jean Pierre].

With regard to ways of establishing communication among MAP alumni community, a view emerged that it would be ideal to have a MAP website, mobile phones, Facebook page, and Instagram accounts. There was also a suggestion to have the email group of all people who have been trained in MAP for easy communication. A number of recommendations were formulated to make MAP methodology more vibrant. These recommendations include: (i) Training more teachers and officials of the government working with the community to assist the community solve their daily problems (ii) Providing scholarship to students to be specialized in arts; (iii) bringing MAP out of schools to the wider Rwandan community; (iv) expanding MAP methodology to other high schools in all provinces of the country including TVET and TTCs; (v) Making known the MAP project in the whole country especially by REB, Workforce Development Agency (WDA); and (vii) Making MAP be approved as an official programme of study in curriculum and culture.

2.4. Conclusion

Overall, it is noticeable that MAP has impacted positively and significantly the life of teachers in their learning/teaching activities, in their relationship with students, fellow teachers, but also in their interaction with other people in the community. As a result, teaching and learning methodology was improved. MAP also influenced positively the teachers' ways of thinking and behaving or perceiving others; it has improved their communication skills. Through MAP teachers are well-equipped to deal with conflicts and live peacefully with others. The end result is that schools (where MAP is implemented) have become a 'home away from home'. All this tends to suggest that the pilot phase achieved its intended purpose and the present report has produced evidence suggesting that the project can be scaled up to other provinces of Rwanda.

Part Three: Artists Report

3.1. Introduction

Mobile Arts for Peace (MAP) is the Rwandan strand for the bigger project ‘Changing the Story’ within the framework of The Global Challenges Research Fund (GCRF). The project ‘Changing the story’ is being conducted in the following post-conflict countries: Rwanda, South Africa, Kosovo, Cambodia, and Colombia. ‘Changing the Story’ is a four-year international, multi-disciplinary project which supports the building of inclusive civil societies with, and for, young people in 5 post-conflict countries. It is a collaborative project between universities, NGOs, artists, grassroots civil society organizations and young people across the world. It is based at the University of Leeds (UK) and University of Lincoln (UK).

In Rwanda the MAP project seeks to teach peace education in Rwandan schools using participatory art. The pilot phase of the project took place in Rwanmagana district between November 2017 through December 2018. In this period, a group of ten artists was trained twice (in March 2018, and August 2018) to produce materials workshop. A limited number of artists also attended the youth camp organized from 28 November to 1 December 2018 in Rwanmagana. The present report aims to document the impact of MAP on artists in the course of the piloting phase.

3.2. Method

3.2.1. Design, instruments and indicators

The present study followed an action research design. Data were collected using semi-structured interviews designed by MAP Principal Investigator Prof. Ananda Breed. Interview guides were reviewed and translated in Kinyarwanda by the researcher Dr. Sylvestre Nzahabwanayo. Interview guides for artists are placed in the Appendix C.

In developing interview questions, a particular emphasis was placed on assessing the impact of MAP project on the life of artists especially in relation to (i) Knowledge and understanding of participatory art for dialogical purposes; (ii) Engaging with other artists and organizations; (iii) Artists mental health and well-being; (iv) Engagement with young people; and (v) Exploring problem-based scenario. Part of the evaluation was also to understand other aspects such as limitations and challenges in implementing MAP; need for further resources and training; ways to establish communication among MAP alumni community; and recommendations.

3.2.2. Participants

Participants were artists who attended either of the three workshops mentioned previously. The Socio-demographic features of artists interviewed in this study are provided in Table 2.

Table 2. Socio-demographic characteristics of artists

| SN | Names | Gender | Age | Organization |
|-----------|-------------------------------|---------------|------------|---------------------------|
| 1 | Alexandre Iteriteka | M | 30 | Umuduri Band |
| 2 | James Mutinda | M | 38 | Rwanda Rocks Music School |
| 3 | Rukundo Jean Baptiste | M | 29 | Freelancer Artist |
| 4 | Elisee Niyonsenga | M | 22 | Future Vision Acrobat |
| 5 | Yvette Mutoniwase (Sheila) | F | 28 | Future Vision Acrobat |
| 6 | Deus Kwizera | M | 29 | Kwetu Film Institute |

As Table 2 shows, the study engaged with 6 artists predominantly male with one female. The mean age for informants is 29 years. Nearly all interviewed artists have their own organization except one artist who is a freelancer. While other artists were interviewed and recorded individually, due to availability reasons Elisee and Yvette where sent the interview guide which they completed jointly and returned by email.

3.2.3. Procedure

Artists were informed of the objectives of the research. Informed consent to be interviewed and recorded was sought and obtained verbally. Informants were also assured of the anonymity and confidentiality of the information to be supplied. Individual interviews took place at Kigali National Library early January 2019. It is worth noting that nearly all interviews were conducted and recorded in English; only one informant was interviewed in French. The transcription/translation was carried out by Dr. Sylvestre Nzahabwanayo and the research assistant.

3.2.4. Data analysis method

In analysing data, membership categorization analysis was used. The choice of this approach was motivated by the fact that it allows to group participants under a common view or perspective. As defined by Sacks (1992, 1995) membership categorization seeks to highlight the category or ‘a device’ which is relevant to a certain group of informants. It also attempts to unpack the ‘meaning’ behind the identified category. In other words, membership categorization shows categories that a certain number of people share in common and highlights clearly what this group of people try to accomplish by displaying this category.

3.3. FINDINGS

3.3.1. Change in knowledge and understanding of participatory art for dialogical purposes

The present evaluation sought to investigate whether MAP influenced positively artists in initiating dialogue. Findings show that MAP influenced the use of participatory art for dialogical purposes in two ways. First, by virtue of MAP training some artists learnt to delegate responsibilities in case they are absent. Secondly, MAP has enabled artists to settle disputes amicably especially in their place of work. Here are some of informants’ opinions in this regard:

MAP taught me how to give responsibilities to the youth that are there, for in case I am not there, I can even die, if I die Umuduri Band will continue without me. So I learnt from MAP how to teach young people and children to guide themselves without seeing me [Alexandre].

I did not know how to manage conflict between children. For example, when a child took an instrument and I see another wanting the same instrument in order to prevent conflict between them, I used to take myself that instrument and put it away. Now I ask them to reconcile each other, they talk. I tell them "you are going to play this instrument and then after you give it to another". So I have learnt a lot of things with MAP especially how to teach children to dialogue, to understand each other and to play together [James].

3.3.2. Change in engaging with other artists and organizations

Part of the aims of the evaluation was to investigate whether through their engagement with MAP artists have acquired skills necessary for integrating other kind of arts in their work. Findings show that MAP has empowered artists to work together even though they practice different types of artistry. It is revealed that some artists view this kind of collaboration as immensely valuable in their own work. Here are exemplary opinions on this collaboration:

We do traditional dance with traditional instruments. Before engaging with MAP, I did not believe that I could play my instrument and another person can dance differently. Now I can play my traditional instrument and someone else can dance in a modern way. After MAP training it became clear to me that I can organize an event, for example a concert, and invite other colleagues involved in other artworks like drawing, photography, etc. For the first time we met in a workshop as artists from different organizations. Before attending this workshop organized by MAP my understanding of art was only visual arts where I can pass my message through. I had never done any collaboration with other artists to see what I can learn from them. MAP brought us together as artists from different disciplines like music, drama, theatre, and poetry. It was an opportunity for me to get knowledge from those different disciplines. I came to understand that I can work with other forms of art in order to still pass the message through [Jean Baptiste].

These excerpts show that MAP training enabled artists to be open-minded; now they are capable of initiating collaboration with other forms of art and even other organizations. One of the artists revealed that he was already working with UNHCR and Save the Children. In both cases his work focuses on training children under the care of these two NGOs.

3.3.3. Impact on artists mental health and well-being

Promoting mental health and well-being is one of the features of MAP training. This aspect of the training takes place through hearing sessions; it takes the form of story-telling where participants select a piece of their life history and narrate it to colleagues. The latter listen carefully with empathy without being judgmental. It can be argued that by organizing sessions of this kind MAP creates a safe space for mutual hearing. In this evaluation, artists were asked to tell whether these hearing sessions have had a positive impact of their mental health and well-being. Findings show that mutual hearing sessions have been helpful in two ways. First, they helped artists to discover their own vulnerability. It is revealed that story telling sessions are seen by artists as liberating and relieving. Other artists admit that sharing sessions allow them to discover their strength and power. In what follows, some of the informants' voices describing this change are provided:

I didn't know that I have problems that could make me shed tears. After sharing part of my life history will colleagues in MAP training especially during hearing sessions I felt free and relaxed. Before MAP I could not talk about it. MAP encouraged me to speak out. We could also write down whatever has hurt us in life [Alexandre].

I must say that MAP hearing sessions have been very helpful to me. Being a music artist especially a music therapist, I feel like MAP hearing sessions have given me more power. Not the power to dominate but power to engage with my patients, I mean my students. I understood that to help children improve mentally, I do not have necessarily to use instruments. I can also use activities, I mean some MAP activities. These activities are very helpful at the emotional level. They bring different thoughts in children's mind [JAMES].

3.3.4. Change in engagement with young people

The vast majority of artists involved in MAP project run their own organizations. The latter are mainly meant to help children acquire some art related skills or to treat children who are mentally challenged through music therapy. Among other things the present evaluation was meant to access whether MAP training had a bearing on artists' way of relating to children. Results indicate that MAP has equipped artists with skills necessary to work adequately with children. Some artists confess that MAP helped them to be flexible in dealing with children.

The following voices are worthy considering:

Well, before receiving MAP training whenever I had taken a decision towards children I deal with, that decision was definitive. I was not flexible, if I decide that these children will be there and others here, it was the case.

With MAP training, I have changed somehow to work with children. Before the training I used to think that I have to think for them [children] and that I am the one who have good ideas. After MAP training I realized that a child can also have great ideas and can guide me [Alexandre ITERITEKA].

Another artist admits that MAP has provided him with the right activities to teach young people the expected skills. While the concerned artist used to teach theoretically (by talking only), MAP allowed him to shift to teaching by engaging students in a series of activities. It is noticeable that there was a shift from theoretical teaching to practical teaching. The concerned artist argues that by using these activities, he has been able to build children's confidence, trust, and enthusiasm. As a result, some students have sharpened their grades as it is explained in the excerpt below:

I have been able to apply MAP activities to help the kids build confidence. I have been applying these activities to help the kids share their stories without necessary feeling like they are forced to do it. They share their story but this serves only the purpose to express themselves, encourage and strengthen other kids. Some of these kids feel that they have totally a very low life compared to other children; and these sharing sessions help them. MAP has had an added value; it has added more knowledge to me as to how I can build enthusiasm, self-confidence, and trust in children.

This testimony shows that MAP training has had a tremendous impact on young people's' behavior. By sharing their stories in story circle, children became proud of themselves. They learned to appreciate each other and love each other. Consider the following informant's opinion describing these MAP benefits.

I have noticed some changes in terms of behaviour especially when I introduced sharing your story where kids in groups shares their story and we say that it would be confidential. Some of the kids by listening other kids' stories became proud of themselves. They became free because they felt maybe in the society they are in, they felt demoralized and after listening to someone else's story and how far that person have come, and also they compare to theirs they felt much better in their status. These sharing sessions have made children love each other, it has made them to appreciate each other.

3.3.5. Impact in exploring problem-based scenario

Some artists reveal that MAP has empowered them to address conflict. They argue that MAP brought a different method of settling conflicts.

Findings show that MAP approach is seen as more approachable, practical and problem solving. Consider the following observation of one informant:

MAP has improved my problem-solving skills at a very great deal. MAP is more practical and it is more engaging than my previous knowledge, which was more mentally oriented like where you know that when they [patients] tell you this, you do that. In MAP you use the body language. You know, in psychology body language, mentalism, gestures, etc. matter a lot. But MAP is more engaging, you drive what you do, you feel about it, and you do it [James].

As mentioned previously, other aspects were also evaluated. These include limitations and challenges in implementing MAP, the need for further resources and training, ways of establishing communication among MAP alumni community, and recommendations. In relation to limitations and challenges in implementing MAP, artists highlighted three major challenges. Firstly, there is a limited equipment. It was indicated that some organizations do not have enough instruments for children.

Yes, there are for instance materials that we use, we use traditional instruments but we do not have enough for everyone. So, this is a challenge because there is always conflict between children; they fight to have an instrument. So, this is a problem because everyone does not have his own instrument to work with [Alexandre].

Secondly, some artists highlight the short duration for MAP training. It was mentioned that MAP trainings are organized for a week and artists cannot fairly share essentials of their own type of art with their colleagues:

Another one is maybe time. I heard some of cultural artists and they said that time is not enough. You cannot teach the things you learnt in a year in just two hours. So time is a problem. Also we had so many things to do but there was a very short time to do them. [Deus].

Next, artists pointed out the limited time for MAP activities. Some artists find it difficult to accommodate MAP activities in the daily schedule of their own organization. Finally and more importantly, parents' mindset is also a serious challenge. In fact, findings show that some parents think that involving their kids in MAP activities should be remunerated. Consider the following response of an artist in this regard:

Some parents feel like [involving their kids in MAP activities] is a waste of time. So the understanding of the parents or the guardians, they feel like it is a waste of time, they say that what is the money value of this activity that my child is involved in? They look at it from money aspect. Some kids come and tell me that they are asked by their parents if they will get paid for doing these activities. Lack of understanding....., I don't know how we can put it, parents and guardians do not understand how effective these [MAP] activities are, they have not felt it yet [James].

To the question as to whether there is need for further resources and training, findings show that there are different opinions. Some artists say that they need both trainings and resources. They argue that further training is needed to have deeper knowledge about MAP methodology. Resources are also needed because some artists intend to expand their activities and train more young people.

Yes, we need further training because we always need to know new things. I think that I need other trainings to know more about MAP. Concerning resources, I think that we need them because we want to train others [young people]. We are not going to stay in Kigali only; we want to go inside and outside the country to teach other children and youth [ALEXANDRE].

On the other hand, one informant indicates that what is needed most is training because MAP methodology does not require complex resources:

I think I need more training but I do not think I do require resources. At first, I need more trainings because the resources are already available because in MAP you need yourself and the manual, most of the resources are already available [JAMES].

The third category of respondents highlights the need for training in order to have refined skills for better artistic performance. Here training is not conceptualized in terms of MAP activities; it is rather described more broadly as a way of acquiring skills required to be a good performer. The following quotation exemplifies this line of thought:

Yes, we need to learn more about theater especially characters, movements, body sounds, and stage management. Last time we had short time with Dr. Ananda and Kurtis. Also please connect us to some universities that can help with performances skills [Elisee & Sheila].

In relation to ways to establish communication among MAP alumni community, artists suggested varied strategies. Some informants advise to organize events on a regular basis where artists would perform collaboratively showcasing different forms of artistry using MAP methodology. Those events would allow MAP alumni community to stay connected; they would also serve as a conduit to sensitize artists about MAP.

First, we have to organize many events so that any artist can know about MAP. We need to promote the project, it will help many youth. It can happen through events such as theatre, music, acrobatic performance, modern and traditional dance. From that all artists will know about MAP [ALEXANDRE].

The use of social media was repeatedly pointed out as one of the best means to keep MAP community together. The following social media platforms were suggested: website, Facebook page, tweeter account, email, skype, and WhatsApp group. Social media like WhatsApp group, email, and skype meetings might be useful. If the project is continuing, we may feel good to keep doing a follow up every term or semester [Elisee & Sheila].

The present evaluation attempted to investigate whether participating in MAP trainings served as a push for artists to initiate other projects, networks, and delivery of workshops for young people. Results show that some artists were inspired by MAP to launch other projects. One artist mentioned to have initiated the project called 'Mobile Arts for youth and children'. The concerned informant describes the project in the following terms:

Yes, I can even say that I have stolen....I created a project called 'Mobile Arts for Youth and Children'. While MAP is about peace, my project is about youth and children. The project provides an opportunity to youth and children to demonstrate their talents. I do it once a trimester. Each three months I organize an event that gives time to children and youth to show their talents. Everyone has a talent, the remaining thing is to show them. You can find that someone has a talent of singing or dancing but he/she does not have a space to express his/her talent. That is why I have created Mobile Arts for Youth and Children; it is meant to give time to youth and children to express their talents; so MAP inspired me....[Alexandre]

Other artists mentioned that MAP inspired them and as result they have several projects in the pipeline.

Yes, we are having a project in Uganda (Kampala) and in Rwanda (Musanze and Gisenyi).

The project is still at early stage. The project will be for long time and will help many vulnerable children to find hope for their future. And I think this may be great if we have funding, for the FVA's resources are not good enough to fund our project [Elisee & Sheila].

3.3.6. Recommendations

A number of recommendations were formulated by artists towards MAP. These recommendations are summarized in what follows:

- *To extend MAP to the other provinces of Rwanda and even to East Africa.*

I can say that in order to progress or go further I wish MAP could go beyond Rwanda and even reach Burundi, DRC, Uganda and everywhere in the world because there are other young people who need MAP. Especially in Burundi artists need MAP because Burundi needs peace. Art would change many things in Burundi because youth in Burundi can change people. In Burundi people only know that arts serves to earn money. They do not think that the message that artists deliver can change people, families in conflicts, politicians. Artists also in Burundi do arts only with the target of gaining money, they do not use art for fostering peace or promoting peaceful coexistence and living well with others. So I wish MAP could go all around the entire world. I am saying that the project [MAP] should be extended all around in Africa, in Europe or in America because it is not only Rwanda, Burundi or DRC that needs peace. Peace is needed by everybody: Europeans, Africans, Americans.....all of us need sustainable peace.

- *Scaling up the use of MAP to other areas like medicine.*

MAP should go a step further and reach out some doctors or medical practitioners and lecturers like you even in universities. And, let us look at the working class in general, art is about how you can change the society. It is about how you can create peace because peace is not about conflict between two people, you can have a conflict within yourself, and so there is need to create peace within yourself [James].

- *Enable artists to use their skills to generate income*

MAP leaders should link us to their connections to give us chance for having income out of our knowledge as it is hard in East Africa Region to earn a living on art. We need this support so that this profession can be really a descent work. We hope for more good things to happen in the future [Elisee & Sheila].

Other recommendation were also made like to include people living with disabilities and extending the duration of the training organized for artists.

3.4. Conclusion

The present evaluation shows that MAP trainings have positively and significantly impacted the life of artists in various ways. First, MAP has empowered artists to work together which leads to joint projects. It has enabled artists to work together even though they practice different types of artistry.

Furthermore, MAP has enabled artists to settle disputes amicably especially in their place of work. In relation to mental health and well-being, this evaluation shows that MAP training helped artists to discover their own vulnerability. It is revealed that story telling sessions are seen by artists as liberating and relieving. Other artists admit that sharing sessions allow them to discover their strength and power. Results also have indicated that MAP equipped artists with skills necessary to work adequately with children. Finally, MAP training enabled artists to be open-minded; it has encouraged them to collaborate with other organizations and some were triggered to initiate new projects.

Appendices

Appendix A: Youth Interview Guides

Izina / Name:

Ikigo / Organisation:

Imyaka / Age:

Igitsina / Gender:

1. Mbere y'uko MAP ishyirwa mu bikorwa ku ishuri wigaho, wari ufile ubuhe bumenyi n'iyyihe myumvire ku buhanzi, imbyino n'ikinamico?

What was your knowledge and understanding of Music, Dance and Drama before MAP was implemented at your school?

2. Tubwire uburyo MAP yazanye impinduka mu myigishirize ya muzika, kubyina n'ikinamico ku ishuri ryanyu?

How has the MAP influenced the delivery of Music, Dance and Drama at your school (i.e. training of trainers, integration into the curriculum, drama clubs, etc.)?

3. Ubumenyi wakuye muri MAP wabukoresha ute mu masomo wiga, mu kwitegura umwuga uzakora mu minsi iri imbere, no mu mikurire yawe bwite?

How might you apply these learned skills (to curriculum, career development, personal development, etc.)

4. Sobanura uburyo MAP yagize ingaruka ku myigire yawe mu ishuri?

How has MAP influenced your learning in the classroom?

5. Urumva wiyeze ute mu kugenzura imyitoto y'ubuhanzi abantu bagiramo uruhare?

How confident do you feel leading participatory arts exercises?

6. Mbere yo gutozwa muri MAP wumvaga ufite ubuhe bushobozi mu gukemura ibibazo? Nyuma yo gutozwa muri MAP urumva wisanzuye ute mu gukemura ibibazo?

*How comfortable did you feel exploring problem-based scenarios before MAP?
After MAP (i.e. Conflict Tree, Image Theatre, Forum Theatre)*

7. Ni izihe mbogamizi cyangwa ibibazo wahuye nabyo mu gushyira mu bikorwa MAP?

What are any limitations or challenges that you've faced?

8. Waba ukeneye andi mahugurwa cyangwa imfashanyigisho? Niba ari yego, tanga ibisobanuro ku byo ukeneye n'umumaro wabyo.

Do you have any requests for further resources or training? If so, please provide a detailed overview of what is requested and the need that it would serve.

9. Ubona ari ubuhe buryo bunoze bwatuma abatojwe bakomeza kugirana umubano n'umushinga wa MAP? Baza: Gukoresha website; imbuga nkoranyambaga; email; telefone?

What are the best ways to establish communication? Website, social media site, email, phone, etc?

10. Haba hari ikindi cyifuzoufite?

Any additional recommendations?

11. Ni gute MAP yagize ingaruka ku buzima bwawe bwite?

How has MAP influenced you on a personal level?

Appendix B: Teachers Interview Guides

Izina / Name:

Ishuri / School:

Imyaka / Age:

Igitsina / Gender:

1. Tubwire uburyo ugutozwa kwawe muri MAP kwazamuye imygishirize ya muzika, kubyina n'ikinamico ku ishuri ryanyu? Ese aya masomo yari asanzwe atangwa ku ishuri wigishaho? Niba yari asanzwe yigishwa, ni irihe tandukaniro ubona MAP igomba kuzana mu bigomba kwigwa muri ayo masomo?

How has your engagement with MAP influenced the delivery of Music, Dance and Drama at your school? Was this subject taught prior to MAP? If so, what are some of the differences concerning how it might be taught now prior to your engagement with MAP? (content)

2. Sobanura uko MAP yazanye impinduka mu myigishirize yawe mu ishuri? How has MAP influenced your teaching and learning approaches in the classroom? (pedagogy)?

3. Sobanura uko imyumvire yawe y'ubuzima bwo mu mutwe n'imibereho myiza yazamuhwe no kuba waratojwe muri MAP?

How has your understanding of mental health and wellbeing been informed by your engagement with MAP? (health and wellbeing)

4. Tubwire uko imibanire yawe n'abanyeshuri yahindutse bitewe no kuba waratojwe muri MAP? Ese ubona abanyeshuri barahindutse mu myitwarire cyangwa mu myumvire?

How has your engagement with young people changed due to your engagement with MAP? What were changes of behaviour, attitude and/or comprehension? (young people)

6. *Mbere yo gutozwa muri MAP wari wifitiye icyizere kingana iki mu gushyira mu bikorwa integanyanyigisho ishamikiye ku buhanzi?* Nyuma yo gutozwa muri MAP, ubu wifitiye icyizere kingana iki mu gushyira mu bikorwa integanyanyigisho shamikiye ku buhanzi?

How confident did you feel facilitating arts-based curriculum before MAP training? After MAP training? (capacity)

7. *Mbere yo gutozwa muri MAP wumvaga ufite ubuhe bushobozi mu gukemura ibibazo?* Nyuma yo gutozwa muri MAP urumva wisanzuye ute mu gukemura ibibazo?

How comfortable did you feel exploring problem-based issues/scenarios before MAP? After MAP (i.e. Conflict Tree, Image Theatre, Forum Theatre) (behaviour)

8. Haba hari ibibazo cyangwa imbogamizi wahuye nazo mu gushyira mu bikorwa inyigisho za MAP?

What are any limitations or challenges that you've faced? (capacity)

9. Tubwire uko MAP yahinduye imitekerereze yawe. Tubwire uko MAP yahinduye imibanire yawe na bagenzi bawe.

How has MAP influenced you to think or to behave differently? Influenced the way you perceive others? (behaviour)

10. Waba ukeneye andi mahugurwa cyangwa imfashanyigisho? Niba ari yego, tanga ibisobanuro ku byo ukeneye n'umumaro wabyo.

Do you have any requests for further resources or training? If so, please provide a detailed overview of what is requested and the need that it would serve. (needs)

11. Ubuna ari ubuhe buryo bunoze bwatuma abatojwe bakomeza kugirana umubano n'umushinga wa MAP?

Baza: Gukoresha website; imbuga nkoranyambaga; email; telefone?

What are the best ways to establish communication between trainers and the project overall? Website, social media site, email, phone, etc? (communication)?

12. Hari ikindi cyifuzo wifuza gutanga? Any additional recommendations?

13. Tubwire uko MAP yashyizwe mu bikorwa ku ishuri wigishaho?

Please provide information concerning the implementation of MAP at your school (delivery)

14. Umubare w'abana bato bagize uruhare mu bikorwa bya MAP

Number of young people involved in MAP activities (quantitative data)

| Characteristic | Number of Participants |
|------------------------------------------------------|-------------------------------------------------------|
| <i>Amakuru ajyanye n'igitsina</i> Gender identity | <i>Abagore / Female</i> |
| | <i>Abagabo / Male</i> |
| | <i>Abandi / Other</i> |
| | <i>Abafile igitsina kitazwi</i> / Not disclosed |
| <i>Imyaka</i> Age range | 0-24 |
| | 25-29 |
| | 30-34 |
| | 35-39 |
| | 40-44 |
| | 45-49 |
| | 50-54 |
| | 55-59 |
| | 60-64 |
| | 65+ |
| | <i>Abataravuze imyaka</i> Not disclosed |
| <i>Ubumuga / Disability</i> | <i>Abafite ubumuga buzwi</i> Known disability |
| | <i>Abafite ubumuga butazwi</i> No known disability |
| | <i>Abataravuze ubumuga bwabo</i> Not disclosed |

15. Umubare w'abantu bakuru bagize uruhare muri MAP activities
 Number of adults involved in MAP activities (quantitative data)

| <i>Igisubizo</i> Characteristic | <i>Umubare w'abagisubije</i> Number of Participants |
|------------------------------------------------------|--------------------------------------------------------|
| <i>Amakuru ajyanye n'igitsina</i> Gender identity | <i>Abagore / Female</i> |
| | <i>Abagabo / Male</i> |
| | <i>Abandi / Other</i> |
| | <i>Abataravuze / Not disclosed</i> |
| <i>Imyaka</i> Age range | 0-24 |
| | 25-29 |
| | 30-34 |
| | 35-39 |
| | 40-44 |
| | 45-49 |
| | 50-54 |
| | 55-59 |
| | 60-64 |
| | 65+ |
| | <i>Abataravuze imyaka yabo /</i> Not disclosed |
| <i>Ubumuga</i> Disability | <i>Abafite ubumuga buzwi</i> Known disability |
| | <i>Abafite ubumuga butazwi</i> No known disability |
| | <i>Abataravuze ubumuga bwabo</i> Not disclosed |

16. Tubwire amasaha ibikorwa bya MAP byagiye bimara mu cyumweru? Tubwire amasomo yakozwemo ibikorwa bya MAP? Tubwire uko ubuzima bwa nyuma yamasomo bwaranzwe n'inikorwa bya MAP?

Number of hours for MAP delivery each week and in which classes or extra-curricular activities?

17. Ku bwawe ubona MAP yaragize izihe ngaruka ku myigishirize yawe? Ku bwawe ubona MAP yaragize izihe ngaruka ku bana bato? Kubwawe ubona MAP yaragize izihe ngaruka kumwuka uba uri mu ishuri mu gihe cy'isomo?

How has MAP influenced your teaching, effects on a young person, classroom environment, etc.

Appendix C: Artists Interview Guides

Izina / Name:

Ikigo / Organisation:

Imyaka / Age:

Igitsina / Gender:

1. Igihe watozwaga muri MAP wamenye kandi wumva neza ko ubuhanzi bugomba gukoreshwa mu kwimakaza umuco w'ibiganiro. Ibi byazanye izihe mpinduka mu kazi kawe nk'umuhanzi?

What did your knowledge and understanding of participatory arts practices for dialogic purposes change following your engagement with MAP?

2. Tubwire uko imyigishirize (methodology) ya MAP yagize ingaruka ku mibanire yawe n'abandi bahanzi ndetse n'ibindi bigo?

How has the MAP methodology influenced your engagement with other artists and organisations?

3. Tubwire uko imyumvire yawe y'ubuzima bwo mu mutwe n'imibereho myiza yazamuhwe no kuba waratojwe muri MAP?

How has your understanding of mental health and wellbeing been informed by your engagement with MAP?

4. Tubwire uko imibanire yawe n'urubyiruko yahindutse bitewe no kuba waratojwe muri MAP? Ese ubona urubyiruko rwarahindutse mu myitwarire cyangwa mu myumvire? Sobanura.

How has your engagement with young people been influenced by the MAP methodology? What were changes of behaviour, attitude and/or comprehension?

5. Mbere yo gutozwa muri MAP wumvaga ufite ubuhe bushobozi mu guhanganan'ibibazo? Nyuma yo gutozwa muri MAP urumva ufite ubuhe bushobozi mu gukemura ibibazo?

How comfortable did you feel exploring problem-based scenarios/issues before MAP? After MAP (i.e. Conflict Tree, Image Theatre, Forum Theatre)

6. Tubwire uko MAP yashyizwe mu bikorwa mu kigo ukoramo.

How has MAP been incorporated into your organisation?

7. Ni izihe mbogamizi cyangwa ibibazo wahuye nabyo mu gushyira mu bikorwa MAP mu kigo ukoramo?

What are any limitations or challenges?

8. Waba ukeneye andi mahugurwa cyangwa imfashanyigisho? Niba ari yego, tanga ibisobanuro ku byo ukeneye n'umumaro wabyo.

Do you have any requests for further resources or training? If so, please provide a detailed overview of what is requested and the need that it would serve.

9. Ubona ari ubuhe buryo bunoze bwatuma abahanzi batojwe bakomeza kugirana umubano n'umushinga wa MAP? Baza: Gukoresha website; imbuga nkoranyambaga; email; telefone?

What are the best ways to establish communication between trainers, cultural artists and the project overall? Website, social media site, email, phone, etc?

10. Kuba waratojwe muri MAP byaba byaratumye utangiza indi mishanga, amatsinda (networks), cyangwa se guha amahugurwa urubyiruko?

Has the MAP training inspired other projects, networks, or delivery of workshops with young people?

11. *Hari ikindi cyifuzo waba ufite?*

Any additional recommendations?

12. Umubare w'abana bato bagize uruhare mu bikorwa bya MAP

Number of young people involved in MAP activities (quantitative data)

| Characteristic | | Number of Participants |
|------------------------------------------------------|----------------------------------------------------|------------------------|
| <i>Amakuru ajyanye n'igitsina</i> Gender identity | <i>Abagore / Female</i> | |
| | <i>Abagabo / Male</i> | |
| | <i>Abandi / Other</i> | |
| | <i>Abafite igitsina kitazwi / Not disclosed</i> | |
| <i>Imyaka</i> Age range | 0-24 | |
| | 25-29 | |
| | 30-34 | |
| | 35-39 | |
| | 40-44 | |
| | 45-49 | |
| | 50-54 | |
| | 55-59 | |
| | 60-64 | |
| | 65+ | |
| | <i>Abataravuze imyaka</i> Not disclosed | |
| <i>Ubumuga / Disability</i> | <i>Abafite ubumuga buzwi</i> Known disability | |
| | <i>Abafite ubumuga butazwi</i> No known disability | |
| | <i>Abataravuze ubumuga bwabo</i> Not disclosed | |

13. Umubare w'abantu bakuru bagize uruhare muri MAP activities

Number of adults involved in MAP activities (quantitative data)

| <i>Igisubizo</i> Characteristic | <i>Umubare w'abagisubije</i> Number of Participants |
|------------------------------------------------------|--------------------------------------------------------|
| <i>Amakuru ajyanye n'igitsina</i> Gender identity | <i>Abagore / Female</i> |
| | <i>Abagabo / Male</i> |
| | <i>Abandi / Other</i> |
| | <i>Abataravuze / Not disclosed</i> |
| <i>Imyaka</i> Age range | 0-24 |
| | 25-29 |
| | 30-34 |
| | 35-39 |
| | 40-44 |
| | 45-49 |
| | 50-54 |
| | 55-59 |
| | 60-64 |
| | 65+ |
| | <i>Abataravuze imyaka yabo /</i> Not disclosed |
| | |
| <i>Ubumuga</i> Disability | <i>Abafite ubumuga buzwi</i> Known disability |
| | <i>Abafite ubumuga butazwi</i> No known disability |
| | <i>Abataravuze ubumuga bwabo</i> Not disclosed |

14. Tubwire amasaha ibikorwa bya MAP byagiye bimara mu cyumweru?

Tubwire amasomo yakozwemo ibikorwa bya MAP? Tubwire uko ubuzima bwa nyuma yamasomo bwaranzwe n'inikorwa bya MAP?

Number of hours for MAP delivery each week and in which classes or extra-curricular activities?

15. Tubwire uko MAP yahinduye ubuzima bwawe nk'umuhanzi. Tubwire uko MAP yagize ingaruka ku bana bato. Tubwire uko MAP yagize ingaruka ku bidukikije.

How has MAP influenced your artistry, teaching, effects on a young person, environment, etc.?

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