A

Final Evaluation of "Promoting a Culture of Inclusion in Somalia" Project

CISP
COMITATO INTERNAZIONALE
PER LO SVILUPPO DEI POPOLI

NAC
New Access Consulting

Acknowledgements

Abbreviations

AICS – Italian Agency for Development Cooperation

CATI - Computer assisted technology

CISP - *Comitato Internazionale Per Lo Sviluppo Dei Popoli,* International Committee for the Development of Peoples

CSO – Civil Society Organization

FGS – Federal Government of Somalia

HIWA – Humanitarian Integrity for Women Action

IDI – In depth interview

IDPs – Internally Displaced Persons

QQ – Quantitative Questionnaire

SOMASA – Somali Academy of Science and Arts

UNICEF – United Nations International Children Fund

UNESCO - United Nations Educational, Scientific and Cultural Organization

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1. Executive Summary

Comitato Internazionale Per Lo Sviluppo Dei Popoli– CISP (International Committee for the Development of Peoples) and its local partner Somali Academy of Science and Arts (SOMASA) undertook the *Promoting a Culture for Inclusion in Somalia* project from 2018-2019. The project had a primary objective of social marketing. Social marketing is a term used to describe an approach that develops activities aimed "at changing or maintaining people's behavior for the benefit of individuals and society as a whole."[1] The CISP led project sought to change behaviors of communities in Galkayo and Mogadishu with regards to social inclusion by utilizing the medium of culture. The project set out to reach its objective by firstly building the capability of actors in the cultural sector to preserve and promote culture through a slew of capacity building initiatives. Embedded in these capacity building initiatives was the concept of inclusion which challenged cultural actors to empathize with the plight of marginalized communities so they could be more aware of negative behaviors they may be doing consciously or sub-consciously. Then various actors many of whom were from these marginalized communities were challenged to express their experiences and transform these behaviors in order to build a more inclusive society within the communities they live in. This was done through the engagement and expression of common Somali art forms combined with more innovative modalities of art, which was displayed to the wider community through public events. Lastly CISP and its partners engaged with marginalized communities directly to improve their economic viability within the cultural sector to ensure that the sector employed marginalized groups long after project completion. The target locations of the project were Mogadishu and Galkayo, cities that were ravaged by the Somali civil war and have yet to fully recover from it.

New Access Consulting was commissioned to carry out the evaluation in May 2020. The evaluation's purpose was to assess how well the project met its specific objective which was *"to build more stable and inclusive communities in Mogadishu and Galkayo through the promotion of culture"*. The evaluation team sought out to provide evidence on the project impact on target groups and to assess whether the project achieved the stated objectives and expected results/indicators.

A mixed methodology was utilized which incorporated quantitative and qualitative methodologies to investigate how successful the project was in meeting its targets. Despite the implications of COVID-19 the evaluation team was able to acquire primary data from the various direct and in-direct beneficiaries of the project. This primary data along with secondary data provided by CISP was collated and analyzed to produce the findings detailed in this report.

The key findings of the project all pointed to increased understanding of the impact of social exclusion on marginalized communities, with higher levels of appreciation and significance given to social inclusion within their community. Across the board the evaluation findings found that direct and in-direct beneficiaries felt a greater sense of

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[1] What is Social Marketing, The National Social Marketing Centre, https://www.thensmc.com/content/what-social-marketing-1

appreciation of diversity within their community. The improved understanding also led to behavioral change as respondents indicated that the project outputs had contributed to improved cohesion among target groups.

CSOs and other actors felt that the project was successful in enhancing their ability to promote and preserve culture while indicating higher levels of significance given to social inclusion. The improved capacities of the actors involved in culture was found to be sustainable as the overwhelming majority of respondents stated they were utilizing the skills taught to them regularly.

Youth, predominantly students indicated improved understanding of gender equity and marginalization through art clubs which created an environment where dialogue and expression through art was nurtured. This in turn improved cohesion among the art clubs and trickled down to improve cohesion within the school. The innovative art modalities implemented under this project also provided a platform for women, youth, marginalized clans and IDPs to express their experiences utilizing art firstly within their group and more broadly to the community via public art exhibitions. These public art exhibitions allowed the wider community to view this art and led to them having a better understanding of how exclusion impacts their community. Behavioral change was also witnessed with the public art attendees who stated increased appreciation for diversity and inclusion within their community. Traditional community dialogue mechanisms were also effective in widespread behavioral change among prominent and marginalized communities who took part. The sessions enabled dialogue about topics such as exclusion, sexual abuse and exclusive cultural practices, which provided a better understanding to beneficiaries who took part. The beneficiaries who took part in these initiatives not only benefitted from improved understanding but were challenged to become actors of change within their communities and vehemently took on this role.

The project also provided marginalized communities within Mogadishu the ability to generate incomes through skills trainings that sought to equip the target group with skills that contributed to the cultural sector. The majority of respondents indicated higher incomes, which many of whom that was their only source of income.

Overall the project was successful in reaching its intended results and allowed for more appreciation within the cultural sector. The respondents found the project to be relevant to them as they perceived culture as an effective tool for social change. More importantly many of the respondents indicated that social inclusion was necessary to move the country forward. The impact of the project is widespread and led to improved capacities to promote culture while its social marketing focus contributed to improved social cohesion among community groups. Finally the project was able to ensure sustainability within most of its initiatives although the sustainability of the more complex art modalities such as body mapping and photo-voice proved more difficult.

2. Introduction to the Project

2.1. Arts and Culture in Somalia

Somalia, situated in the Horn of Africa, is an ancient and dynamic country with a vibrant culture and history. Much of the understanding of its history, especially of its culture and its generational impact, has been lost or obscured by decades of instability and conflict. The limited history that has been collated comprises snapshots of ancient roots and history dating back to 10,000 B.C.. Explorers such as Sir Richard Burton have encapsulated Somali culture under the banner of poetry. Burton famously said:"the country teems with poets, poetasters, poetitos, and poetaccios: every man has his recognised position in literature as accurately defined as though he had been reviewed in a century of magazines,--the fine ear of this people causing them to take the greatest pleasure in harmonious sounds and poetical expressions."[2]

The expression of culture and its practice in Somalia remains fleeting, as artisans, poets, theatre, and dance have not flourished since before the collapse of the central government in 1991. The Central Government of Somalia at that time saw culture as pivotal to its socio-political agenda and thus strongly supported the arts. This practice reversed to the brutal repression of the arts as these were used by peacefully protest an increasingly exclusionary regime. After the government collapsed, then-existing arts and culture were almost abandoned. Many artists used their art to call for peace, but their pleas fell on deaf ears.

The breadth of Somali culture, however, should not be reduced to poetry of the past. Younger generations are growing up in a globalising, urbanising, and digitalising world that fosters a plethora of forms of expression and identities. Amidst years of relative stability, Somali culture has been on a path of revival, and many different stakeholders are engaging with Somali culture from a variety of backwards- and forwards-looking as well as inwards- and outwards-looking angles. Culture's importance in development and the fostering of peace cannot be neglected. UNESCO believes that: "the road to inclusive social and economic development, environmental sustainability, peace and security is firmly grounded in culture, understood in its spiritual, material, intellectual, and emotional dimensions and encompassing diverse value systems, traditions and beliefs."[3]

Such engagement gains in significance after three decades of divisive conflict have left Somalia's urban centers fractured among segmentary identity lines, which are reinforced by and translate into political competition. This is especially pertinent for the project's primary target locations, Somalia's capital and main seaport Mogadishu, and Somalia's main dry-port and historical fulcrum of conflict Galkayo. In Mogadishu, each section of the town figures as a self-contained entity with its own dynamics, albeit vibrant and diverse, whereas Galkayo is split at its horizontal meridian and tightly linked to its environs. Providing youth with a platform for expression beyond these entrenched identity fissures links directly to peacebuilding and self-determination of a generation.

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[2] Sir Richard F. Burton (1856).*First Footsteps in East Africa; Or, an Exploration of Harar*. London:Longman, Brown, Green, and Longmans.Retrieved from https://www.wollamshram.ca/1001/East/east.htm
[3] UNESCO (2013).*The Role of Culture in Peace and Reconciliation*. Background Note to High Level Discussion 2 on Peace and Reconciliation: How Culture Makes the Difference. Retrieved from:
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/PeaceReconciliationENG.pdf

2.2.   Social Inclusion in Somalia

World Bank classifies social inclusion as the process *"of improving the terms on which individuals and groups take part in society—improving the ability, opportunity, and dignity of those disadvantaged on the basis of their identity."[4]* In Somalia social exclusion has been a topic studied at great length by academia, development organizations and international actors. The findings of these studies point to a socially exclusive society, where men, predominantly elders and political elites determine policy, justice and employment. Women, youth, IDPs and minority clans make up the marginalized groups in Somalia. Each group faces marginalization in a host a manners. Women from these groups bear the brunt of marginalization as they are subject to a list of abuses and are limited in their ability to join politics and are completely shut out of the traditional *Xeer* (justice) system. Low levels of social inclusion has been attributed to the collapse of the central government and with it liberties and protections of these marginalized groups dissipated. Improving social inclusion requires a concerted effort on the part of local and international stakeholders and will require rigorous and iterative transformations in the socio-political system.

2.3.   Promoting a Culture for Inclusion in Somalia Project

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

Somali Academy of Science and Arts (SOMASA) is an autonomous institution which comes under the Ministry of Education, Culture and higher Education. The Academy or SOMASA was established in 1975. It objective was to unite different researchers in the country, to develop the language, culture and heritage, and to protect, repair and preserve heritage sites and to document and promote cultural practices Somalia.

The project utilizes a number of innovative methodologies that incorporate culture and arts to improve social inclusion, build the capacity of the cultural sector and improve the livelihoods of Somalia's disadvantaged groups. In doing so, CISP and its local stakeholder SOMASA undertook three main interventions with various sub-activities to reach their objectives. The locations of these interventions occurred in two cities Mogadishu and Galkayo. Both cities have bore the brunt of the Somali civil war which led to severe social fragmentation, further increasing the already existent marginalization of women, youth and minority clans. With a history of deep-seated clan conflict and frequent insecurity the cities of Galkayo and Mogadishu were selected as locations for a project that aimed at increasing a sense of citizenship and inclusion.

The three main interventions that were undertaken are summarized in the table below:

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[4] Social Inclusion, World Bank. Retrieved from: https://www.worldbank.org/en/topic/social-inclusion

Main Intervention	Intended Outcomes	Indicators
Capacity Building for Cultural Stakeholders	Strengthened capacity of CSOs and professionals in the cultural and educational sector to promote and protect Somali culture	%. of CSO members and professionals who participated in capacity building sessions and demonstrate increased skills and engagement in promotion and protection of cultural heritage. (% women)
Culture and Arts Workshops and Events	Increased access and participation of communities and CSOs (including youth and women) to inclusive cultural spaces, events and products	% of people among target groups who declare to have participated to cultural activities during the project life time % of women) % of people accessing cultural activities who gives value to cultural diversity and social inclusion (% women)
Creating Income Generation Opportunities within the Cultural Sector	Supported income generating opportunities in the cultural sector, in particular for vulnerable youth and women	% of people participating in capacity building sessions in cultural industries who declare increased skills to generate income and develop networks. (% women) % of targeted people declare to have increased income(% women)

The project's general objective is: ***To increase contribution of CSOs and other actors in the cultural sector, in promoting culture to foster sense of citizenship, inclusion and economic integration.***

3. Purpose of the Evaluation

The main objective of this evaluation is to provide evidence on the project impact on the target groups and to assess whether the project achieved the stated objectives and expected results/indicators. Research output will be contextualized in both historical and current dynamics of each location, and include actionable recommendations, after consultation with the programme team to gain a thorough understanding of programmatic strengths, needs, and considerations.

The research team has assessed the achievement of the main results of the project, its impact on the target groups and identified lessons learned for future programming. The research locations will be Galkayo and Mogadishu.

The final evaluation will evaluate:

- *The outcomes of the project,*
- *The impact of the project,*
- *The effectiveness the project,*
- *The sustainability of the project as well as*
- *Provide practical recommendations that can enhance future project design*

4. Objectives of the Evaluation

a. Relevance

With regards to relevance the evaluation will be observing the project design of the interventions to understand how relevant they were to the target groups selected for the project. The local ownership of the project design will also be taken into account. Secondly the coherence to context will be assessed. Here the evaluation team will be analyzing whether or not the project fit with national polices as well as cultural context. How the project's design meshed with cultural norms and whether the utilization of culture as a medium of change was in fact relevant to the local right's holders.

b. Effectiveness

In this section, the evaluation will seek to measure to what extent did outputs contribute to achieving the intended outcomes. The target indicators of outputs and their relation to outcomes will be assessed utilizing primary and secondary data. The section will also seek to measure how effective was the project approach with regards to meeting its intended purpose.

c. Impact

In this section the evaluation team will assess if the project activities did impact the lives of the people involved. As well as assessing its ability to improve social inclusion within their community. And the difference it has made in the lives of those targeted in the project.

d. Sustainability

In this section the evaluation team will measure the prospects for the benefits of the project being sustained after project life. As social marketing projects are often difficult to measure the sustainability will be measured.

5. Methodology

To assess the project, this study employed a mixed methods approach inclusive of in-depth interviews (IDIs) with respondents, and a quantitative questionnaire (QQ). The quantitative survey tracked the effectiveness of key indicators detailed in the Promoting a Culture of Inclusion project's logical framework. IDIs in combination with a comprehensive desk review provided explanatory context towards a better understanding of quantitative findings.

Data Sources and Data Collection Techniques

Literature/Desk Reviews	This included review of project proposal, logical framework, M&E plan, Theory of Change, narrative and financial reports, baseline arts methodologies assessment report, Impact Assessment of Arts and Culture Activities, Community Dialogue guides, Labor Market Study, Teacher's Guide for Culture and Arts Activities in Schools, review of key government policies and UNESCO Scoping Study on the Culture sector of Somalia. A desk review check list was developed and guided the entire desk review process.
In-depth Interviews (IDIs)	A total of 17 in-depth interviews were undertaken with CISP staff (1), Partner Organizations (2), CSOs (2), Youth and Women, IDPs (5), Head Teachers (4) and Community Dialogue participants (3). The evaluation team utilized a purposive sampling technique to select the key informants, to ensure participants who had vital information about the project and carried out key roles in the implementation of the project were interviewed for purposes of providing details relevant to the evaluation. In-depth informant interview guides were developed and conducted to guide the interviews.
Quantitative questionnaire	A survey was developed to be commissioned for the purposes of quantifying data from direct and indirect beneficiaries of the project. Beneficiary lists provided CISP were utilized and a random selection process was used to survey beneficiaries of different interventions to gain a comprehensive understanding of project outputs and outcomes. A total of 124 respondents were surveyed which included youth, women, men and representatives from minority groups who in one way or the other participated in the project. The respondents were from two target districts Galkayo (25 respondents) and Mogadishu (99) were surveyed using computer assisted technology (CATI). Data was transmitted through the ONA mobile platform.

Sampling breakdown

Location of QQ	No.	Percent
Galkayo	25	19.3%
Mogadisho	99	79.7%
Total	124	100%

QQ by Outcome	No.	Percent
Outcome 1	16	13%
Outcome 2	97	78.2%
Outcome 3	11	8.8%
Total	124	100%

Gender	No.	Percent
Female	77	62%
Male	47	38%
Total	124	100%

Age	No.	Percent
14-30	90	72.6%
31-50	27	21.8%
51 and over	7	5.6
Total	124	100%

Limitations

A few limitations must be taken into account. Firstly the implications of COVID-19 did not allow for focus group discussions to occur as this would deeply impact the ethical and moral obligations of the evaluation team. Furthermore in-person interviews with respondents were also deemed unethical as this could lead to exposure on the respondents and jeopardize the evaluation team. As such remote qualitative interviews were prioritized to limit the exposure for all respondents.

Secondly the sheer breadth of activities implemented and the limitations in budgetary allowances for the study required minimizing the scope of the comparative analysis to baseline data, as the respondent pool narrowed. This was supplemented by the survey tool being designed to have a distinct focus on perceptions of effectiveness and results on the part of respondents in both quantitative and qualitative aspects and this data was then analyzed utilizing the target indicators.

6.   Evaluation Findings

Here the evaluator can discuss whether the project has adequate number of qualified and experienced staff and whether they are performing their duties to the required performance level or not. Details about individual staff members involved in the project can be included either as part of this section or in the appendix, depending on the length and importance of this information.

a.   Relevance

Coherence to Context

The project sought to build upon a previous project '*Reviving culture building peace in Mogadishu*', which largely acted as a pilot programme for the 'Promoting a Culture of Inclusion project'. The pilot project showcased early success in supporting cultural platforms to contribute to intercultural dialogue, reviving cultural heritage through learning and exchange and supporting youth and women in income generation in the culture sector and protection. The pilot also laid the foundation for the cooperation with relevant stakeholders as it worked closely with international and local non-state actors. Much of the overall objectives of the pilot project remained the same with the Promoting a Culture of Inclusion project which utilized the use of culture in peacebuilding promotion and inclusive development, through artistic and economic empowerment of marginalized community members as well as capacity building and support to local Civil Society Organizations and other actors in the cultural sector. Both projects largely utilized the findings of the UNESCO Scoping Study on the Culture sector to form the design and the justifications for the interventions implemented. The UNESCO study revealed that non-state actors had low capacities to promote and preserve culture in Somalia. The study also identified weak institutional infrastructure to restore and preserve both tangible and intangible cultural heritage largely lost in the civil conflict. As well as an erosion of cultural practices due to the imposition of foreign cultural practices; and inadequate significance given to the benefits of culture and heritage by the government and Somali communities.

When analyzing if culture specifically heritage and arts promotion were effective tools to promote social inclusion the findings of the research indicate overwhelming support by respondents for that case. The project design implemented by CISP and its partners of using culture as means of social change resonated with the overwhelming majority of beneficiaries. Out of the respondents

surveyed 95% stated that culture was a very effective tool for behavior change. Furthermore all respondents interviewed in the in depth interviews indicated that was very effective tool for promoting citizenship and social inclusion.

The project's strategy of developing the capacities of grassroots CSOs to promote and preserve culture was welcomed by the majority of key informants. One key informant respondent stated that "culture plays very important role for our life, even though people don't practice the culture, they left their culture, we need to restore the traditions and the culture we used to practice". Ibrahim Abdirahman Ali, Youth Business Training, Mogadishu.

Culture and its revival were also echoed by a number of respondents who stressed the need for the resurgence of culture to solve societal issues and improve economic growth. *Culture and arts can contribute more to an economic growth and can create inclusive job opportunities. Even culture and arts is an effective tool that can stop or reduce youth brain washing and the clan oriented way of living.* Abdirizak Adan SOMASA Staff, Mogadishu.

The project was also found to be fully in line with the strategic objectives and priorities of the 2017-2019 Somalia Development Plan which emphasized under Social and Human Development, the support to Youth, Sports and Culture Sector. One of the goals under the national development plan was, "the use of these cultural centers for the promotion of intercultural dialogue and intergenerational transmission of traditional knowledge and practices, in particular with regards to empowerment of youth." [5]

Social inclusion is a crosscutting theme under the two year national development plan as well as the new five year development plan, in which both plans attempt to drastically improve social inclusion to reduce the negative impacts of marginalization and disenfranchisement which contribute to insecurity and impact large swaths of Somalis. Marginalized groups in Somalia include women, youth, minority clans and IDPs who were the main targets of the project. This was corroborated by respondents who indicated that social inclusion is "very important to my community and Somalia as a whole, because it's the only way we can prosper as a society."

In-depth interviews with CISP staff highlighted the use of contextual coherence of interventions. The interventions aimed to capitalize on the expressive nature of Somali culture and arts, to discuss and find solutions to social inclusion by facilitating and encouraging dialogue between various groups within the Somali society.

> *"Somalis are an oral society with an extensive history of poetry and expression on various social and political issues. This is why we utilized poetry, community dialogue and other expressive art to bring about social change. Somalis have been using art for social change long before it became a 20th century concept."* Abdiqadir Mohamed, CISP staff.

Project Design and Ownership

Project design was reviewed in terms of ownership of local stakeholders and their role played in addressing the identified gaps.

The design of the project utilized the lessons learnt in the pilot project in Mogadishu, which called for the execution of measures to include more ownership. This recommendation was acted upon by CISP as it took specific measures to enhance local ownership. The first step was making

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[5] Federal Government of Somalia, *National Development Plan (NDP)*, 2017-2019, pg 127

SOMASA its co-applicant for the project. The consortium approach taken by CISP allowed for SOMASA to take part in the design stage of the project, by formulating its capacity needs together with CISP. Local stakeholders contributing to the overall design was the first measure undertaken to ensure ownership. The collaborative approach began from the onset of project development and was supplemented throughout project life, by close cooperation with local stakeholders during project design, pre-implementation arrangements and project implementation.

CISP and SOMASA began the design process of the project by consulting with relevant actors within the cultural sector. CISP was able to bring together local stakeholders Ministry of Education, Culture and Higher Education, local CSOs, primary schools, marginalized communities, youth groups and women groups who contributed to project design. CISP were also able to bring other stakeholders such as UNESCO and identify synergies with existing programmes being implemented by development organizations within its project areas.

The consultations during project design laid the groundwork for continued ownership by local stakeholders during project life. CISP along with SOMASA and the Ministry of Education created a Steering Committee that included authorities, artists, media, women, youth and IDPs. The steering committee was responsible for advising, supporting and monitoring the project, assessing project progress, and providing a platform for coordination. The steering committee were tasked mainly as a coordinating body between the various state and non-state actors involved in the project and attempted to synchronize approaches to ensure objectives were reached and that the project remained relevant.

SOMASA and CSOs benefitted from a number of trainings that were meant to enable the non-state actors to effectively promote culture for social inclusion and a common identity while also maintaining and preserving cultural heritage. The majority of respondents indicated that they did not know of any CSOs apart from CISP and its partners that work in culture heritage promotion or the wider cultural sector. The remaining respondents could not identify other actors outside of CISP and its partners who were involved in the culture sector. In comparison almost all respondents indicated that culture plays a large role in their lives. With culture being very important to the respondents interviewed and the existing lack of CSOs operating in the sector, it can be inferred that there is a potent need for CSOs to improve their capacity to effectively carry out culture promotion. The findings support the research premise that there was a low capacity of CSOs to promote culture.

The project allowed for local ownership and inclusion of rights holders during project design and throughout implementation. The project design accounted for cultural context and incorporated into its interventions, while maintaining adherence to national priorities. The need for enhanced social inclusion was reverberated among the majority of respondents that indicated the negative impact of exclusion and marginalization among a number of groups within the society.*"If the community integrates and they collaborate more often and brotherhood improves, since the Somali community has one major culture but there are slight differences whenever you travel to different regions of Somalia, so if they concentrate on social inclusion the differences between would not be exist, therefore it is very important to improve the social inclusion in the community."* Humanitarian Integrity for Women Action (HIWA) Programme Manager, Salaad Ali Daud.

b.   Effectiveness

Analysis on the achievement of the project results will be undertaken under each of the specific objectives/outcome.

Specific Outcome 1: *Strengthened capacity of CSOs and professionals in the cultural and educational sector to promote and protect Somali culture*

 Outcome indicator 1.1: % of CSO members and professionals who participated in capacity building sessions and demonstrate increased skills and engagement in promotion and protection of cultural heritage. (Target: 80% of CSO members, at least 30% women)

A number of outputs were carried out under this outcome, the outputs were:

1.1 Somali Culture Steering Committee established and functional.
1.2 Third block of the Somali Academy of Science and Arts in Mogadishu rehabilitated.
1.3 8 trainings modules in cultural heritage management/promotion, cultural Heritage database updates, for Academy staff.
1.4 UNESCO Heritage Sites Tentative List Draft.
1.5 1 team of CSOs and young professionals established and operational in cultural heritage data collection and mapping.
1.6 Database updated with at least 30 new entries

Overall Analysis on Outcome 1: *Strengthened capacity of CSOs and professionals in the cultural and educational sector to promote and protect Somali culture*
The overall evaluation assessment is that the project strengthened the capacity of CSOs and professionals in the cultural sector to promote and protect Somali culture by transferring knowledge and equipping key cultural actors to catalogue and document cultural heritage. The project's knowledge transfer enabled civil society organizations to embed the usage and promotion of culture into their everyday work.

All SOMASA staff and CSOs surveyed indicated that the capacity building initiatives enhanced their capacity in preserving and monitoring cultural heritage. Furthermore 70% of CSOs surveyed stated that they use the skills that they were trained on every day or often in their work. Whereas 80% of SOMASA staff utilized, cultural management training, research writing training, report writing and basic finance and accountability training every day. SOMASA interviewed stated that the trainings *"were very effective because we all understood it and adopted it into our work. The CSOs I engaged with said they utilized the trainings they received."* A civil society member interviewed stated that *"the trainings I received in cultural heritage management helped me understand why I need to protect and promote my culture because if I don't do it, who will.*" The outcome was also successful in increasing involvement within the cultural sector which during the baseline was reported to be low. Surveys show that involvement in the cultural sector was higher following the interventions, as 80% of CSOs who participated in the trainings stated they were more involved in the cultural promotion sector after receiving training.

All the CSOs surveyed demonstrated high levels of confidence in their skills following the capacity building activities. Likewise all SOMASA staff demonstrated high levels of confidence in the skill transfer of cultural management and research training. Lastly, the rehabilitation of the third block of SOMASA offices was also undertaken under this outcome. The infrastructural capacity building contributed greatly to the work of SOMASA according to the SOMASA respondents surveyed. The third block would include a conference room and research room as well as a space for artifacts.

Overall the project outcome goal was reached as respondents indicated increased capacity within the cultural sector, more involvement in culture promotion, regular utilization of knowledge transfer in their everyday lives and increased confidence in skills attained via capacity building initiatives.

Analysis on Outcome Indicator 1.1:*% of CSO members and professionals who participated in capacity building sessions and demonstrate increased skills and engagement in promotion and protection of cultural heritage.*

The project outputs under this outcome worked with SOMASA staff to build institutional and infrastructural capacity to preserve and promote culture. A number of outputs were carried out all of them occurring in Mogadishu. Eight trainings were, implemented under output 1.1.3, which involved SOMASA and CSOs based in Mogadishu. The majority of the trainings were being provided to SOMASA which included culture heritage management, research writing, finance, management and reporting, basic finance and accountability. Nine CSOs took part in culture and heritage management alongside SOMASA staff members. All CSOs and SOMASA staff surveyed stated that they were very confident with their capacity to manage and preserve cultural heritage after receiving the training on culture heritage management. Overall 93% of the CSOs and SOMASA staff surveyed said they were very satisfied with the trainings they received with only one respondent stating they were somewhat satisfied.

Tab 6.1 After receiving the research writing training are you more confident in conducting research?	Number of Respondents (#)	%
Very confident	5	100%
Total	5	100%

Tab. 6.2 How effective was the training in management and report writing in building your capacity to conduct administrative tasks?	#	%
Very effective	5	100%
Total	5	100%

Tab. 6.3 How effective was the training in basic finance and accountability in building your capacity to accurately report on project expenditures?	#.	%
Very effective	5	100%
Total	5	100%

Tab 6.4 After receiving the culture management training how confident are you with your capacity to manage and preserve cultural heritage?	#	%
Very confident	15	100%
Total	15	100%

SOMASA staff interviewed corroborated the findings in the quantitative stating "*SOMASA are predominantly youth who are employed. And they are handling a lot of tasks. The training helped us immensely because it showed us how to conduct cultural heritage management and how to do it effectively. The training basically allowed us to do our job better.*" The SOMASA staff went on to say that the trainings in research and report writing *"It's important, research writing and report writing assisted our work to base what our institution does with proven facts, using research."*

Under output 1.4 workshops for key stakeholders on the UNESCO Heritage Sites Tentative List, the convention ratification and cultural heritage policy were prioritized. Two workshops were held with government stakeholders, which were vital in leading to government stakeholders pledging their commitment to ratifying the UNESCO conventions. However the output was unsuccessful in completing a national inventory list that was validated by all stakeholders as indicated in the log-frame. The output did however translate 3 UNESCO conventions into Somali allowing for

stakeholders to familiarize themselves with the conventions. The lobbying of government stakeholders was ultimately successful as parliament adopted 3 of the UNESCO conventions.

Another training under this output was also provided to 18 media professionals of which, five were women, on media diversity and cultural pluralism. Of the media professionals surveyed 60% were women. All the media professionals surveyed deemed the training on media diversity very effective in building their capacity to promote culture. Both genders stated that they were more involved in the promotion of culture and heritage. The workshop for media professionals also covered the UNESCO conventions and the importance of ratifying them. All of the media professionals found the workshop effective in giving them better understanding of the conventions. All media professionals also indicated that it is very important that the government ratify the UNESCO conventions.
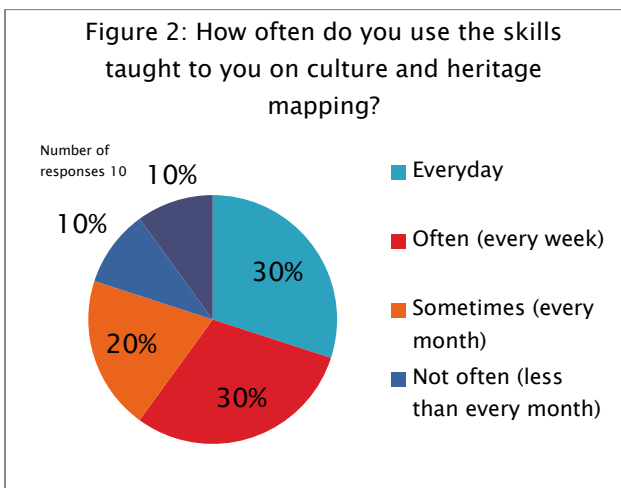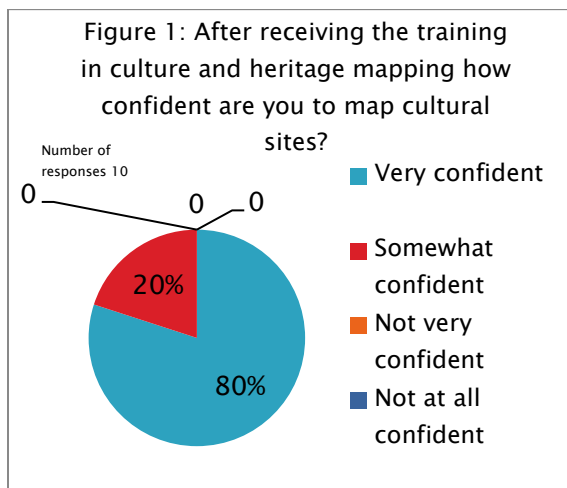
Tab. 6.5 How effective were the media trainings in building your capacity to promote cultural diversity?	#	%
Very effective	5	100%
Total	5	100%

Tab. 6.6 How important is it that the Somali government ratifies the UNESCO conventions?	#	%
Very important	5	100%
Total	5	100%

Under output 1.5 CISP and its partners aimed to create a team of young professionals, from relevant CSOs in the cultural sector, who were trained and operational in cultural heritage data collection and mapping. The trainings revolved around culture and heritage mapping management and were carried out for 10 CSOs in Mogadishu. 80% percent of CSOs surveyed said that they were very confident to map cultural heritage sites after receiving the training. While 60% of the respondents surveyed stated that they use the culture and heritage mapping every day or often (every week), whereas 20% said sometimes (every month) and the remaining 20% said not often or never. Indicating that the majority of the utilized their training on cultural mapping frequently. With regards to gender differences half of the women surveyed under the question of usage of culture and heritage mapping stated that they used their training everyday or often, whereas 33% said sometimes (every month) and the remaining 16% stated not often (less than every month). Also under this output ten CSOs were trained on the role of CSOs in social integration and peacebuilding. All of the CSOs surveyed stated that they were very confident in engaging social integration and peacebuilding after the training. And 90% were very satisfied with the trainings they received.

Figure 1: After receiving the training in culture and heritage mapping how confident are you to map cultural sites?

Figure 2: How often do you use the skills taught to you on culture and heritage mapping?

The trainings we received in culture and heritage mapping have allowed us to understand how to use data systems to document our culture in order to preserve it. I've passed by cultural sites in Mogadishu without knowing and I know other people have, so documenting it, is the first step in preserving and promoting it our culture" Ister Mohamed Abdullahi, CSO participant in culture and heritage management training, Mogadishu.

There were three other outputs under this outcome which were evaluated in several methods. The first output was to build a steering committee which regularly met. A desk review of steering committee meetings indicated that the steering committee met regularly. The second output under this outcome was the rehabilitation of the third block of SOMASA to be utilized as a research and archiving department. All SOMASA stated that the rehabilitation of the block very much contributed to improving the work of SOMASA. The last output was the updating of a virtual database cultural heritage sites with the aim of targeting 30 new entries. The database is online and contains over 30 entries. Of the CSOs who took part in the culture and heritage mapping five members were selected to manage the database and input new entries. Explaining why some respondents did not use their training regularly.

Achievement Target Indicators:
Overall the respondents surveyed under outcome 1 were 50% women (media, CSOs and SOMASA). Women made up only 20% of the SOMASA surveyed, however they accounted for 60% of CSOs and media professionals interviewed. They scored high in all questions related to increased confidence in skills and effectiveness of capacity following trainings. With 100% of women interviewed stating that the trainings on media diversity and cultural pluralism, training in management and report writing, basic finance and accountability, were very effective in enhancing their capacity. Women surveyed about cultural management training and research writing training, were very confident in their capacities to carry out the tasks they were trained on. The only divergence in the scores mentioned above was under the perceived confidence to conduct culture and heritage mapping, where 1 woman diverged from the other women stating that she was 'somewhat confident' whereas her colleagues stated that they were 'very confident'. The overall targets for this indicator were met with the overwhelming majority of respondents surveyed affirming better capacities to undertake the tasks they were trained on. Similarly this sentiment is corroborated in the in-depth interviews with CSOs and SOMASA staff who attested that trainings successfully improved their capacities to promote and protect cultural heritage.

Specific Outcome 2: Increased access and participation of communities and CSOs (including youth and women) to inclusive cultural spaces, events and products.

This outcome had the highest number of outputs which were:

2.1 4 public spaces for promotion of intercultural dialogue and exchange rehabilitated.

2.2 1 project web site updated and 1 database of artists.

2.3 24 Poetry and Arts clubs established/supported in schools in Mogadishu and Galkayo.

2.4 14cultural events organized in Mogadishu and Galkayo.

2.5 16 arts workshops for youth in different disciplines, including Arts for Social Change.

2.612 TV / radio events and 20 social media publications on promotion of cultural diversity, respect and tolerance.

2.7 1video/publication on Art for social change developed and disseminated.

2.8 12 community dialogues on intercultural dialogue, conflict prevention and gender carried out.

2.9 Assessment on impacts of cultural activities on social cohesion and sense citizenship developed.

- For sake of brevity we will be analyzing the main activities carried out under this outcome which we've grouped as follows: Arts clubs in schools in Mogadishu and Galkayo
- Art for social change workshops which include Theatre of the oppressed, Body mapping, photo-voice,
- Organization of cultural events and exhibitions in Mogadishu and Galkayo
- Community dialogues on intercultural dialogue, conflict prevention and gender

 Outcome indicator 2.1: % of people among target groups who declare to have participated to cultural activities during the project life time % of women (at least 80%, 40% women)

 Outcome indicator 2.2: % of people accessing cultural activities who gives value to cultural diversity and social inclusion (at least 80%, at least 40% women)

Overall Analysis on Outcome 2*: Increased access and participation of communities and CSOs (including youth and women) to inclusive cultural spaces, events and products.*
The overall evaluation assessment is that the project increased access for communities to participate and engage in cultural events that were inclusive. This was done by utilizing a multipronged approach that implemented art for social change through various mediums within the community. Similar to Outcome 1, this outcome also focused on building capacity through knowledge transfer, while enabling public spaces where communities can convene and discuss culture

The majority of people who attended art events organized and implemented by CISP and its partners felt that the events helped them appreciate diversity within their community. This was echoed by the groups that were trained on various forms art who gained a better understanding of gender equity, diversity, inclusion and culture. Respondents who took part in photo-voice trainings, body mapping and theatre of the oppressed stated that they had valued social inclusion and diversity within their communities more after the training.

The art clubs had the largest reach spanning over 24 schools and focusing on enabling youth to understand and practice Somali culture in a manner that is underscored by social change. Poetry and visual arts were utilized to discuss topics like cultural heritage, peace, gender equity and inclusion. Where 89% of students surveyed stated that the trainings made them appreciate diversity within their community. Head teachers lauded the art clubs as impactful and effective in promoting social inclusion within the community.

"Yes, this project was effective in promoting social inclusion within my community and had brought the students more closer together giving them more insight that in turn altered the way they behave with their female classmates and other groups outside of them." In depth interview with Hamdi Ibrahim Ali, a female mentor in Mogadishu.

Overall this outcome was successful in creating spaces where art with specific cross cutting themes such as inclusivity, gender equity, peace and diversity where practiced with other community members that had resulted in a higher appreciation of social inclusion among participants who witnessed it and those practicing it.

Analysis on Outcome Indicator 2.1:*% of people among target groups who declare to have participated to cultural activities during the project life time % of women (at least 80%, 40% women)*

The project outputs under this outcome were several and were not solely geared to this output indicator but were in fact cross-cutting. That is why in this section we will evaluate both indicators simultaneously. Of the respondents surveyed under this outcome 65% were women and 71% of the respondents were youth (under the age of 31). When students who make up the majority of respondents interviewed under this outcome are factored out, 57% of respondents are youth. Women make up 72% of those youth surveyed. This indicates that women and more specifically female youth were more represented in the activities implemented under this outcome. Furthermore 42% of mentors and teachers responsible for carrying out the art clubs stated that females comprised of 100%. While 25% stated that there was an even gender split among boys and girls.

Figure 4
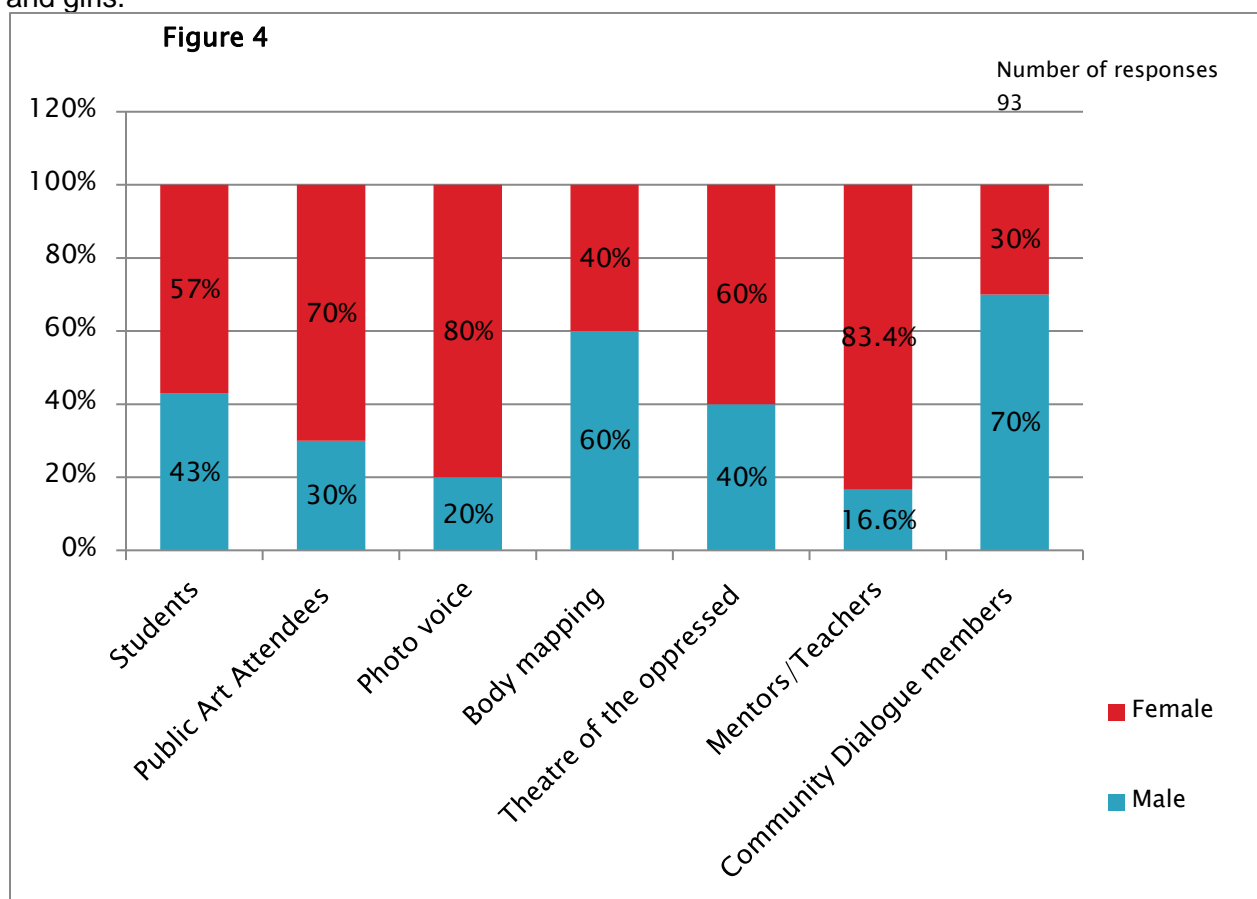
Tab 6.7 What percentage of respondents for outcome 2 identify as minority clans or IDPs?	#	%
Minority clans or IDP (*note some identify as both but are accounted for one*)	13	14%
Host community	93	86%
Total	12	100%

Based on the data gathered both qualitatively and quantitatively, women, youth and minority clans accounted for most of the respondents surveyed and interviewed under this outcome.

Analysis on Output Indicator 2.2: *% of people accessing cultural activities who gives value to cultural diversity and social inclusion (at least 80%, at least 40% women)*

For the brevity of this section the evaluation team assessed the major outputs within the section that directly contributed to the indicator. Of the respondents who accessed cultural activities that were surveyed the majority valued diversity and social inclusion more after the cultural events. Students surveyed scored very high in this regard with all students agreeing that they arts trainings within the art clubs made them appreciate cultural diversity more and gender equality.

Tab. 6.8 The trainings that I received for culture and arts made me appreciate diversity within my community.	#	%
Somewhat agree	3	11.5%
Strongly agree	23	88.5%
Total	26	100%

Tab 6.9 The training I received helped me better understand gender equality.	#	%
Somewhat agree	2	7.7%
Strongly agree	24	92.3%
Total	26	100%

The students who participated also indicated more appreciation for culture and arts and improved skills to produce art. In depth interviews with mentors and teachers provided insight on how the parents of students perceived the art clubs, with all of them welcoming the endeavor at their school. "*Parents appreciated these initiatives very much and said this program was needed, because their children were going home and telling their parents about the art, which they had learned. And the parents loved it.*" Liban Nour Awale, teacher, Mogadishu. .

Tab 7.0 The trainings that I received for culture and arts gave me more knowledge and skills to produce art.	#	%
Somewhat agree	2	7.7%
Strongly agree	24	92.3%
Total	26	100%

Tab 7.1 The trainings that I received for culture and arts made me appreciate culture and arts more.	#	%
Somewhat agree	2	7.7%
Strongly agree	24	92.3%
Total	26	100%

Tab 7.2 The trainings that I received for culture and arts made me appreciate inclusion within my community	#	%
Somewhat agree	1	3.8%
Strongly agree	25	96.2%
Total	26	100%

Tab 7.3 The trainings I received helped me better understand how I can contribute to peace by using culture and arts.	#	%
Somewhat agree	3	11.5%
Strongly agree	23	88.5%
Total	26	100%

Mentors also had similar sentiment as the students they taught indicating that the art clubs resulted in higher levels of appreciation and curiosity on the importance of inclusion and diversity within the students. One mentor stated: *"Many parents came to the school and asked to add their children to the program. This action shows us how that the community wanted it and saw the benefit of teaching the youth culture that promotes inclusion"*. Liban Nour Awale, teacher Mogadishu.

Tab 7.4 Do you think that the training on arts and culture had…	#	%
Increased students' appreciation of the importance of inclusion	9	75
Increased students' curiosity towards issues of inclusion	3	25%
Total	12	100%

Tab 7.5 Do you think that the training on arts and culture had…	#	%
Increased students' appreciation of the importance of inclusion	9	75%
Increased students' curiosity towards issues of inclusion	3	25%
Total	12	100%

"I think it did a good job of promoting inclusion it allowed for the students to take what they learned at the art clubs and teach their siblings or friends. And they learned a lot about diversity and why we need to accept each other even though we are different." Saed Mohamed, teacher, Galkayo.

With regards to the other initiatives under this outcome, CISP utilized different disciplines of Art for Social Change where a number of workshops were organized to teach young men and women about social inclusion, peaceful coexistence, tolerance, respects, stereotypes and cultural diversity through artistic expression. Three key disciplines were utilized, Theatre of the Oppressed, Body Mapping and Photo-voice. A number of the participants that were involved in the art for social change were surveyed and interviewed. The findings indicated increased appreciation for culture, diversity and inclusion following the trainings and art exhibitions that utilized art for social change. Particularly photo-voice had the highest levels of appreciation for diversity and inclusion within their community. Photo-voice uses photo to capture aspects related to important issues in the community involving in particular marginalized groups allowing them to express their voice and opinions through photography with the intent to share this art with other people in their community. .The photo-voice respondents surveyed all declared more appreciation for diversity and inclusion among them and the community members that they showcased their art to. All respondents indicated that they shared their art with others in the community which included, friends, family and neighbors.

Tab 7.6 The workshops I attended for photo-voice made me appreciate diversity within my community	#	%
Strongly agree	5	100%
Total	5	100%

Tab 7.7 The workshops I attended for photo-voice made me appreciate inclusion within my community.	#	%
Strongly agree	5	100%
Total	5	100%

Tab 7.8 The workshops on photo-voice provided other members with more insight on the importance of social inclusion?	#	%
Strongly agree	5	100%
Total	5	100%

Tab 7.9 After the training other members who attended photo-voice workshop value social inclusion more?	#	%
Strongly agree	5	100%
Total	5	100%

Tab 8.0 The workshops I attended for body mapping made me appreciate diversity within my community	#	%
Strongly agree	3	60%
Somewhat agree	2	40%
Total	5	100

Tab 8.1 The workshops I attended for body mapping made me appreciate inclusion within my community.	#	%
Strongly agree	4	80%
Somewhat agree	1	20%
Total	5	100

Body mapping is an art therapy modality, which brings together the bodily experience and visual artistic expression. It involves drawing one's body on a canvas and using colors, pictures, words and symbols to represent personal experiences that were lived through one's body. The body mapping art created through these workshops were presented at exhibitions where more than 120 community members attended and participated. The respondents surveyed and interviewed stated higher levels of appreciation of inclusion and diversity, but it wasn't unanimous as it was with photo-voice respondents.

The in-depth interviews provided more clarity as to why it wasn't unanimous as photo-voice was an easier concept to understand. *"I really like body mapping as it was more exciting than photo-voice but it was harder. Because it involved you trying to come up with words and experiences and that isn't always easy for people."* Sanaa Ashra Sharif, CSO member, Mogadishu, who also took part in the training of trainers for body mapping and photo-voice.

Tab 8.2 The workshops on body mapping provided other members who attended more insight on the importance of social inclusion?	#	%
Strongly agree	3	60%
Somewhat agree	2	40%
Total	5	100%

Tab 8.3 After the training other members who attended body mapping workshop value social inclusion more?	#	%
Strongly agree	3	60%
Somewhat agree	2	40%
Total	5	100%

Theatre of the oppressed is largely based on the idea of dialogue and interaction between audience and performers and comes in different variations, but the end goal is to create dialogue between the two parties utilizing performing arts with the objective of proposing new solutions to existing problems. CISP utilized forum theatre and image theatre two aspects of theatre of the oppressed and covering topics such as women's exclusion and sexual violence. The respondents surveyed indicated high levels of appreciation for social inclusion which was present in both qualitative and quantitative interviews.

Tab 8.4 The workshops I attended for theatre of oppressed made me appreciate diversity within my community	#	%
Strongly agree	5	100
Total	5	100

Tab 8.5 After the training other members who attended theatre of oppressed workshops value social inclusion more?	#	%
Strongly agree	5	100
Total	5	100

Tab 8.6 The workshops on theatre of oppressed provided other members with more insight on the importance of social inclusion?	#	%
Strongly agree	5	100
Total	5	100

Tab 8.7 The workshops I attended for theatre of oppressed made me appreciate inclusion within my community.	#	%
Strongly agree	5	100
Total	5	100

One theatre of the oppressed respondent who happens to be an IDP interviewed stated that *"I have more capacity and I'm more willing now after the workshops on theatre of the oppressed to*

become an agent of change for community specifically my district Warta Nabada." Abdirisaq Nur, CSO member, Mogadishu.

Utilizing the art for social change and piggy backing off of other aspects of art, a number of public art events were held for community members who viewed the art produced by trainees that involved body mapping, theatre of the oppressed and photo-voice. The attendees of these events were randomly surveyed and asked a set of questions on the art they viewed. There were high levels of appreciation of inclusion recorded by the majority of respondents interviewed. With many leaving the exhibitions with a higher appreciation of diversity and deeper insights on how exclusion affects citizens within their community.

Tab 8.8 The public arts events that I attended made me appreciate diversity within my community	#	%
Neither agree nor disagree	1	3.3%
Somewhat agree	14	46.7%
Somewhat disagree	1	3.3%
Strongly agree	13	43.3%
Strongly disagree	1	3.3%
Total	30	100%

Tab 8.9 The public arts events I attended gave me more insight as to how exclusion affects people within my community?	#	%
Somewhat agree	19	63.3%
Strongly agree	10	33.3%
Somewhat disagree	1	3.3%
Total	30	100%

Community dialogue was another activity implemented under this outcome. This intervention did not involve art but rather traditional dialogue systems that focused on bringing together different groups within the community to discuss a number of topics. The aim of the dialogue sessions was to change the root causes of all forms of violence and discrimination that impact community members in particular by women and girls. Dialogue curriculums were taught to members of the dialogue forums that covered a number of issues such as sexual violence, fairness, non-discrimination and human dignity. Almost all respondents surveyed reported that the dialogue sessions improved their tolerance of different views; their understanding of the problems different groups in their community face; helped change their attitudes towards minority groups for the better; and gave them a better understanding of how unfair rules impact certain groups.

Tab 9.0 Everyone regardless of their clan, gender or group deserves a right to economic opportunities.	#	%
Strongly agree	10	100%
Total	10	100%

Tab 9.1 Everyone regardless of their clan, gender or group deserves a right to participate in political spaces.	#	%
Strongly agree	10	100%
Total	10	100

Tab 9.2 After the community dialogue sessions I value inclusion of all groups in society.	#	%
Strongly agree	10	100%
Total	10	100%

Tab 9.3 Inclusion of all groups is extremely important of the development of the community	#	%
Strongly agree	10	100%
Total	10	100

The sentiment was also held by respondents of the in depth interviews, who felt they left the dialogue sessions with a better understanding of exclusion and the issues marginalized groups face. *"Before I couldn't communicate with the community but now when I participated in these sessions I [feel] more encouraged to lead community dialogues and I'm determined to change my community…. I understood many problems my community face and now what I am working on is how I can change the [negative] behavior of my community".* Nadifo Bashiir, Community Dialogue member, Galkayo. .

"I got essential facts about exclusion and it has impacted my attitudes and behavior". Nabadon Hassan, Community Dialogue member, Mogadishu.

"Attitudes towards sexual violence was one of the main things that changed. The community now has a better understanding of the problems of sexual violence and the behaviors that reinforces it and the problems that come with it, after the community dialogue sessions. I can say it's getting better because now we know more than we did before." Aisho Abdinaasir, Community Dialogue member, Galkayo.

Achievement of Target Indicators:
The outcome was successful in reaching its target indicators as the overwhelming majority of respondents were able to indicate increased value for social inclusion and participation in cultural events. The gender targets were also achieved as many of the activities had a majority of women participating in them. All of the different direct beneficiaries of art for social change indicated higher levels of appreciation for cultural diversity and social inclusion. Many of the respondents indicated behavior change within themselves as well as within the community members they shared their artwork with.

Specific Outcome 3: *Supported income generating opportunities in the cultural sector, in particular for vulnerable youth and women.*

☐ **Outcome indicator 3.1**:% of people participating in capacity building sessions in cultural industries who declare increased skills to generate income and develop networks. (% women)

☐ **Outcome indicator 3.2**: % of targeted people declare to have increased income(% women)

The outputs carried out under this outcome were:

3.1 1 market survey in the cultural industries sector.

3.2 6 capacity building sessions for youth in cultural industries sector.

3.3 4 Business trainings for women groups and start up kits distributed to the 4 groups.

3.4 15 Mentorships and exchange programs for youth and women.

A caveat impacting analysis was that a number of outputs were merged together for purposes of efficiency. The capacity trainings (also known as skills trainings), business trainings and mentorships were the activities merged together.

The findings of the evaluation indicate that the project was successful in supporting income generation for the beneficiaries who received capacity building and start-up kits, who were predominantly youth and women. The outcome offered various trainings that involved, business trainings, skills trainings and mentorship. All three trainings were combined under one activity that was conducted for 60 people, 53 of which were women.

All the women respondents indicated higher income after the skills and business trainings. Also 88% of the women surveyed indicated enhanced skills in tailoring for the purposes of culture. However none of the women surveyed stated that they took part in business trainings or mentorships, this is likely attributed to the fact that the trainings were merged together and the respondents may not be able to distinguish between the various trainings. The in depth interviews allowed the evaluation team to probe a little further and yielded women who took part in the business trainings and mentorships who indicated improved ability to navigate the cultural sectors and increased income following the trainings.

"I learned how to sew better and create cultural products such handicrafts and I also learned business skills like prices and how to compete with other businesses." Halimo Hassan, Mogadishu.

"I don't have any alternative incomes my main income generator is the tailoring activities" Hamda Adan, Mogadishu.

Overall this outcome was successful in involving young women in the cultural industries where they were taught new skills and given startup kits to generate income.

Analysis on Outcome Indicator 3.1: *% of people participating in capacity building sessions in cultural industries who declare increased skills to generate income and develop networks. (at least 80%, at least 30% women)*

The majority of respondents surveyed indicated that the trainings had improved their skills in that sector. The two respondents surveyed under the business skills training also indicated that the trainings were very effective in improving their business skills. They also stated that the mentorships were effective in improving their networking skills and their capacity within the cultural sector.

Of the respondents surveyed 80% were women, 88% of the women were under the age of 28. The male respondents were also youth. All but one of the female respondents surveyed who took part in the tailoring trainings indicated improved skills as a result of the training. The female respondents also indicated improved capacity when provided with the startup kits.

"I learned tailoring and how to tailor clothes and other cultural items. Now I have skills to improve my life and my family." Hamda Adan, Mogadishu.

"I was not involved in the culture industry before the project. But I learned tailoring skills now I work from my home and I have skills to produce items that can be used as cultural products and other skills." Hawo Said, Mogadishu.

Analysis on Outcome Indicator 3.2 *% of targeted people declare to have increased income (at least 80%, at least 30% women)*

All women surveyed indicated higher levels of income following the training and the provision of startup kits, the only divergence was with males. The male respondents who took part in the trainings did not state higher incomes as a result of the training. One of the respondents stated a decrease in income and the other stated no change. The male respondent who indicated a decrease in income reasoned: *"I took out a loan for personal reasons and now my income is less because I have to pay my debt back."* Indicating that the drop in income was not directly related to the project.

Tab 9.4 Has your income increased, decreased or hasn't changed since the tailoring training?	#	%
Increase	8	100
Total	8	100

Tab 9.5 Has your income increased, decreased or hasn't changed since receiving the startup kits?	#	%
Increase	8	100
Total	8	100

Tab 9.6 Income increase for all respondents involved in business trainings, mentorships and tailoring	#	%
Increase	8	80%
Decrease	1	10%
No change	1	10%
Total	10	100%

In depth interviews also spoke of increased income generation but said that their income could be more if they didn't have to share the sewing machines with the other beneficiaries and if they were provided with more investment and continued training.

I learned skills and knowledge which I did not have before, Alhamdulilah I believe that now my life is better because I know skills which I did not have before, since we received the tailoring machine my income has increased a little. But since we share the [sewing machine] with 3 persons, every person has 5 days… It would be better if I had my own machine. Halimo, Mogadishu.

Despite stating that there income could be greater, the interviewees stated that this skill was their main income generation.

"I don't have any alternative income streams my main income generator are the tailoring activities", Hamda, Mogadishu.

"I don't have any other income generation activities at all. This is the only one I have and I'm grateful because it has helped me and my family" Halimo, Mogadishu.

"I learnt the tailoring, my income increased previously I did not have an income, now per day I get around $5 to $10 per day." Abdirahman Ali, Mogadishu

Target Indicators:
Overall the respondents surveyed under outcome 3 were 80% women. Female youth made up 70% of the respondents surveyed under this outcome. Male respondents were all youth. Overall the target indicators for increased skills were met with 88% of the women surveyed stating increased skills in tailoring. All of the respondents surveyed for business training and mentorships also stated that their networking and business skills were improved following the trainings. With regards to income generation, again the outputs implemented successfully reached their targets. Overall 80% of respondents stating that their incomes increased because of the trainings, where 10% stated no change and 10% decrease. Furthermore 100% of women stated their incomes increased due to the trainings. The overall targets set out for this indicator were met.

c.   Impact

Impact on Social Change

Measuring impact of projects that aim for social change are often difficult to measure and many models that attempt to evaluate impact are linear and too rigid, especially for projects that attempt to change a breadth of issues that are impacting society. This evaluation does not try to attempt to recreate these models nor employ them for this evaluation. Rather the evaluation will use testimonies of the beneficiaries on the perceived impact of the project on their lives.

The project successfully enhanced the capacities of the beneficiaries to participate in the cultural sector through income generation, capacity building and enabling artistic expression. All of these initiatives were underscored by the concept of social inclusion which was infused throughout all initiatives. To this regard respondents were asked to describe if the project had changed their perception what it meant to be a Somali.

 "After I received the training I was inspired because I have learned so many things important to my life, [my] history and my community in general. I then put more effort to changing my community's [negative] behavior and contacted many different groups in my community". Abdirisaq Nur, IDP CSO, Art for Social Change Mogadishu.

"Previously I was a housewife who spent my whole time in the house, I did not know a lot about the Somali identity and my community. After this project I joined the community and I learned a lot more about my community. I also learned how to start a business, how to integrate, the history of Somali people and how to treat my community members with more respect. Imagine someone who never interacted with her community, but now I have increased my engagement with my community." Halimo, Business training, Mogadishu

"Nothing has changed my perception of what it means to be a Somali, but social inclusion was one of the most interesting topics during this project and I learned a lot from it." Abdirizak Adan*,* SOMASA Staff, Mogadishu.

"*Since we started this project my perceptions about being a Somali changed, because we helped the marginalized groups in our community, we improved their confidence and their ability for self-expression to raise their problems and challenges, this is something we realized during the project, we learned more about the situation of our community and their needs, this [will] improve the integration among the community."* Salaad Ali Daud, HIWA Programme Manager*.*

We are rich in culture, arts and history from which I better understood during this project. After my training I taught my students to not make the same mistakes we did in our past. And I can say from the arts clubs the community has changed their behavior". Liban Nour Awale, teacher, Mogadishu.

The impact on the lives of beneficiaries has varied in terms of income generation, artistic skills and capacity depending on beneficiary type, but a crosscutting theme regardless of beneficiary type has been the increased appreciation for inclusion and diversity.

Impact and its Correlation to Theory of Change

The theory of change for this project was utilized as a benchmark to analyze the perceived impacts of beneficiaries to understand if the project was successful in reaching its intended impacts.

The theory of change for this project is as follows: *"If we engage inclusive groups of people, enhance their understanding of topics related to inclusion of women, IDPs and minorities, create opportunities for dialogue, connection and creative self-expression, then we increase the sense of inclusion among the participants and their capacity to become agents of change and proactively promote inclusion in their community."*

The theory of change seems to be rooted almost exclusively in outcome 2 of this project, however our findings indicate that aspects of outcome 1 and 3 did in fact enhance the understanding of communities and beneficiaries with issues of exclusion and becoming agents of change.

I understood many problems my community [members] face and now what I am working on is how I can change my community so [they can] change their behavior". Nabadoon Hassan, community dialogue member, Mogadishu.

"Now I have good perception about what it means to be a Somali. I learned more about my history, arts and culture and how we all share this culture doesn't matter if you are a minority or a majority. Then I became more active on changing the negative behavior in my community." Aisho Abdinasir, community dialogue member, Galkayo.

"I've learned a lot from the public art events I attended and I plan on using what I learned as the foundations of my life." Ijaabo Mohamed Muuse, Public art attendee, Mogadishu.

"After I received the training about culture and heritage, I met many different people and learned many things from them. Peace building is one of my priorities to work on for the rest of my life" *Female Mentor/Teacher, Hamdi, Mogadishu.*

These training were different for previous trainings and workshops I've seen, because it was practical trainings. Also these trainings were community driven activities; these training impacted the community. I'm dedicated to continuing the activities I learned because it is very useful for my community members. And it could change their negative perceptions, just like it did for others." Abdirisaq Nur, IDP CSO, Art for Social Change Mogadishu

"CISP training helped me, I met different people after I understood social inclusion and importance of communication with different groups … It was very effective the training and these activities are the most significant activities that can change and influence the community as a whole because my people are interested in having such activities so they can learn more and change their opinions [which are] based on clan and exclusion. Even if this project doesn't come back I will continue to use what I learned and teach my community." Halimo Mohamed, CSO, Art for Social Change, Mogadishu.

The theory of change CISP and its partners attempted to implement was corroborated by the beneficiaries of this project.

Key Takeaways on Impact of the Project

- The project was successful in building the capacity of one of the oldest institutes of culture and heritage (SOMASA) to carry out their tasks in culture preservation, management and promotion

- The project also improved the capacity of CSOs to promote and preserve culture with the majority of respondents stating that they utilized the skills learned from the capacity building everyday
- The project improved the understanding of students and teachers on how culture can be utilized to promote inclusion with many parents of the students welcoming the project and indicating their appreciation for the extra-curricular activities. All of the student beneficiaries stated that they would very likely pursue arts and culture in their lifetime.
- The overwhelming majority of respondents of photo-voice, body mapping, theatre of the oppressed, community dialogue members and art clubs, indicated that they had improved insight into exclusion and positive behavioral change when dealing with social inclusion. Furthermore many of them declared that they would act as agents of change suggesting that the impact will be broader than the individual level and impact community change.
- 67% of the public art attendees appreciated culture more after the public art events they attended. 90% appreciated diversity within their community more after the public art events they attended.
- Increased income was cited by all women beneficiaries who took part in the skills trainings

d. Sustainability

The CISP project's general objective attempted to use culture as a medium to support social change, specifically increasing social inclusion and citizenship within the communities of Mogadishu and Galkayo. Evaluating social change focused projects also known as social marketing and the sustainability of these projects is often easier said than done. Scholars of social marketing programs state that there are two levels to social marketing projects which are termed upstream and downstream.[6] Upstream refers to the macro level or the overall community. While downstream refers to the individual level. Often social marketing projects utilize both upstream and downstream methodologies. The durability of these upstream and downstream changes are phase specific and the time span is classified as short-term or long-term changes. Short-term changes could be immediate government policy changes, whereas long term changes would mean a systematic socio-cultural change or revolution at the macro level and lifestyle changes at the micro level. The sustainability of upstream and downstream social marketing projects is contingent on how the short term changes will evolve into longer changes. In this section we will evaluate how the sustainable the short-term interventions of the CISP project were and consider the likelihood of it having long-term connotations.

Sustainability of Outcome 1

Under this outcome CISP and its partner SOMASA focused on building the capacity of CSOs and other cultural actors including SOMASA to be better equipped to engage in the cultural sector. The findings indicate that the capacity transfer was effective in building capacity of the target beneficiaries. Furthermore SOMASA staff who participated in the capacity building interventions stated the skills taught to them were utilized regularly in their work.

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[6] Wayne Binney and Linda Brennan, *Social Change and Sustainability – an oxymoron?,* Conference Paper, 2007, pg 3.
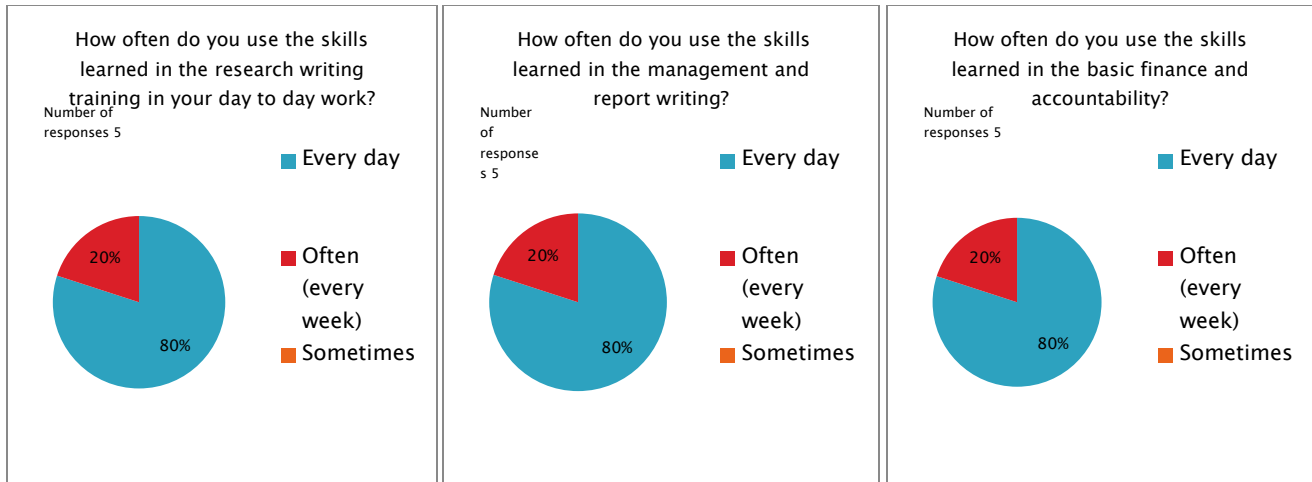
Likewise CSOs also indicated utilizing the skills transferred to them regularly. The majority of CSOs described their use of newfound capacity injection specifically culture and heritage mapping regularly, where 70% stated that they use their skills everyday or often, while the remaining respondents reported sometimes (20%) and not often or less than every month (10%). This indicates that continued use of skills is very likely among actors that engaged in outcome 1 which will result in more actors regularly engaged in culture and heritage promotion and preservation. The sustainability of these initiatives is high especially in the short term as culture promotion has been embedded into the work of these actors. SOMASA is the most optimal actor for long-term change as it is one of the oldest institutions involved in the cultural sector and has the financial support and backing of the FGS. The commitment by national authorities to enhancing its productivity will allow the actor to utilize their newfound skills without budgetary limitations. Compared to the other actors who may ebb and flow in their use of skills in the long-term, as budget limitations may result in less utilization over the long-term period. Activities under this outcome indicate that sustainability of the capacity injected is currently being used in the short-term phase and may likely be utilized in the long-term by many of the targeted CSOs.

Sustainability of Outcome 2

This outcome is more difficult to assess with regards to sustainability as the focus of this intervention was mainly geared towards social marketing at the micro and communal level. A large portion of beneficiaries under this outcome verbalized becoming agents of change and were able to impact their fellow community members during project life. Due to the limitations of this evaluation, gauging how sustainable this outcome will be is difficult. Positive behavioral change at the personal or communal level is not linear and can be subject to regression, due to contextual and environmental circumstances that affect beneficiaries. Sustainability of the change will be predicated on the commitment to lifestyle changes at the personal and communal level regardless of contextual issues. It can be argued that if there is short-term behavioral change at the micro level, then sustained activities will lead to changes in the communal or group level. This will require equipping the agents of change with the tools to sustain the behavioral change they were able to influence within themselves and their immediate group to reach the broader community. With that as a premise we will assess if the beneficiaries of this outcome were given the capacity to continue the dialogue centric artistic and non-artistic modalities taught to them in the future.

- The artistic expression of photo-voice and body mapping require materials that are costly, which indicates that these artistic expressions will likely not be continued by the beneficiaries in the short-term and long-term future. This however does not mean that the benefits of these initiatives will not be sustainable, it's very likely that the concepts of inclusion taught to them will continue to play a role in their lives and more indirectly others they come into contact with.
- Theatre of the oppressed is the most optimal art modality taught to the beneficiaries as it does not require costs. Of the respondents surveyed 80% of them practiced theatre of the art, after project life, with many of them practicing the art form for classmates, friends, neighbors and relatives. The use of this art modality for social change is highly sustainable.
- Art clubs were an extra-curricular activity which requires a teacher or mentor available, which comes with costs for time and resources. This intervention being continued without support from CISP and its partners will likely not occur, unless schools decided to adopt it, but this will require financial allocations that some schools may not have. Yet the benefits of this intervention may continue as it improved social cohesion within the school and was also attributed to impacting the wider community, according to the respondents interviewed. Additionally there were high levels of commitment of the students who all stated that they would pursue arts and culture in the future albeit under varying capacities.
- Community dialogue factored in sustainability into its design as the community groups were asked to create action plans and commit to implementing these plans. The implementation of these action plans impacted the wider community positively. However it is not likely that all of the community dialogue sessions will continue without the financial support of CISP. Many respondents interviewed stated that they would like to see continued support for community dialogues. Whether or not the dialogue sessions will continue does not take away that many of the beneficiaries from a range of different groups stated that they would continue to do more for marginalized groups especially women and girls as well as minority clans and IDPs.

Sustainability of Outcome 3

Sustainability was rooted into the interventions carried out under this outcome. Skills transfer for the purposes of income generation ensured that beneficiaries would engage in the cultural sector for profit. It by and large had the highest levels of sustainability in terms of benefits and short-term and long-term change. All female respondents indicated higher income after the trainings. The in depth interview respondents indicated that the skill was their only source of income. However the sustainability of this intervention would've been optimized even further if the beneficiaries were given kits that they did not have to share with other beneficiaries. This hampered the income that would be generated by the beneficiaries and may in the future lead to dissatisfaction in ability to earn a more regular income. The sustainability of the interventions of this outcome are generally high but could have maximized potential if arrangements were made to create more independence among the beneficiaries.

Key takeaways for sustainability

- The sustainability of the project's capacity building focus is high as the actors involved in the trainings are directly involved in the cultural sector and showcased regular utilization of skills

to contribute to the cultural sector's promotion and preservation. The output by these actors can enhance national pride and improve social inclusion provided that the cultural actors produce socially inclusive materials and if the government continues its budgetary support for the institution.

- The sustainability of the social marketing interventions are difficult to ascertain but findings indicate that the artistic modalities have contributed to behavioral change within the individuals as well as reported behavioral change among those who witnessed them. The sustainability of these benefits largely relies on beneficiary commitment past the relatively short post project period. However the focus given by CISP and its partners on cultural events and heritage with the purposes of social marketing will likely be sustained as the overwhelming majority of respondents indicate that they will continue utilizing culture within their life as it is an effective tool for social change.
- The sustainability of the income generation activities was high and likely to continue into the long-term phase as respondents indicated that the skills have improved their livelihoods and improved their ability to generate income. Given that their ability to generate income has improved and the economic situation of high unemployment it is likely that the beneficiaries will continue to utilize their skills to earn incomes.

7. Conclusions and Recommendations

Overall the Promoting a Culture of Inclusion project was successful in reaching its objectives and intended results. The project utilized innovative approaches to artistic expression and rooted its interventions in cultural heritage promotion. The utilization of culture for social marketing resonated with its beneficiaries as they affirmed the project's design as being relevant to how they perceive culture, as an effective medium for social change. The project was effective in contributing to improved capacities of vital stakeholders in the cultural sector. The project also led to behavioral change among beneficiaries as they indicated increased value for diversity, gender equity and inclusion of all groups. Behavior change resulted in beneficiaries from various levels in the community acting as agents of change within their community. The downstream focus on social marketing was supplemented with upstream lobbying for the ratification of the UNESCO conventions, which initially received verbal commitment by national stakeholders during project life and post project life led to it being included on the agenda of the Somali Parliament. The project was also successful in improving livelihoods of marginalized communities, equipping them with skills within the cultural industry to enable tangible sustainable impacts and contribute to the promotion of the cultural sector.

In order to maximize impact and sustainability as well as improving upon project design, the following recommendations have been proposed:

Recommendations

- **Measureable Project Objectives**: The general objective of the project attempted to use culture to foster a sense of citizenship, while the objective indicator measured results as percentage of target communities that show increased sense of citizenship and social inclusion. The objective and its indicator are convoluted and circuitous in nature. Assessing citizenship in a country where complex social identity groupings exist, that are not rooted in nationhood creates unnecessary difficulties in measuring results and can take away from actualized results if that is the barometer of measurement. CISP and its partners would

benefit from a more nuanced and measureable general objective that is directly derived from the interventions it carries out. Citizenship and social inclusion are complex terms that are subject to various definitions. Carrying out monitoring and evaluation of progress based on objectives that utilize terminology not easily understood by beneficiaries and more or less subject to debate internationally will complicate M&E systems. Because of the project, CSOs and other actors within the community firstly gained insight into the impact of exclusion and then modified negative behaviors such as preconceived notions and stereotyping that impacted marginalized groups, with a large amount of the beneficiaries becoming champions of social inclusion. Specific behavior change such as this should be the barometer of measurement for future projects, as it is more nuanced and measureable. General and specific objectives that cover the intended changes should be utilized, focusing more on specific behavioral change rather than the terminology that encompasses them.

- **Sustainable Art Modalities**: For the most part the project was successful in its impact on social marketing and led to behavioral change with regards to inclusion among direct and indirect beneficiaries. The art modalities that resulted in this change were for the most part difficult to maintain after project funding. However theatre of the oppressed was found not to be difficult to maintain, yet it had one of the fewest beneficiaries among the art modalities. Although Theatre of the oppressed is the most cost extensive art modality, if looking from a purely sustainable angle it should have been the most prioritized art modality as Somalis have an affinity and history with theatre and performing arts and it's the most optimal form art for sustainability.

- **Refining initiatives:** The project undertook a large number of initiatives with a large number of beneficiaries which may not have all worked towards the objective of the project. The initial desk research found it difficult to pin down what outcome some interventions were conducted under and how they fit into the objective. Therefore it's recommended that CISP and its partners opt for lesser activities with lesser groups but at longer intervals. The prolonged working relationships would allow CISP and its partners to have better quality initiatives with increased retention of capacity and improved beneficiary satisfaction.

- **Increase focus on upstream social marketing:** The project carried out by CISP and its partners had a distinct focus on upstream social marketing with attempts to influence government policy for the ratification of the UNESCO Conventions. The successes realized with that initiative can be replicated with a more distinct focus with the possibility for even broader impact. Impacting government policy with regards to changes in curriculum is not an easy endeavor and likely may not be realized within one project cycle. However it has huge impact and the work conducted by CISP with the art clubs make act as the foundation for a culture and heritage subject in a newer more contextually appropriate curriculum. Impacting policy change by lobbying for the studies of culture and heritage to be included as a standalone subject will require sustained upstream social marketing. The lessons learned with the UNESCO conventions give a blueprint as to how government commitment can be leveraged into the goal of curriculum change.