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Implemented by

HELVETAS Myanmar, Local Resource Centre and Religions for Peace-Myanmar

CULTURE FOR PEACE PLURALISM TOOLBOX

A handbook with tools for social cohesion and a pluralistic society in Myanmar

The online version of this handbook can be found at:

www.helvetas.org/myanmar
www.lrcmyanmar.org
www.rfpmm.org

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LIST OF AABBREVIATIONS

CS	Civil Society
CSO	Civil Society Organization
CSPM	Conflict Sensitive Program Management
C4P	Culture for Peace
e.g	(exempli gratia), for example
EU	European Union
GBV	Gender-Based Violence
GSE	Gender and Social Equity
LRC	Local Resource Centre
M&E	Monitoring and Evaluation
NGO	Non-Governmental Organization
PCM	Project Cycle Management
RfP-M	Religions for Peace-Myanmar
SDG	Sustainable Development Goal
TOT	Training of Trainers

Culture for Peace Pluralism Toolbox

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INTRODUCTION

Why is culture important for the peace process in Myanmar?

Myanmar is one of the most historically, religiously and ethnically heterogeneous countries in the world, with its 135 officially recognized ethnolinguistic groups. However, it is facing significant challenges in achieving inclusive and sustainable peace. The ongoing world longest civil war, fighting between armed groups for six decades further intensify inter-communal tensions and violence. Subnational conflicts directly affect more than one-third of the country's population. In such a context, historical grievances, hostility, trauma and social mistrust remain, not only towards government and political parties but also among different ethnic and religious groups – and within these groups. A representative opinion poll in Myanmar states that 77%[1]of the people believe that they cannot trust each other.

After 2012, in parallel to democratization, the foremost significant conflict issues of Myanmar rooted from the emergence of nationalism, demographic and religious anxieties, intolerance to culturally diversity, and issues relating to identity. Unstable politics and insufficiently protected culture and social rights, religious freedom and the celebration of cultural events exacerbate this situation which then leads to tensions. Although the government is attempting to work on the causes of the conflict, further support is needed encouraging local actors positively to address negative social perceptions amongst diverse cultures in Myanmar.

In this circumstance, to foster the state-building while avoiding conflict, culture plays an important role, which must be further nurtured to contribute to a pluralistic society. Cultural events serve as a bridge towards trust, social cohesion and eventually peace. Myanmar's cultural diversity is at the heart of peacebuilding and conflict resolution. Cultural exchange, intercultural dialogue, protection of cultural heritage and promotion of cultural diversity are crucial elements that contribute to a pluralistic society living in peace.

Peacebuilding must be driven by internal actors across all levels of society. Creating space for dialogue at the grassroots level is crucial for peacebuilding. Spaces will serve local multicultural communities by enabling them to exchange their views, values, cultures and traditions and to find common values that will promote understanding and acceptance of others. Space will also facilitate finding solutions to local problems and promote the concept of togetherness and peaceful coexistence.

There is enough evidence from the 1990s until very recently that civil society has played a vital role in bringing about political change and humanitarian assistance, even in areas where the security status remains at high risk. The C4P project creates opportunities for supporting civil society engagement in peacebuilding. Its support also includes a sensitive approach to traditional civil society and its rapprochement to a pluralistic society.

[1]Citizens' Mid-Term Perceptions of Government Performance, People's Alliance for Credible Elections, 2018 -18% interpersonal trust and 5% don't know

About culture within this project

Myanmar's 2008 constitution affords different freedoms. Despite freedom of expression[2], political and religious freedoms remain limited. There is a growing marginalization of Muslims[3] whereby vulnerability and conflict are correlated with faith and ethnicity[4]. Subnational conflicts directly affect more than one-third of the country's townships or up to 25% of the population[5]. While the peace process and national reconciliation have repeatedly been declared a top priority by the government, efforts are undermined by intensified fighting in several ethnic states/regions, mainly along the borders. Ongoing fights between armed groups, enforced segregation, inter-communal tensions and violence further intensify humanitarian issues and human rights violations[6].

In such a context, historic grievances, hostility, trauma and social mistrust remain, not only towards government and political parties, but also among different ethnic and religious groups – and even within these groups. This is compounded by strong economic, ethnic and gender inequalities. The government aims to tackle this through the 'Peace and Stability Pillar (I)' of the 2018-2030 'Myanmar Sustainable Development Plan', in which mistrust between groups is identified as an important driver of conflict. Whereas religious diversity is not explicitly referred to in the Myanmar Sustainable Development Plan, the need to adopt inclusive and conflict-sensitive approaches with a focus on marginalized and vulnerable groups as a bridge towards trust, social cohesion and peace is mentioned as well as the need to promote cultural pluralism.

The development aid organization HELVETAS, together with LRC and RfP-M, also experience a growing divide along ethnic and religious lines in their daily work across Myanmar. Therefore, the C4P project was designed. With this project, we aim at leveraging government's commitment by facilitating safe and creative spaces for inclusive exchange and peaceful dialogue among and between different groups (ethnic, religious, gender, age, people with different roles in society).

There is enough evidence from the 1990s until very recently that civil society has played a vital role in bringing about political change and humanitarian assistance, even in areas where the security status remains at high risk. The C4P project creates opportunities for supporting civil society engagement in peacebuilding. Its support also includes a sensitive approach to traditional civil society and its rapprochement to a pluralistic society.

[2]Mid-term report of Freedom of Expression, ATHAN - Freedom of expression activist organization, 2018
[3]Francis Wade, Myanmar's Enemy Within. Buddhist Violence and the Making of A Muslim Other, Zed Books, 2017
[4]A/HRC/39/64, Myanmar Information and Management Unit, the Harp Facility
[5]The Contested Areas of Myanmar: Subnational Conflict, Aid, and Development, The Asia Foundation, 2017
[6]Final Report of the Advisory Commission on Rakhine State, August 2017

Objectives and expected results of the Culture for Peace project

The **general objective of the C4P project** is to contribute to a pluralistic, inclusive and peaceful society in Myanmar by supporting CSOs to play a prominent role in fostering intercultural dialogue, non-discrimination and respect for diversity.

The **specific objective of this action** is to enhance trust and mutual understanding regardless of faith, ethnicity, age or gender by empowering local CSOs and their umbrella organizations to use arts, cultural activities and social projects to create and manage safe, neutral and facilitated spaces for dialogue and joint action involving both duty bearers and rightsholders who are young men and women or opinion leaders in the promotion of pluralism and social inclusion, and based on this, create evidence to advocate for equal rights for all.

This will be achieved through the delivery of four main results:
i) **Capacity development** - 300 local CSOs and their umbrella organizations are capacitated to use arts and culture for peace and social cohesion building in their local communities.
ii) **Sub-grants scheme** - Local CSOs are supported financially and coached to facilitate 100 safe, and neutral spaces for dialogue or joint action.
iii) **Developing and sharing evidence** - Together with academic and media partners, ten audio-visual documentaries on pluralism are produced and broadcast via different media channels, including social media.
iv) **Advocacy for a pluralistic society** - A network of likeminded 'pluralistic' actors is supported in its advocacy work addressing formal and customary laws that discriminate women, ethnic, religious and other minorities including women (double discrimination).

The key stakeholders are grouped in a consortium, comprised of HELVETAS, LRC and RfP-M. They have a shared commitment to inclusive development and take advantage of each organization's unique history, networks and complementary areas of expertise. In the preparation of this project, several in-depth consultations among the proponents took place, selected CSOs were contacted and the collaboration with a set of renowned Myanmar artists was ensured.

The primary stakeholders are 300 local CSOs in Kayin, Shan, Kachin, Rakhine states and **Mandalay** region. With the aim of producing sustainable, transformative change through the C4P project, a sample of these stakeholders who are already in contact with LRC or RfP-M, were consulted informally during the planning of this project.

Additionally, the following renowned cultural organizations and individual are involved in the project's **Artists Board**: the Pansodan Gallery (art spaces for painting - Open History project), Thukhuma Khayeethe (socially engaged Theatre, community theatre), the Yangon Film School (documentary arts) and One Love Myanmar (Music) and Kwena Chokoe (Photography). The composition of the board is gender and diversity balanced. In addition, a set of artists from various disciplines supported the development of this Pluralism Toolbox: Sophia (Aye Aye Aung) (food & culture exchange), Eiaddhi (music), Zun Ei Phyu (community art space) and Maung Saung Kha (poem). The members are experienced art and cultural professionals from different disciplines who, beyond their commitment to non-discrimination and empowering youth and women, also have relevant practical experience through their own projects with the promotion of pluralistic and inclusive safe and creative spaces for dialogue and joint action.

The target groups of the Culture for Peace project

1) **Myanmar's dynamic and diverse civil society** contributes in important ways to Myanmar's development[7]. It consists of a mosaic of age, gender, class, religion, ethnicity and ideology sectors. Civil Society works with local groups that are aware of the root causes of violence, conflict and tensions[8]. Ethnic communities have suffered tremendously from armed conflicts and are a major driver of the push for peace. Despite restrictions to civic space in Myanmar,[9] the country's uneven transition displays cautious openings for greater citizen engagement. Through their presence in the five project areas, LRC and RfP-M have worked with local CSOs and some organizations have gained experiences to implement sub grants projects whereas, for many, it will be the first time. Many of them engage with youth, women empowerment, work on ethnic rights and the rights of vulnerable/marginalized people, and peacebuilding. They see it as their mandate to mediate between diverse groups and to engage in political dialogue with duty bearers.

2) **Important opinion leaders** such as faith-based and community leaders, local entrepreneurs, academics, media professionals and local authorities. It is a challenge to combat the existing social exclusion rooted in traditional norms, beliefs, customs and practices. The project, therefore, aims to empower and involve opinion leaders, while creating positive role models and a platform for greater influence on attitudes and behavior that otherwise limit gender rights, social inclusion and peace. Special attention will be paid to the promotion and empowerment of women as opinion leaders. LRC and RfP-M already work with motivated and capable opinion leaders in their daily work. As the project is implemented in five areas, it is likely to have an impact at the social and political level. Duty bearers will be positively influenced as the benefits of gender equality, diversity, pluralism and social inclusion for a more peaceful and thus, more sustainable development become increasingly evident.

3) **Artists and cultural professionals including their networks** play an important role in peacebuilding through creative processes. The project will ensure equal participation of women and men as well as of the lesbian, gay, bisexual and transgender community. Artists and CSOs will create and facilitate behavior change processes using arts and culture as the entry point. This allows exploring peace through reflection on human interconnectedness and non-violent dialogue focusing on issues of common concern - overcoming barriers such as literacy, language, gender, age, ethnicity, religion, class, and education levels. In many locations, artists are united in formal and informal groups. As such, the project will have social, financial and technical impacts on artists, cultural professionals and their networks. At the technical level, their associations will increase their capacity through strengthening artist association's capacities in the five intervention areas as well as through the Pluralism Toolbox. The financial impact will be generated through the sub-grant scheme, which stimulates cooperation with them. The social impact is generated through the visible participation of renowned and experienced art and culture professionals engaged in pluralism and social inclusion/cohesion in C4P's Artists Board and the results of the sub-grant scheme actions. Both are likely to create further an enabling environment that benefits artists, cultural professionals and their networks, to be role models for non-discrimination and undertake collaborative projects, benefitting mutual learning with and as peacebuilders.

[7]Women Contributing to Peace. USAID / Nonviolent Peace force, February 2019, https://ispmyanmarpeacedesk.com
[8]Paung Sie Facility, Unlocking civil society and peace in Myanmar, 2018
[9]Democracy Research Network-Civic Space in Asia: Emerging Issues and Policy Lessons from Six Asian Countries, 2018

The aim of the Culture for Peace Pluralism Toolbox

Experiential peace pedagogy, inclusive social projects that unite actors around joint action including arts and cultural activities, are proven methods to effectively address multiple and difficult social issues and convene different groups in divided societies. While some CSOs already engage in inclusive social projects, most local CSOs (especially youth organizations) lack the resources but also skills and experience to create and manage safe, neutral and facilitated spaces for dialogue through arts and culture. Artists, cultural professionals as well as their associations and networks are, therefore, essential stakeholders in this project. The connection between them and interested CSOs is therefore critical and will be facilitated by the C4P project through facilitated peer exchange visits and through the mentoring by members of the Artists Board. Joint efforts of local CSOs, artists and cultural professionals, as well as opinion leaders promoting pluralism and social inclusion, can overcome these challenges and have a positive impact towards a more inclusive society.

The Pluralism Toolbox - based on the experiential peace pedagogy - is the core element of the capacity development component. The Pluralism Toolbox is developed by HELVETAS with the support of LRC and RfP-M and with technical advice from the Artists Board. The Pluralism Toolbox provides information for the sub-grant projects to be context-specific and at the same time it ensures replicability of projects so that proven models of success can be adapted and utilized in other contexts. Beyond the pluralism toolbox, project and grant management (including gender- and conflict-sensitive project management) and advocacy (including evidence sharing and exchange) are key elements of the Training of Trainers (ToT) approach to strengthening local CSOs.

Arts and culture - *Global experience has demonstrated the power of arts to convene different parties in a divided society. They are soft approaches to address multiple and difficult social issues and a cost-effective mean of reaching broad audiences with limited resources.*
Culture for peace *is therefore the chosen way to intervene for this action, besides inclusive social projects that local CSOs initiate to unite diverse actors (e.g. joint waste management in a community).*

The C4P project trains **300 CSOs on how to use the Pluralism Toolbox**. *After successfully answering the call by submitting a project proposal, 100 CSOs who have been trained receive grant funding to implement a project.*

Through this approach, LRC (its trainers based in Yangon and the grant managers based in the five C4P states/regions) and potential Core Trainers (the local CSOs) are further capacitated to train others to engage in non-discriminatory arts, inclusive cultural activities and peaceful social projects. Fifty percent of these training participants will be women. Safety and security measures will be considered for attending these trainings. By providing practitioners with the opportunity to network at local or regional levels through the trainings, they will be able to share training techniques, program methodologies and innovative ideas while building a critical mass to promote peace and social cohesion.
The introduction of the Pluralism Toolbox through a public event and open access to it through the consortium members' websites and its promotion through networking and visibility activities will ensure that other CSOs and interested actors not directly involved in the project can nevertheless benefit from the resources for the better and common good.

How to use the Pluralism Toolbox

This pluralism toolbox is available in five languages: Myanmar, English, Shan, Kachin and Karen. It contains handy and instructional sheets on activity options in the area of "Culture for Peace" and mainstreaming categories. It is modular, which means that it can be supplemented by further guidance sheets if deemed necessary at a later stage. The Pluralism Toolbox will be published in both a printed and a digital version available on partner websites.

The Pluralism Toolbox is divided into seven chapters: Chapter 1 provides an introduction to the Pluralism Toolbox, Chapter 2 contains sixteen arts and cultural tools, Chapter 3 consists of seven instruments for promoting social cohesion, Chapter 4 deals with grant management, Chapter 5 explain project management, Chapter 6 focuses on dialogue and exchange, and Chapter 7 contains seven steps for advocacy strategies.

In the following you find a description on how to use the toolbox:

1. Select your project idea in chapters 2 and 3. Chapter 2 will help you to design art and cultural projects, while chapter 3 provides ideas for preparing social projects.
2. Design your project using the project management know-how from chapter 5, taking into account the sections on project management, CSPM and GSE.
3. To understand what needs to be reflected when applying for the grant, see chapter 4.
4. All the tools in chapters 6 and 7 are essential for the design and implementation of the project. They help you to communicate and document your efforts well and to link your project to networking and advocacy activities.

With this Pluralism Toolbox, we hope to have created an instrument that contributes to the development of a pluralistic society in Myanmar by subtle but efficient means.

Definitions of key concepts

Values
Values are principles or standards of behavior that help you to decide what is right and wrong, how to act in various situations and what is important in life (adapted from Cambridge Dictionary).

Diversity
Diversity means something is composed of different elements. In the social context, it means recognizing every individual is unique and different from others, along age, gender, gender identity, ethnicity socio-economic status, physical abilities, religious beliefs, political orientation, etc. A system (e.g. a group, institution, organization, state) that is diverse includes many different types of people (adapted from Merriam Webster Dictionary, Cambridge Dictionary and different Universities focusing on social sciences).

Pluralism
Pluralism values positively the existence of different types of people with different beliefs and opinions within the same social system - e.g. village, region/state, union, organization such as a company, government department, CSO etc. (adapted from Cambridge Dictionary).

Culture
In a broad sense, culture is a set of distinctive features, encompassing lifestyles, value systems, traditions and beliefs regulating the coexistence of human beings and shaping behavioral patterns. In a narrow sense, culture is defined as arts meaning the expression or application of human creative skill and imagination (adapted from UNESCO and from the Helvetas Concept of the Working Area Culture 2003).

Peace
Peace is the absence of violence (negative peace) and people living together in harmony, enjoying the same rights and access to services (positive peace). Striving for peace implies valuing diversity and pluralism (adapted from Johan Galtung, Transcend).

Social Cohesion
Social cohesion is often described as «the glue that holds the society together», or the «bonds that unify different people and groups that share the same territory». This "glue" is made up of four key components: 1) social relationships, 2) connectedness, 3) orientation towards the common good and 4) equality. These components in turn require good governance, respect for human rights and individual responsibility. Social cohesion is not an ideal, but rather an attainable objective requiring the active and constant commitment of all levels of society and is critical to the process of building a peaceful society and nation (combined from UNDP and Search for Common Ground definitions).

Culture for Peace (C4P)
–
Contributing to a pluralistic, inclusive and peaceful society in Myanmar



Common goal: Jointly celebrating pluralism.

About this project

Myanmar is one of the world's most heterogeneous countries in regards to culture, religion and ethnicity and faces important challenges in achieving inclusive and sustainable peace. Subnational conflicts directly affect more than one-third of the country's population and ongoing fights between armed groups, enforced segregation, intercommunal tensions and violence intensify humanitarian issues and human rights violations.

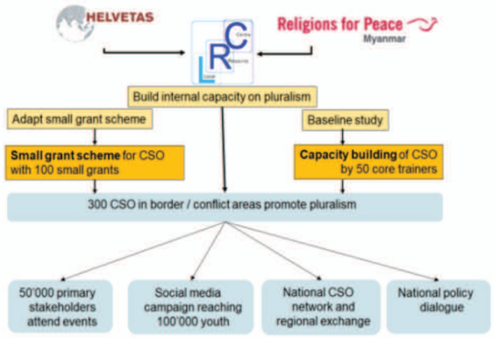
In such a context, historic grievances, hostility, trauma and social mistrust remain, not only towards government and political parties but also among different ethnic and religious groups – and even within these groups. This is compounded by strong economic, ethnic and gender inequalities. According to a representative study conducted by PACE in 2018, 77% of citizens in Myanmar do not trust each other, and mistrust is identified as an important driver of conflict.

Finding joint solutions

To address these problems, HELVETAS, the Local Resource Center and Religions for Peace-Myanmar promote the engagement of the government by creating safe and creative spaces for exchange and peaceful dialogue among different groups of society. The project's overall goal is to contribute to a pluralistic, inclusive and peaceful society in Myanmar by supporting civil society organizations (CSOs) to play a prominent role in fostering intercultural dialogue, non-discrimination and respect for diversity.

This will be achieved through four main result areas:

i. **Capacity development**: 300 local CSOs and their umbrella organizations are capacitated to use arts and culture for peace and social cohesion building in their local communities.
ii. **Sub-grants scheme**: Local CSOs are supported financially and coached to facilitate 100 safe and neutral spaces for dialogue and/or joint action.
iii. **Developing and sharing evidence**: Together with academic and media partners, ten audio-visual documentaries on pluralism are produced and broadcast via different media channels, including social media.
iv. **Advocacy for a pluralistic society**: A network of likeminded 'pluralistic' actors is supported in its advocacy work addressing formal and customary laws that discriminate against women, ethnic, religious, and other minorities.



Culture for Peace: Implementation scheme.

Core target groups

- Myanmar's dynamic and diverse civil society;
- Opinion leaders promoting social inclusion; and
- Artists, cultural professionals and their networks.

C4P will reach regardless of faith, ethnicity, age or gender about 50'000 women and men in Kachin, Kayin, Shan, Rakhine States and Mandalay Region, who engage in cultural and social projects through the sub-grants' actions. In addition, 50'000 youth will be targeted through especially social media - of whom 50% will be women and 30% will belong to disadvantaged groups.

Arts as a peacebuilding tool



'Arts for Peace' is used throughout the project as an approach to build trust and contribute to sustainable peace.

In conflict contexts, art can help to promote peace in a variety of ways. It strengthens the resilience of people living in conflict areas and encourages them to persist even in difficult situations. Likewise, art offers people platforms to express their opinions and share their views. Art also contributes to social change and conflict transformation and in collaboration with the media, it can also increase public awareness and therefore contributes to transformative processes.

The 'Pluralism Toolbox'

The capacity development component of C4P uses a unique training of trainers approach in which a 'Pluralism Toolbox' based on the experiential peace pedagogy is the core element. The toolbox is developed by HELVETAS, the Local Resource Center and Religions for Peace-Myanmar and with inspiration and technical advice from an Artists Board.

Artists and cultural professionals play an important role in peacebuilding through creative processes. Therefore, the following renowned cultural organizations engage among others in the project's Artists Board: the Pansodan Gallery (art spaces for painting), Thukuma Khayeethe (community theatre), and the Yangon Film School (documentary arts).

The toolbox is available in five languages (Myanmar, English, Shan, Kachin, and Karen) and contains handy guidance sheets on 'culture for peace' activity options. It guides the sub-grant projects to be context-specific and at the same time, the toolbox ensures replicability of projects so that proven models of success can be adapted and utilized in other contexts.

In addition, the toolbox covers project and grant management (including gender and conflict-sensitive project management) and how to do advocacy work (including evidence development and sharing). All these elements serve as input into the training of trainers which in turn capacitate local CSOs.

Sub-grant scheme

CSOs who have successfully attended the capacity building program are eligible to apply for sub-grants (80 small grants in the value of up to 3,000 euros and 20 large grants in the value of up to 13,000 euros).

The Local Resource Center is responsible for the public announcement of the grants, a fair selection process, and an even distribution of the grants to the five targeted States/Region. The project runs from January 2020 to the end of 2023.

Three dedicated partner

HELVETAS in Myanmar was formally established in 2014 and holds an MoU with the Department of Rural Development under the Ministry of Agriculture, Livestock and Irrigation. Its vision is a just world in which all women and men determine the course of their lives in dignity and security, using environmental resources in a sustainable manner.

The Local Resource Center was founded in 2008 during the time of Nargis. The NGO strengthens CSOs through capacity building initiatives and promotes accountability and learning through training, networking and resource mobilization. The Local Resource Center is well recognized at the regional and global levels as a humanitarian and development NGO.

Religions for Peace-Myanmar started its work in Myanmar in 2012 and is an action-oriented interfaith body for reconciliation, peace and development. RfP-M leads and organizes joint advocacy work, inter-religious dialogue, training and workshops on peace-building all over the country.

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ARTS AND CULTURE TOOLS

Arts and Culture Tools

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1. Open History Project – a photo exhibition showing people's different perceptions of history to promote mutual tolerance

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Opening of the Open History Proiect in Magway.
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What is an Open History Project?

An Open History Project is a project where people from the grassroots level with many different backgrounds contribute their personal photographs to a public exhibition. Many different backgrounds mean that participating people come from different ethnic, religious, age, cultural and social groups including sexual orientations. The projects' curator team collects, scans, reproduces and frames the personal photographs. Then they are grouped and shown in public exhibitions. Based on their personal photographs, participating people and visitors will talk about their experiences related to the past. Some of these personal histories might show communalities, some might be very different. The project creates space for dialogue and exchange to strengthen the understanding of identity and contributes to respect and tolerance for those who are different.

How does an Open History Project contribute to social cohesion and a pluralistic society?

Different generations and different groups in a society with their different circumstances, differ in their ideas, their habits, their norms, even their feelings. Every time a gap opens between groups, they may blame each other, and the gaps remain. A society, in order to live in harmony, requires connecting, learning and respecting each other irrespective of different backgrounds. Living in the same area does not necessarily mean harmonious co-existence. It is normal that people have different histories and different circumstances from history. These differences should not lead to break the society. The participatory and artistic process of creating the Open History Exhibition invites participants and visitors to reflect on their memories, identities, and to exchange with others. This allows them to connect among each other and build mutual understanding and respect.

How to do it?

Time needed: 2 weeks during which the exhibition is shown to the public + preparation time.

Resources needed:

Budget for: (1) scanning, reproducing, framing and hanging the photographs, (2) renting the exhibition room (or a community centre that wants to host the exhibition for free), (3) events accompanying the exhibition incl. an opening, (4) some communication materials (flyers, posters, …).

Manpower for: (1) a curators' team composed of artists, curators, CSO representatives (5-10 people) and so forth, (2) participants who are willing to show their photographs (maybe 30 people), (3) volunteers for helping, (4) visitors (as many as possible). Feel free to budget for salaries, fees and / or per diems for the teams if appropriate.

Target groups: Both participants and visitors will be people from the local population.

Steps:

1. Define your area of project (a village or a neighborhood).
2. Find a curator and local artists who would like to engage in such a participatory photo project and who already have some experience with similar projects. Explain the idea and build a project team. Make sure project team members have a common understanding.
3. Define the projects' time frame and the roles of the different project team members: for example, artistic roles, organization, conflict-sensitive project management, communications, finances and so forth. Please also check pages on project management and CSPM in this toolbox.
4. Look for a space that feels comfortable, neutral and easy going for visitors (it can be a public space, a common ground, a park, a community centre, …). Discuss how to find local people who want to participate with their photos and integrate people with a variety of backgrounds.
5. Define how and how many photos are going to be collected (open call, pinboards, Facebook, going from door to door and so forth). Collect the photos including a description of the owner's view on its content. If needed, verify the content.
6. Choose photos that can reflect the history of the society and the project area. Scan them and have them reprinted. Add a label to every photograph mentioning the owner's name and a short description of the content.
7. Discuss with the curator's team how to group them. Maybe local knowledgeable people can help to do this. Arrange for frames and hanging materials. Hang the photos in the exhibition space and label the groups you have chosen.
8. Think of how visitors will easily exchange amongst different groups in order to enhance mutual connection and understanding: is it by organizing a guided tour? By having a public discussion event? By sitting and chatting combined with music? Or how?
9. Organize the opening (avoid formalities!) with eventually accompanying events (for example a youth evening). Invite the public and the media. Also explain the project's philosophy through the media mentioning that everybody is part of the history and mutual sharing is the goal.
10. Evaluate the event and its results. Has it contributed to understand and accept differences?

Tips:

1. Think about gender issues: Make sure to include photos from and with women and thematize their view on history.
2. In the first moment, participating people might feel shy talking about their personal take on history as they are not experts. Make sure to create an atmosphere of acceptance, trust and tolerance for everybody including and especially for any type of minorities. The concept of "everybody is an expert on his or her own life" might be helpful in this context.
3. It is helpful to discuss within the project team the role of the artistic and the social perspective. The artistic perspective chooses photos and curates the exhibition according to an artistic and aesthetic point of view whereas the social perspective tries to make sure participation and ownership are guaranteed which implies the right to have a voice and a say. Both are important for the projects' success however they can sometimes compete. Be aware of that.
4. Make sure that this project is a bottom up and not a top down process. Formalities can be avoided for the sake of a good feeling of everybody which will enhance mutual exchange.



Visitors can leave their feedback regarding the exhibition on a postcard and can take another one back home. This inspires others. Open History Exhibition, Dawei. © Helvetas/ photographer, 2019.

How to minimize risks of doing harm?

- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact Helvetas Myanmar if you don't find one.
- Take a non-political approach without judgement.
- Focus on personal stories, not on collective memories, e.g. along ethnic or religious lines.
- Do not use the word «peace» but speak about social cohesion. Do not use the word «history» but speak about memory.
- Communicate pro-actively so there is less room for misinterpretation and instrumentalization.

- Think well about the space where the exhibition will take place: what is the history of the space itself? Is it somehow connected to a particular group in the community? What are the messages you spread by using this place?
- Implement a non-sensitive preparatory activity, e.g. a culture festival or other local speciality festivals, focusing on connecting elements between all communities, before the exhibition.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

The idea of the Open History Project goes back to the artist Ko Aung Soe Min, who is also the founder of Pansodan, an institution in Yangon. In addition, Pansodan is an important place to which local artists and the interested public turn to. Aung Soe Min believes that history is an important part of life and that it is important to know about one's history in order to shape one's future. The artist currently implements the 'Open History Project' together with Helvetas until the end of 2021.



Aung Soe Min in his art gallery Pansodan in Yangon. © Helvetas/ Julia Thienhaus, 2019.

Who can help you to do it?

Contact Aung Soe Min at http://pansodan.com

Useful links:

- https://openhistorymyanmar.com/
- The Santa Cruz Museum of Art and History has published a detailed guide on how to make an exhibition with your community: https://santacruzmah.imgix.net/uploads/Community-Issue-Exhibition-Toolkit-FINAL.pdf
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

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2. Arts & Crafts Workshop – an adventure which enables youth and children to fall in love with arts

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Enjoying creativity. All pictures of this tool taken by Ma Zun Ei Phyu.

What is an arts & crafts workshop?

An arts & crafts workshop is a place where people come together to make art and learn how to make it. One can learn, for example, how to paint with watercolours and how to mix the colours with each other, how to make paper cuttings, how to fold origami figures or how to construct clay sculptures... Since the art is free and there are no limits, the ideas that can be realized are also countless. The primary target group of this project are youth as well as children with the aim of inspiring them for art. Together the group can also plan an exhibition and invite art lovers and other interested people to participate.

How does an arts & crafts workshop contribute to social cohesion and a pluralistic society?

An arts & crafts workshop is in line with the overall objective of the Culture for Peace project 1) by assuring diverse participation of girls and boys, different ethnic backgrounds, as well as different religions, and 2) by giving the project themes that address pluralism. It is scientifically proven that creativity in childhood enables people later in life to make important and independent decisions in an inspiring way. Therefore, it is important to engage with art as early as possible. In Myanmar, however, art was not part of the school curriculum for a long time, so many people do not dare to try it at all. Therefore, this project focuses on providing a safe space for children and youth from different backgrounds to experience the world of creativity. The emphasis is on ensuring that all participants do art always together and never alone. Through this, all of them get to know each other, make art together and can thus overcome possibly existing stereotypes. In this way, this project contributes in many ways to social cohesion and a pluralistic society.

How to do it?

Time needed: Depends how you create your arts & craft workshop; it can be a single event or a recurrent one.

Resources needed:

Budget for: (1) Location, (2) food, (3) basic materials facilities like paper, crayon, pens, glue and scissors, (6) transport option for all involved, (5) overnights stays for special guests. Please be aware, that depending on type, duration and size, the costs can vary considerably.

Manpower for: (1) Core team, (2) volunteers for helping, (3) special artists who want to share their skills.

Target groups: The arts & crafts workshop invites children and youth who are interested in arts and culture.



In an Arts & Craft workshop all kinds of art can be tried out: Painting, crafting, paper cutting...

Steps:

1. Define your area of project and the villages or towns you are going to cover for the arts & crafts workshop. Check also out the local artist scene and engage with them to participate in the project.
2. Find an artist/volunteers who have adequate experience in interacting with children and youth to create arts in an inspirational way.
3. Design the process with the artist/volunteers and develop a schedule for the arts & crafts workshop. Plan when the arts & crafts workshop should take place. Should it only take place once and last for a few days? Or should it be a recurring event and take place for example once a month? Also reflect on how the project promotes pluralism, for example by giving the art workshops a theme, such as "living together", "our village" or "peace".
4. Find a suitable location for the arts & crafts workshop which is easily accessible. Make sure that it is adapted to weather, has plenty of space and a pleasant atmosphere.
5. Invite up to 15 children and youth who would like to join the project and have a strong passion for arts, and who are open for social cohesion and pluralism. Take care that the group is as diverse as possible by assuring diverse participation of girls and boys, different ethnic backgrounds, as well as different religions. Explain to them what you intend to do and include topics of pluralism and social cohesion in a playful way. Let their creative ideas flow in, gather ideas and then decide on some together.



Paper Cutting by Zun Ei Phyu.

6. Realization of individual workshops: this is the core activity. All preliminary activities come together here. Make sure that everything goes well and that everyone feels comfortable.
7. If you want to do the arts & crafts workshop more often – like on a weekly basis – you have to plan from now on the next session. It's good to have something special and new for every occasion so that it doesn't get boring. For example, you can invite artists to show how diverse art is or you can make an exhibition.
8. Plan two joint reflection workshops – one together with the participants in a playful way and another one with the core team: Consider how the project has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? Think about how you can continue with this project if you want to.
9. Sharing and advocacy: This is the moment to reach as many people as possible and to stand up for a pluralistic society. Invite the local community, local authorities, teachers, school principals and the local press to a joint exhibition and bring your message of pluralism to as many people as possible! At the event, also mention the importance of art and creativity in school curricula and the need for creativity for children's development.
10. On the sustainability of the project: it is important that the created artworks remain at the location and with the artists. In this way they can build ownership and be proud of their creations. The small art group can now continue with other artistic activities and add other tools of this toolbox.

Tips:

- Talk to people with similar interests to find a place where your weekly event can take place. Most of the time, these places are already available but are not used. Schools or community centres may be an option. In this way you can save a lot of money!
- An event is also about logistics and good preparation. Please note that you will need basic materials such as paper, pens, glue and scissors. Depending on your ideas you can also use other materials such as cardboard, canvas, wool, watercolour or brushes.
- Add as much locally available material as possible: you can make beautiful art with things that already exist on the spot like bamboo, sand, wood, leaves or stones.
- Plan each arts & crafts workshop in advance, but always be spontaneous as well. Art is free and has no limits - just like the ideas of those who make it!
- You have to be smart to attract participants: Make sure your arts & crafts workshop doesn't get boring. Invite artists such as Ma Zun Ei Phyu or Ko Aung Soe Min to familiarize participants with some special art tools.
- Upcycling: You can also include environmental issues that are important for social cohesion. Collecting rubbish and making art out of it is a nice tool to create awareness for important social issues.
- Make sure to provide healthy food and drinks, as the arts & crafts workshop takes several hours. Maybe the community can prepare lunch for the participants.
- Everyone is allowed to join the arts & crafts workshop, even if s/he has no art background. To get perfect artworks at the end of the project is NOT the goal!

How to minimize risks of doing harm?

- When working with children and young people, it is necessary to respect children's rights. Make sure that you have an exemplary and responsible team!
- Children are the leaders of tomorrow and can contribute to a strong civil society if they start early. Therefore, they also need inspiring leaders. The joy of the participants is the success of the arts & crafts workshop.
- Make sure that the composition of the participants is as diverse as possible. No ethnic group or religion should dominate!
- Think about the environment. Avoid plastic as much as possible!
- Make sure that you leave the event as clean as possible so that the owner can welcome you a second time. Therefore, plan enough time for cleaning, because if you do arts right, it can get very messy afterwards. Include the participants as well. They should be clear about their rights, but also about their duties. You can do this in a playful way while listening to music.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

An inspiring artist who is very familiar with arts & crafts workshop is Mrs. Zun Ei Phyu. Already at the age of ten years the art therapist started to deal with art and became Myanmar's most famous paper cutting artist. Currently, she is using her skills and expertise in community art projects in collaboration with (I)NGOs who invited her to become part of an inspiring art movement. Mrs. Zun Ei Phyus dream is to get as many children as possible interested for arts and to make it an important subject in the school curriculum.

Who can help you to do it?

Mrs. Zun Ei Phyu can help you with setting up an arts & crafts workshop.

Check her website https://www.zuneiphyu-artist.com/ and contact her at zunei55@gmail.com

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3. **Chanting performance** – celebrating constructive dialogue in a conflict-sensitive manner

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Everybody can join the thangyat to raise awareness of issues that are important to the pubic, picture taken by Julia Thienhaus.

What is a chanting performance?

A chanting performance - *thangyat* in Myanmar language - is a performance art in which traditional folk verse performances are combined with song, dance and chant routines. These performances are accompanied by the beat of traditional drums or a *hsaing waing* ensemble. A *thangyat* is normally performed at festive occasions, especially during *thingyan*, but it can also be performed in everyday life. A common format includes a call and response segment between a leading actor called *ataing* and the choir of followers called *ahpauk*. Chanting performers can design any message to raise awareness of issues that are important to the public. *thangyat* are humorous and satirical in nature and often reflect public opinion about the governing body. From 1974 to 2013, *thangyat* performances were banned by the Myanmar Government with the justification that they were a threat to national security.

How does a chanting performance contributes to social cohesion and a pluralistic society?

Like literature, movies and music, *thangyat* can be used to inspire people, so that critical thinkers can come together and contribute with their commitment to a responsible society. By encouraging the audience to join the group, the performers reach a wide audience with their message. Since the entire group is then committed to the message, they can effectively express their opinions and contribute to social cohesion.

This is also a good tool for promoting constructive dialogue and an excellent advocacy tool (see therefore chapter 7 “Advocacy” of this toolbox).

How to do it?

Time needed: Depends how you create your chanting performance; it can be a single event of a couple of days or a recurrent one on a monthly basis. You can also combine it with an already existing festival, such as *Thingyan*.

Resources needed:
Budget for: 1) Location; 2) Per diem for *thangyat* practitioner; 3) Props and costumes; 4) Local transport fees; 5) Promotion material.

Manpower for: 1) *thangyat* practitioner; 2) 20 enthusiastic young people; 3) Audience.

Target groups: A young critical mass with a strong passion for social change, committed to empowerment, social cohesion and a pluralistic society. No previous knowledge of chanting is required, only the joy of active participation.

Steps:

The following steps are for inspiration only. Each team is motivated to develop its own work steps for a successful project.

1. Find an inspiring and conflict sensitive *thangyat* practitioner who has enough experience in interacting with young critical thinkers to set up a chanting performance.
2. Find a suitable place where you have a safe space to practice.
3. Invite people to participate and assure diversity. Be sure to bring together different groups of society, be they young or old, women or men, with different ethnic and religious backgrounds. Also ask local *hsaing waing* musicians to join. With this you already have the musical instruments with you!
4. Design your performance and proceed very carefully. Do a problem analysis and identify the main problem that is being addressed in the performance (see also the problem tree in Chapter 7. Advocacy). Also do a stakeholder analysis to figure out which actors are important for your performance and what their opinions are.
5. Jointly assign roles: Who will be the *ataing* and who will be part of the *ahpauk*? Maybe you also think about changing roles and stereotypes to encourage critical thinking.
6. Write your *thangyat* based on the background information and your creative ideas. Create an inspiring piece that includes both writing skills as well as advocacy messages. Practice until it is good! Include feedback loops while rehearsing to make it as good as possible.
7. Get necessary materials like music equipment and loudspeakers. Create the necessary costumes for the individual actors without being too provocative or offensive.
8. Sharing and advocacy: Are you ready!? Then realize YOUR *thangyat*! Go out into the streets (with prior permission, of course!) and inspire as many people as possible. Invite people and local authorities to participate and enjoy this great tool together. This is the moment to reach as many people as possible and to engage in advocacy. Invite the local press to cover the event and get your message out to as many people as possible!
9. Plan a joint internal reflection workshop: Consider how the project has contributed to pluralism. What has the organization learned from the project in terms of pluralism, diversity and social cohesion? What can be used for other projects in the future? Talk about what was good and what was not so good. Think about how you can continue with this project if you want to. You might want to plan a tour and show the *thangyat* in other villages or cities. That is entirely up to you!

Tips:

- Interact with the audience! The more people attend the performance, the more powerful the message you wish to bring across will be.
- Learn to criticize constructively and not insultingly. Include nonviolent communication as much as possible.
- This tool is an effective method for advocacy. See chapter 7 of this toolbox and include guidelines on advocacy in your presentation to make it even more efficient.
- You can also make a professional video. One nice example is a video done by LRC, which deals with the need to comply with hygiene regulations in times of Covid19. This can also be a great way to share your performance with even more people.

How to minimize risks of doing harm?

- This is a potentially high-risk tool, as there is the possibility to express too much criticism. Be careful to include criticism in a non-offensive form. Make sure that the whole group is behind the issue being voiced. Remember to integrate team members who are familiar with conflict sensitivity. Check the CSPM-tool within this toolbox and consider to invite RfP-M to learn more about constructive engagement.
- Regular conflict-sensitive monitoring: check how your performance is received, react to reactions. In May 2019 and in June 2020, young performers were arrested after a *thangyat* performance in Yangon following a criminal complaint from the Tatmadaw about the satirical content in their show. Therefore, submit lyrics to municipal thangyat committees for pre-approval, as this is since 2013 required by the Myanmar Government. Include also positive things you want to achieve, in order to encourage dialogue.
- Make sure that the composition of the *thangyat* group is as diverse as possible. No ethnic group or religion should dominate!
- To minimize risks of doing harm, you also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

Thangyat has been performed since pre-colonial times in Myanmar and serves as an expression of people' s dissatisfaction with government officials and abuse of authority. It therefore has a very long tradition in Myanmar.

4. **Community dance** – a weekly workshop that enables young women to express themselves

In the following a community dance workshop is explained, which clearly sees young women as a target group, since they are often exposed to social discrimination. Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



This dance project gives young women the opportunity to pursue their passion & to develop a positive feeling for themselves. Copyright by Lord Runnar.

What is a community dance?

Dancing is effective on many levels - physical, emotional and social - and is therefore an art that reaches the whole human being. The art of dancing has always been an important part of people's lives, giving them the opportunity to meet each other, to enjoy the beauty of the moment to express themselves. Young women from very different backgrounds come therefore on a weekly basis together. With the help of a dance teacher they can teach the other participants their own cultural dances and thus learn the cultural dances of the others. With these examples they can create group dances based on the different cultural backgrounds. With a better understanding of each other they then work together on dance choreographies and get a feeling of integration and belonging. Depending on the context, the dance group can participate in regional festivals or plan its own tour.

How does a community dance contribute to social cohesion and a pluralistic society?

Young and courageous women are essential for a pluralistic society. Unfortunately, in today's world many women are still subject to discrimination, are not considered as important as men and often must work for hours in the field. This dance project therefore gives young women a safe space, the opportunity to pursue their passion and to develop a positive feeling for themselves. By working on a choreography together, they experience a sense of belonging. The young participants learn that they must trust and help each other, because in dance – as in daily life - they depend on each other! In this way, they themselves will develop their potential and talents so that they can finally find their valuable place in society.

How to do it?

Time needed: In order to really see a long-term success in the personal development of the women, 6 months are the minimum for this project.

Resources needed:
Budget for: 1) Location that enables safe space, 2) Per diem for female dance teacher, 3) Props and costumes, 4) Local transport fees, 5) Promotion material.

Manpower for: 1) Female dance teacher, 2) 20 enthusiastic young women, 3) Audience (if wanted – not necessarily needed)

Target groups: Young women who have a passion for dancing, are interested in empowerment, social cohesion and a pluralistic society. No previous knowledge of dancing is required.

Steps:

The following steps are for inspiration only. Each team is motivated to develop its own work steps for a successful project.

1. Find a female dance teacher who has enough experience in inspiring, entertaining and interacting with young women to encourage them to dance.
2. Find a suitable location and get the necessary materials like music equipment, loudspeakers and dance equipment.
3. Invite young women with a variety of ethnic, religious, social and cultural backgrounds to participate in the project. Introduce them to the project, listen to their ideas and set up jointly a first timetable.
4. Realize the dance project. Encourage the young women to integrate their own cultural dances and to teach them to other participants with different cultural backgrounds. Also encourage them to try different dance styles such as Hip Hop, Modern Dance or Folklore. Each style has its own characteristics and appeals to different abilities.
5. Plan a get together at the end of each dance session. Include topics such as woman empowerment, self-esteem, or other topics that affect women. Leave room for exchange and discussion. This gives the participants the opportunity to express their feelings, reflect on themselves and listen to each other. Within this round, you can also create the next class together.
6. Sharing and advocacy: This is the moment to reach as many people as possible and to engage in advocacy. Perform the dances to an audience, but only if every participant welcomes the idea. If it is not desired to show the dances to the public, you can also think about other ways to report about your project, for example as a newspaper article. You can include topics such as women empowerment to advocate for women's rights.
7. Plan a joint internal reflection workshop together with the participants: Consider how the project has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? What can be used for other projects in the future? Think about how you can continue with this project if you want to.
8. Next steps (if wanted): You can also think about an intercultural exchange, where a dance group from for example Shan State visits another dance group in Kachin State. Or you can also think about if the dance group wants to implement a social project together, such as a waste management project. There are many possibilities, feel free to be creative!

Tips:



Express yourself and celebrate diversity! Copyright by photographer Daisy Daisy.

- Talk to people with similar interests to find a place where your weekly event can take place. Most of the time, these places are already available but are not used. Schools or community centres may be an option. In this way you can save a lot of money!
- Experience has shown that many people lose interest when they are overchallenged in the beginning. Therefore, slowly introduce the participants to the art of dance.
- Not every woman can come to the dance class. Sometimes financial hurdles play a role. Pay attention to this and make it possible for them to get a financial allowance to join without regret.
- This tool is, as already mentioned, a model description. If it is okay for the participants, men can of course also join!

How to minimize risks of doing harm?

- Make gender sensitivity key! Therefore, guarantee to have a very conflict sensitive dance teacher with you. To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.
- Make sure that the composition of the dance team is as diverse as possible. No ethnic group or religion should dominate!
- Be aware of cultural differences: Participating women have a different faith, a different ethnicity, and maybe even a different language. Celebrate these differences and include them into the dance classes. To overcome language barriers, take care to have a translator with you.

Useful links:

To set up your project, you will also find useful inputs in the project management section of this toolbox.

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5. **Community theatre** – a play that enables communities to create awareness and space for dialogue

Please note that this is an example of the theatre group Thukuma Khayeethe and how they normally perform their own created "Theatre of the Middle Way".

What is a community theatre?

The Theatre of the Middle Way by the theatre group Thukuma Khayeethe is a play conceived by a community based on its own experiences. Members of the community who have a strong passion for theatre can create the play with the support of Thukuma Khayeethe's professional theatre practitioners. Themes include issues that negatively affect the community, such as conflicts, migration, human rights, health, education or the environment. Throughout the process a safe space for free expression is provided and elements of non-violent communication and active listening are included. After the play has been rehearsed, the group presents it to their community. During the performance, the view on the subject being discussed is also requested by the audience and they are invited to express their thoughts. After the play all are invited to come together to exchange ideas and engage in critical discussion. The goal of the Theatre of the Middle Way is to raise awareness of pluralism, trust and social cohesion, sensitize each other and encourage discussion. To make the play accessible to even more people, the team can also organize a theatre tour and perform it at different locations.





All pictures taken by Thukuma Khayaathe.

How does the Theatre of the Middle Way contribute to social cohesion and a pluralistic society?

This tool is in line with the overall objective of the Culture for Peace project 1) by assuring diverse participation of women and men, young and old, different ethnic backgrounds, as well as different religions, and 2) by giving the project themes that address pluralism. Everyone - regardless of age, gender, ethnicity or religion - is invited to participate in the theatre. The precondition is that they either have experience in acting or a strong passion for it. Participants with different cultural backgrounds are given a physically and emotionally safe space throughout the process and receive coaching and psychosocial support. Emphasis is placed on making all decisions together, e.g. the language in which the theatre is performed. During the process, the participants learn how important critical thinking and collective decision-making are in order to contribute to social cohesion and a pluralistic society. Besides acting, the team also learns how to organize a theatre tour, including planning and logistics. In this way the team members take personal responsibility and ownership for the further process and create something together of which they can be proud. This tool is also a strong advocacy tool, as critical issues are approached constructively and joint solutions are proposed.

How to do it?

Time needed: 12 days: audition, training (acting and story), devising, rehearsing, and pilot performance.

Resources needed:
Budget for: 1) Venue for rehearsal; 2) Per diem for theatre team member (community level); 3) Props and costumes; 4) Local transport fees; 5) Promotion material; 6) Communication; 7) Fees for theatre practitioner and co-practitioner.
Manpower for: 1) Theatre practitioner and co-practitioner for training and devising the play; 2) 20 participants for audition; 3) 5 theatre team members - one tour leader (maybe a local CSO/Performance group leader) and 4 actors; as well as 4) audience.

Target groups: Both participants and audience are people from the local population.

Steps:

1. Design your project and proceed very carefully. Do a problem analysis and identify a social justice topic with which the play deals, such as conflicts, migration, human rights, health, education or the environment (see also the problem tree in Chapter 7. Advocacy). Also do a stakeholder analysis to figure out which actors are important for your performance and what their opinions are.
2. Set up a communications team and promote your performance in a timely manner. Create a Facebook page, print posters/flyers and distribute them. You can also print stickers that the audience gets for free. Invite the local press/media so that they can draw attention to the event. Make sure to have a good photographer and videographer for the concert, because this is the best advertisement for later. It may also be useful to use a hashtag.
3. Find out where the performance takes place later. Do you need a stage, or do you do it outside and move through the streets? Also check when is the best time for the performance so that as many people as possible can join.
4. Permission: Check what kind of permission you need and from where - from the local police, the ward authority or the township authority? This process can be very tedious. Therefore, plan enough time until the performence takes place.
5. Find a theatre practitioner who has adequate experience in creating theatre teams, such as Thukuma Khayeethe (see contact details below).
6. Design the process (in total 12 days) with the theatre practitioner and develop a schedule for the theatre team.
7. Invite 20 participants who are familiar with the selected topic and who are open for social cohesion and pluralism. Take care that the group is as diverse as possible by assuring diverse participation of women and men, different ethnic backgrounds, as well as different religions. Let their creative ideas flow in to make your theatre performance a success story.
8. Consciously select five actors and a tour leader for the community theatre group.
9. The theatre practitioner organizes the process of developing the play through a prepared process design.
10. Get necessary materials like music equipment and loudspeakers. Create the necessary costumes for the individual actors without being too provocative or offensive.
11. Sharing and advocacy: The theatre team organizes its theatre tour under the direction of the theatre practitioner and invites the local community and local authorities to the performance. Invite the local press to cover the event and spread your message about the theme of social justice that the play addresses to as many people as possible!

12. The theatre team organizes and conducts an evaluation meeting with the theatre practitioners for their first performance in order to be able to continue to perform the play independently afterwards.
13. Plan also a joint internal reflection workshop: Consider how the project has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? What can be used for other projects in the future? Talk about what was good and what was not so good. Think about how you can continue with this project if you want to.
14. The theatre team will from now on organize the next performances of the same play without the theatre practitioner. If the theatre practitioner is Thukuma Khayeethe, the theatre team and Thukuma Khayeethe continue to be connected and the theatre group can always ask them for advice.

Tips:

- The chosen social justice topic, which will be focused on throughout the process, should be relevant for the current state of the community and represent the real and present situation. Otherwise, it is possible that the audience is not interested in the play.
- The proposed tool is not just a theatre play - it is much more. The production process includes the development and rehearsal of the play, the logistical organization, the communication with the audience and the evaluation of the tour. This shouldn't be underestimated.
- Interact with the audience! The more people attend the performance, the more powerful the message you wish to bring across will be. Therefore, the participants of the play should be open and willing to get in contact with the audience during the performance and also to engage in a self-reflection process. Theatre work is a great pleasure but can also be challenging and can contain ups and downs.
- Language, words, costumes and settings should be contextualized/localized to be audience-friendly and conflict-sensitive.
- The play should be only 45 minutes long (include audience intervention) and 15 minutes for post performance discussion.
- This tool is an effective method for advocacy. See chapter 7 of this toolbox and include guidelines on advocacy in your presentation to make it even more efficient.

How to minimize risks of doing harm?

- Active listening to the community and theatre team members is the key factor for a successful community theatre tour.
- Be conflict sensitive! Never ignore the suggestions of community leaders/senior community members that are relevant for the planning and the theatre tour.
- Ask community members after the pilot performance, if the play is appropriate or not and if there are any suggestions for improvement.
- Make sure that the composition of the theatre group is as diverse as possible. No ethnic group, gender or religion should dominate!
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- To minimize risks of doing harm, you also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?



Either indoors or outdoors:
Community Theaters attract many different people.

The idea of the Theatre of the Middle Way goes back to Thila Min and U Soe Myat Thu, the founders of Thukuma Khayeethe and Dr. Matt Yoxall, mentor of Thukuma Khayeethe. In 2008, during Cyclone Nargis, the two theatre practitioners from Yangon wondered how they could best help the victims in the destroyed areas. They had the idea to go directly to the affected villages and offer theatre workshops to give psychological support and create hope for the future. As the reconstruction of the destroyed areas progressed, Thukuma Khayeethe decided to organize theatre performances with orphans and homeless people in Yangon as well, in order to show others emphatically what challenges the poorest of the poor face every day. Today, Thila Min and U Soe Myat Thu conduct workshops throughout Myanmar and became inspiring leaders for social change and a strong civil society.

Who can help you to do it?

Thila Min, Theatre specialist in Yangon has realized between 2008 – 2020 exemplary community theatre plays.

Contact Thila Min at thilamin@gmail.com or via a phone call 09 254375001.

Useful links:

Check Clowns without boarders https://clownswithoutborders.org/ and
Theatre without boarders at https://www.theatrewithoutborders.com/.

To set up your project, you will also find useful inputs in the project management section of this toolbox.

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6. Food festival – a multi-ethnic food adventure

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.

What is a food festival?

Eating. Talking. Cooking. Enjoying. The food festival brings people from different backgrounds together to get to know other cultures and to have a good time together. The dishes reflect the variety of Myanmar's different cuisines and the guests are treated to an experience that melts on the tongue and will be remembered for a long time. This event celebrates locally grown food and can be combined with highlights such as a cooking competition, demonstrations by professional chefs from other regions of Myanmar or local farm shops selling freshly harvested fruits and vegetables.



All pictures taken by The Good Markets.

How does a food festival contribute to social cohesion and a pluralistic society?

Food connects people - especially in Myanmar. It is a moment to sit together, to enjoy and to take a break from everyday life. Openness and curiosity for new and different dishes is a basic precondition for this. Often, however, one tends to eat together with familiar people, like family, friends or colleagues. This food festival invites everyone to extend this familiar circle, to discover and enjoy new food, to make new friends and to be connected with each other.

How to do it?

Time needed: Depends how you create your food festival, it can be a single event of a couple of days or a recurrent one for example on a monthly basis. You can also make it alone or combine it with an already existing festival.

Resources needed:

Budget for: (1) Location, (2) food, (3) cooking facilities like dishes, pots, lighting, tents, tables, chairs, (4) decoration, (5) local permissions and eventually fees for the right to host a food festival, (6) transport options for those who participate, (5) overnights stays for special guests, (6) communication/advertising material.

Please be aware, that depending on type, duration and size, the costs can vary considerably.

Manpower for: (1) Core team, (2) volunteers for helping, (3) special guests from far away – like cooks from other parts of Myanmar.

Target groups: The food festival invites all people who love to eat to a culinary journey.



Steps:

The following steps are for inspiration only. Each team is motivated to develop its own work steps for a successful project.

1. Define your area of project and the villages or towns you are going to cover for the food festival.
2. Plan the food festival in detail. Put together a core team that is responsible for all important things. It's also important to have volunteers with you!
3. Plan when the food festival should take place. Should it only take place once and last for a few days? Or should it be a recurring event and take place for example once a month?
4. Find a suitable location for the food festival which is easily accessible for visitors. Make sure that it is adapted to weather, has plenty of space and a pleasant atmosphere.
5. Invite people from different backgrounds such as religion, ethnicity, gender and age to cook food for the food festival. Invite farmers to participate so that you have as many different crops and food variations as possible. The food festival can also be an opportunity for farmers to sell their raw vegetables and other handmade products - if wanted.
6. Invite all interested people under 7. to a first workshop to get to know each other. Explain what you intend to do. Let their creative ideas flow in to create the food festival together.

7. Assemble a communications team to handle social media coverage, take photos and perhaps make a short film. You can also consider as an idea distributing photos to the visitors on the spot on the day of the food festival to make sure that the festival is well remembered.
8. Travel and accommodation: Guests who are invited from far away to present their regional cooking skills need accommodation. It can be a nice to accommodate a visitor privately, if the guest feels comfortable with it. Look at couchsurfing as an example.
9. Exchange and advocacy: This is the core activity - the realization of the Food Festival. This is also the moment to reach as many people as possible and to advocate for pluralism, food culture and diversity to as many people as possible. Also include topics such as food and nutrition security and environmentally friendly cooking.
10. Plan a joint internal reflection workshop: Consider how the project has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? Think about how you can continue with this project if you want to.

Tips:

- It makes sense to start the first time with a small food festival. Afterwards, you can slowly make it bigger.
- Be sure to include a financial contribution for the participants before the festival so that they can buy and cook the food - if they are not already growing it themselves.
- You need to be clever to attract visitors and promote unity in diversity by diversifying foods that represent different groups in the selected area and reflect the theme of the food festival. So make sure that each food does not appear more than twice at the same festival - because you want to try as much food as possible and not want to eat mohinga all the time.
- Consider a return on investment: To make the festival sustainable, calculate how much was spent and how much was received. Consider if you want to charge an entrance fee and the food is free, if you want to sell the food at the stands or if you choose to go for coupons. Choose the best according to ur need!
- At a later date, when the festival is running, it can be combined with other cultural highlights, e.g. live music and dance. It can also take place as a supplement to events already taking place and where food may still be missing. There are many possibilities!

How to minimize risks of doing harm?

- You should think about the possibility making the project as social as possible and offer food for free to the poorest of the poor, so you are not excluding them from the project.
- Make sure to leave the event clean so that the owner of the site welcomes you a second time!
- Be careful not to endanger the local markets with this project. Do a good market analysis beforehand and take a soft and inclusive approach!
- Think about the environment. Avoid plastic, offer as much recyclable material as possible - like banana leaves as plates. Some examples of environmentally friendly packaging are the following:





On which idea is the tool based?

The Good Markets Co., Ltd is the organizer behind the popular Yangon Farmers Market, which takes place every Saturday morning in a large park in Yangon. The Yangon Farmers Market started first in May 2018. A team of volunteers invited a few local farmers to offer their fresh produce and offer cooked food and products directly to the customers. At the beginning only ten farmers joined, but today, the Yangon Farmers Market has nearly 30.000 followers on facebook, which indicates that more and more people want to live more sustainably. One of the goals of the Good Markets is to bring the consumers in direct contact with the local producers and to establish trust. In this way they establish a network of food lovers who think sustainably and for whom environmental protection is important.

Who can help you to do it?

The Good Markets (https://www.facebook.com/thegoodmarkets/) can help you with setting up a food festival. Contact them via email hello@thegoodmarkets.org.

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7. JAM IT! music session – a place, where alternative music, creativity and diversity are celebrated

In the following it is explained how the JAM IT! initiative would organize alternative concert venues. Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Music can enhance diversity! Photo taken by Emmanuel Maillard.

What is a JAM IT! session?

JAM IT! is a small, dynamic, independent initiative that strives to give young musicians a voice and allow them the opportunity to be part of a creative and empowered new generation in Myanmar. Especially in remote areas musicians cannot often perform in public. Therefore, JAM IT! gives them the opportunity to participate in a concert and share their skills with the audience. In this way, monthly events bring music enthusiasts together, which gives them the opportunity to enjoy live music that is different from the music they usually see on MTV or listen to on the radio. Over time, an alternative music culture can develop that might be able to organize concerts independently in the long run. The aim of JAM IT! is to develop a dynamic, community-based scene for underground music, performance and street art – a platform for alternative music which empowers young performers and encourages creativity, diversity and engagement.

How does a JAM IT! session contributes to social cohesion and a pluralistic society?

JAM IT! makes it possible to 1. create a music community that has been mostly rejected by conservative people until now. In this way, music acts as a connector, and the musicians learn to be there for each other, regardless of the music style they represent. 2. Because of the many different music styles, such as rock, folk, hip hop, metal or punk, the guests who come to the concerts are also diverse. The aim of JAM IT! is to overcome stereotypes about other music styles and to focus on the passion for music as a connecting element. 3. After each concert, musicians and audience have the opportunity to get in touch with each other, exchange ideas about music and celebrate together. In this way, an independent music scene can develop in the long run, aiming at pluralism and social cohesion.

How to do it?

Time needed: 6 to 18 months are a good time for this project.

Resources needed:

Budget for: 1) Location, 2) Sound System and Lightings, Backline: Instruments, Microphones, Amplifiers, 3) Permission fees, security, 4) Local transport fees, overnight costs and performance fees for those artists who come from far away, 5) Promotion material: backdrop, vinyl stands, posters, flyers, Facebook event boost.

Please be aware, that depending on type, duration and size, the costs can vary considerably.

Manpower for: 1) Core team, 2) Music bands, 3) Volunteers, 4) Audience.

Target groups: Young people who have a passion for alternative music and enjoy going out.



JAM IT! brings young musicias together to encourage creativity and enjoy music together. Photo taken by Ninety- Six Production.

Steps:

1. Set up a core team that enjoys working with alternative musicians and has some initial experience in event management. You should also have volunteers with you, because without them a concert could be far too expensive.
2. Location scouting: Check if there is a nightlife scene in which the concert is supposed to take place. This is important to ensure that you have enough visitors!
3. Venue scouting: As venues are usually very expensive, you should find out in advance if there are existing venues from which you could benefit. Talk to the owners of bars, restaurants, hotels, cafés or local venue halls. Would they be interested in hosting such an event and joining you?
4. Permission: Check what kind of permission you need and from where: from the General Administration Department, the ward authority or the township authority? Find out if the host of the venue arranges this for you, or if you have to do it yourself. Plan enough time until the concert takes place.
5. Talk to local musicians/bands to see if they are interested in performing at the concert. Find out if the musicians share the values of a pluralistic society and if their songs are also suitable. Invite between four and six selected musicians/bands to a get-together-workshop. At the first time and sometimes later, it might be good to also invite one or two already well-known music groups from the region or from other parts of Myanmar, so you can guarantee that people are interested in the event. It is always good to have a person who takes care of the artists and related matters.
6. Set up a communications team and promote your event in a timely manner. Set up a Facebook page, print posters/flyers and distribute them. You can also print stickers that the audience gets for free. Invite the local press/media so that they can draw attention to the event. Make sure to have a good photographer and videographer for the concert, because this is the best advertisement for later.
7. Time planning on the day of the event: Consider when the equipment arrives and be set up at the venue, when the soundcheck for the artists takes place, at what time ticket sales begins, what the line-up of the artists looks like, how long the individual artists perform (e.g. 20 minutes performance time for each artist and 10 minutes break in between for instrument swaps).
8. Sharing and advocacy: This is the core activity - the realization of the music concert. All preliminary activities come here together. This is also the moment to reach as many people as possible and to engage in advocacy.
9. Plan a meeting with the musicians at the end of each jam session. Talk about what was good and what could be improved. Leave room for exchange and discussion. Within this round you can also create the next session together.
10. Plan a joint internal reflection workshop: Consider how the project has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? What can be used for other projects in the future? Talk about what was good and what could be improved.
11. Next steps (if desired): If you want, you can also consider an intercultural exchange, where a more experienced music band from e.g. Rakhine joins your next jam session in Shan or where a local band that has already performed in your session joins a JAM IT! in Yangon.

Tips:

- The original idea of JAM IT! is to bring alternative musicians together. But other traditional bands are welcome to join as well. It should only be respected that they have the same vision and values as JAM IT! and that the music is still undiscovered.
- Remember that most musicians are on stage for the first time and might be nervous. Therefore, let them perform at different concerts so they can get used to it.
- Experience has shown that you should start with a small concert. The bigger it is, the more responsibility, security problems and permissions you face. 50 - 100 listeners are enough.
- You should plan a budget for performance fees for the artists who come from far away. The goal of JAM IT! is also that artists can live from their work. The margin can be negotiable and also depends on how well known the artists are.
- Make sure that there are enough volunteers available! Arranging such an event can be a lot of fun. But also, be aware that there are not so nice things to do: directing traffic, cleaning up afterwards and unhanging backdrops, vinyl stands etc.
- Don't panic in a crisis: make an emergency plan in case something doesn't go as planned. You are for example very dependent on electricity. Find out how often there are power cuts and if the site has a generator. If necessary, rent a generator that has enough power for the backup equipment. However, there is always a risk and unforeseen problems during the concert, sometimes you have to be flexible.
- Combine it with a day:

How to minimize risks of doing harm?

- Be aware of cultural differences: The participating bands and the audience may have a different faith, ethnicity or language. Celebrate this pluralism and remember the goal of JAM IT! to develop a dynamic, community-based underground music scene that empowers young performers and promotes creativity, diversity and engagement.
- Check that the venue is not too close to a religious building or site such as a pagoda, church, mosque, etc. Please also follow the local regulations and finish the event on time.
- In some areas it is certainly also useful to have security personnel with you.

On which idea is the tool based?

In late 2012, four local alternative bands met in Kan Daw Gyi Park in Yangon with a few guitars and about twenty friends for an acoustic gig. Yangon was a city without venues, and there was little support for alternative music bands. The organizers of the small acoustic show, Eaiddhi and Ye Ngwe Soe, had been friends since school and had finally realized that if they wanted to change things in their city, they had to do it themselves. Encouraged by the response of this first small crowd, Eaiddhi convinced a local restaurant owner to let him organize an acoustic gig, followed by a third JAM IT! Since then, the movement has grown exponentially, with shows attracting hundreds of viewers and an audience of more than 25,000 followers on social media.

Who can help you to do it?

If you want to organize a JAM IT! and have questions about bands, you can contact Eaiddhi: eaiddhi.86@gmail.com

Useful links:

JAM IT!'s Website: https://jamitmyanmar.com/

JAM IT!'s Facebook page: https://www.facebook.com/jamitrecords

JAM IT!'s Instgram: https://www.instagram.com/jamitmyanmar/

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8. **Mobile library** – bringing access to knowledge where it's most needed

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Example of a mobile library from Dhaka, Bangladesh. License free image by Kritzolina, , licensed under the CC BY-SA 4.0

What is a mobile library?

Libraries are excellent places for personal growth and collective development. All too often, however, they are missing where they could have the greatest impact. That's why mobile libraries extend the reach of traditional libraries by transporting books to potential readers and providing library services to people in remote areas. Therefore, a mobile library brings knowledge to those who need it most. A mobile library can be a bicycle, a cart, a motor vehicle or a boat, but also an elephant, a horse or a mule. The mobile library can also include complementary themes such as a storytelling competition, poetry reading or a writing workshop. Mobile libraries offer the right to freedom and the opportunity to have access to open and high-quality information, as well as the opportunity to contribute to the creation of information.

How does a mobile library contribute to social cohesion and a pluralistic society?

Mobile libraries are places of creativity and offer access to information, education and culture. Reading stimulates the imagination and helps the reader to see the world with different eyes. When a mobile library is in the village, it is a moment to bring the community together and inspire them for the art of words. Interested people have the opportunity to get in touch with each other and talk about the books. The content of the books used in this project is always conflict-sensitive and welcomes pluralism. In this sense, the books and the readers are the most important source for the support of the development of a pluralistic society. In discussion groups they can also talk about critical issues, get to know other viewpoints and can also attempt to respect them.

How to do it?

Time needed: This depends on how long the project is for and how far the remote areas are.

Resources needed:

Budget for: 1) Books, magazines, eventually free wifi; 2) Salary for team member(s); 3) Mobile vehicle; 4) Local transport fees; 5) Promotion material; 6) Some budget for additional activities such as a storytelling competition, poetry reading or a writing workshop and material, which is needed for that (writing paper, pens…).

Manpower for: 1) Social worker / volunteers for touring around and inspiring the target group; 2) local CSO who takes care of the coordination in the area.

Target groups: Young people from remote areas, but also children and elderly people. Everybody is welcome to participate.

Steps:



Paper cutting of a library by artist Zun Ei Phyu.

The following steps are for inspiration only. Each team is motivated to develop its own work steps for a successful project.

1. Find a social worker / team leader who has enough experience in inspiring, entertaining and interacting with young people to encourage them to read.
2. Find - with the help of LRC - appropriate books that contribute to social cohesion and a pluralistic society.
3. Design the process and develop a timetable for the mobile library tour.
4. Select a suitable vehicle based on the route of the tour.
5. Plan and implement the mobile library tour. Invite the local community and local authorities to participate when it takes place in their villages. Include additional activities – such as a storytelling competition, poetry reading or a writing workshop –if wanted.
6. Organize and conduct an evaluation meeting with the target group in order to improve the events.
7. Sharing and advocacy: Promote the idea even more so that in the future other remote areas can benefit from libraries. Invite the local press for a meeting or to join you to a remote village to report on the project.
8. Plan a joint internal reflection workshop: Consider how the mobile library has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? Think about how you can continue with this project if you want to. Would it be possible, for example, to set up a book cabinet in the villages so that the community members could borrow books on a daily basis?

List of example books:

These are given as an example and not limited to.

- “Beyond the mountains”(တောင်တန်းတွေရဲ့အလွန်) by Ponnya Khin
- “Willowy necklace with Thorn Wreath and wearing leaf-roll as earring” (ဆူးပန်းခွေသွယ်ဘယက်နှင့် ပေရွက်လိပ်နားထောင်းဆင်) by Khin Khin Htoo
- “Smile as they Bow” (ပြုံးရှိလည်း ကန်တော့ခံပါ၊ ရယ်ရှိလည်း ကန်တော့ခံပါ)
- “Waiting for the flowers to bloom” by Ponnya Khin
- “For the Love of Trees” by Soe Moe Myint (Kachin)
- “Everyone is valuable” by Than Lwin Myint (Kachin)
- “Tale of Two Pots” by Than Lwin Myint (Kachin)
- “Crow and Cuckoo” (Kachin Book)
- “The Catcher in the Rye” by J.D Salinger, Translated by Mya Than Tint
- “The Class Erich Segal” Translated by Mya Than Tint
- “Gone With the Wind Margaret Michell” Translated by Mya Than Tint
- “The Lacquer Lady” by F. Tennyson Jesse, Translated by Mya Than Tint
- “Letters to his son and others Lord Chesterfield”
- “There is me for me” (ငါ့အတွက် ငါရှိတယ်) by Lin Yaung Sin
- “War and Peace” Translated by Mya Than Tint
- “Wuthering Heights”(လေထန်ကုန်း), Translated by Kyaw Hlaing Oo
- “The Geography of Bliss” by Eric Weiner, Translated by Chan Myae Win
- “The Country I love" by Jue
- “The Secret of the Seven Seeds” by David Fischman, Translated by Phyo Wai
- “The Monk who sold his Ferrari” by Robin Sharma, Translated by Moe Shin
- “Someone Forget to be happy” by Ashin Dahma Tharmi
- “Personal Experiences Stories” by U Phoe Kyar
- “Who moved my Cheese? “ by Tin Maung Myint
- “The Balance Wheel of Life” by Mon Halsey
- “Relationship Work, Love and Belief” by Htet Htet Htun
- “Lover of the Earth” by Jue
- “Not to be continued” by Mon Halsey
- “Mingalarbar Sayama” by Mon Halsey
- “The Heart of a Swan” by Lin Kar Yi Kyaw
- “The Beautiful Spirit of a Giver” by Mon Halsey
- “Who Am I?” by Sayataw U Zaw Ti Ka
- “26 Keys to Winning” by Maung Maung Myint Thein
- “The tradition and Custom of Ethnic Group” by Thein Tun (Myawaddy)
- “Lu Tine A Twat Mingalar” by Kyaw Hlaing
- “Kachin Traditional Ornaments” by Ei Ei Maw (Sapay Beikman Manuscript Literary Award Winner book)
- “Guide to Bagan Monuments" by Min Bu Aung Kyaing

Tips:

- The proposed tool is not just a library - it is much more. The production process includes the selection of books, logistical organization, communication with the target group, maybe additional activities and the evaluation of the tour. This effort should not be underestimated.
- Myanmar's linguistic diversity has to be respected. Therefore, the selected books should be written in the local language, highlight pluralism and reflect interests of the community.
- Think about gender issues and social equity: Take care to include books where also women and other disadvantaged groups play a main role and are not portrayed according to stereotypes. Also make sure that people with disabilities can come to the mobile library so that they can also be reached.
- Use the existing infrastructure that already exists and network if it seems appropriate with Community Centres and the Ministry of Communications and Information Technology so that the tool has a chance to be more sustainable.

How to minimize risks of doing harm?

- Be conflict sensitive! Take care to use books only which promote peace and social cohesion. Please check the attached list of possible books. If you want to add additional books, but you are not sure if they are appropriate, please contact LRC to get their advice.
- Ask community members after a visit, if the activities are appropriate or not and if there are any suggestions for improvement. Include their feedback as much as possible, as the involvement of the target group is the key for a successful project.
- To minimize risks of doing harm, you also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

The idea of the mobile library has found its way in different parts of the world. One of the earliest mobile libraries were mule carts with wooden boxes full of books, and in today's Southeast Asia, boats or backpacks are a common means of transport. In addition to reach other disadvantaged people as well, NGOs also began to inspire homeless children to read. In conflict-affected areas, the NGO Libraries without Boarders makes it its main task to bring books to people in order to give them hope for a better world. In this sense, there is not one inventor of this tool, but a whole community that has set it up.

Who can help you to do it?

LRC offices in the project regions all have professional staff who can help to set up a mobile library. They are also in contact with Community Centres and the Ministry of Communications and Information Technology who sometimes also have a library themselves and can maybe offer support.

9. Issue-based participatory community exhibition – an exhibition on a local issue that unites people and encourages them to take joint action

What is an issue-based community exhibition?

A participatory community exhibition is an exhibition where the community decides on a local issue that they want to bring up for the exhibition that contributes to pluralism. This can be for example an exhibition on topics such as tolerance or genuine peace. Together with exhibition professionals, they co-create the exhibition, its form, content and its event program. One of the important goals of this kind of exhibition is a call to action to invite visitors to act on the issue after visiting. A community exhibition can also be a platform for learning and dialogue and a powerful way to use arts and culture for igniting social action.

How does an issue-based community exhibition contribute to social cohesion and a pluralistic society?

- By taking up an issue that relates to pluralism and social cohesion in Myanmar
- By making sure that the issue is a peace connector and not a peace divider (does unify people, communities and stakeholders not divide them)
- By choosing partners and issues that do not polarize but unite
- By making sure that the community and the local partners working on the exhibition together come from different social, cultural, economic and age backgrounds



Objects donated by people from Bhutan, Mali, Guatemala and Switzerland that symbolize happiness for them. © Helvetas / Thomas Kozlik.

How to do it?

Time needed: Depends, but usually about 18 months between the first decision and the closure of the exhibition.

Resources needed:

Budget for: Travel costs for all involved, food and beverages for partner and community meetings, eventually artist commission fees, curatorial remuneration for key partners, exhibition supplies and installation materials, eventually object transportation, participatory gallery activities, graphics, labels and translation, program/event supplies, school field trip supplies, opening reception (food, performance, …), promotion (flyers, postcards, newsletters, Facebook, email, …).

Manpower for: (1) Project team including curators, organizers, communicators, finance responsible, (2) key partners, (3) community representatives, (4) visitors (as many as possible). Feel free to budget salaries, fees and/or per diem for your teams if appropriate.

Target groups: The general public.

Work with experts for best implementation of this tool !

Steps:

1. Identify Key Partner, Issue, and Plan

- Pick first a strong and broadly respected key partner and define together an issue. Integrate local intellectuals into this discussion. The key partner should bring expertise on the issue and on the content (=arts and/or artifacts). You can also choose two key partners: one for the issue and one for the content. For example, if you want to work on compassion, you can choose a psychological expert or institute as an issue partner and a photographer's club who has been taking pictures related to compassion as a content partner.
- Listen to local people: the issue should be of local importance for everybody, for example love or compassion.
- Educate yourself on the issue: Think of your exhibition and the issue from all angles. Even though you do not need to be an expert, you need to be informed about the issue in order to empower people and partners and to judge the impact on visitors.
- Hone the issue with your partners to generate a tight project vision that you can use for the next steps.
- Plan for your project timeline: Community issue exhibitions take more time than normal exhibitions due to intensive partnerships. They typically take 18 months' time from the decision to the opening.

2. Assemble Your Team

- You need a senior person experienced in organizing exhibitions to do this. Then you need staff to develop the concept, design the space, curate artifacts, write texts and labels, and produce the exhibition. In the case of a community exhibition, you will also need a team member responsible for community liaison and facilitators for the community meetings. It is also important to foresee how to arbitrate conflicts.
- Invite community partners: invite some community partners knowledgeable on the issue into a «Creative Community Committee». Community partners can also be community leaders, policymakers or artists.
- Invite impacted community members: If your issue is a social issue that has a special impact on certain people, for example women or ethnic groups, it is important to invite them into the co-creational process. Be thoughtful about centering their lived experience and expertise on the issue. As an informal rule, you can ensure that impacted community members outnumber other participants in the committee.
- Optional: invite local artists to commission new artworks for the exhibition and to be part of the creative community committee. Make sure to select them according to their ability and willingness to produce community-based, collaborative art projects. He or she might need some support by facilitators to navigate community co-creation.

3. Develop the Project Together

- Roles in co-creation: It is important to be clear on who is responsible for what and to be explicit on roles and tasks even though there are many ways of doing it. Often, the roles are divided like the following:
  - Project management team: responsible for the whole project and final say for exhibition design, text and label writing, marketing/promotion management.
  - Key partner as a lead issue provider: responsible - together with the project management team - for the issue of the exhibition.
  - Key partner as a lead content provider: responsible and final say for the presentation of objects and artifacts.
  - Community partners as content providers and advisors: they develop the big ideas for the exhibition, contribute the content and have an important say on the actions that visitors can take when seeing the exhibition.
  - Impacted community members: It is good for the creative community committee to come up with a commitment and a system on how to integrate their views. For example, as an agenda point for each meeting.
  - Eventually artists as facilitators of the co-creation of new art works.
- Partner contracts: Contracts can be a hurdle to partners signing on. It is therefore suggested that you only sign contracts with key partners and commissioned artists.
- Center the impacted community in your process: Give ownership and hold space. Create opportunities. Provide resources and tools.
- Community meetings: Face-to-face community meetings are important. Usually you can do with two to three meetings, if you commission artwork, calculate five to six. Empower partners to lead parts of the meeting if possible. Encourage project team members to participate in community meetings. Communicate early and often. Create multiple ways for partners to contribute.

4. Activate the Exhibition

- Installation and opening: Make sure to invite community partners for helping during the installation of the exhibition. You can host several receptions for different partners such as an opening for the public and one for community partners and their network.
- Make it easy for partners to share the exhibition: Your partners are at the best people to share the exhibition with other audiences. Provide them with press releases, promotional materials, interview opportunities, …
- Programming and events: Events can fill gaps in your exhibition. Help your community partners in leading their own events. Change event style such as platforms for learning and dialogue, showcases for partners, calls to action to invite people to get involved, … Engage policymakers to spread public awareness and setting up setting up lasting support.

5. Measuring and Celebrating Impact

- Gut check – reconnect and adjust: Listen carefully to the feedback of your community partners after the opening, after the first weeks of the exhibition, after halfway through the run of the show and then at the end again.
- Project evaluation: Track number of visitors, comments of visitors, direct actions fulfilled, media coverage, impact testimonials, new opportunities unlocked for community partners, …
- Celebrate: mark the end of your project with celebration and thanks.

Tips:



Objects exhibited at the Open History Project at Hpa-An town. Copyright Aung Khant Maw, 2019.

1. An issue-based participatory community exhibition is a complex project. Make sure to involve people who have already some experience in similar projects.
2. Think of gender when developing theme, narrative, exhibition and events program.
3. Consider tensions and disagreements among community partners and have an idea about a method on how to approach them.
4. When planning your timeline, give ample time to build strong partnerships. You will find a typical time plan here on page 14: https://santacruzmah.imgix.net/uploads/Community-Issue-Exhibition-Toolkit-FINAL.pdf

How to minimize risks of doing harm?

To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

Aung Soe Min, artist and owner of Pansodan Gallery in Yangon has realized between 2019 – 2021 together with Helvetas the first series of Open History Exhibitions in Myanmar (see Open History Tool in this Toolbox). Contact Aung Soe Min at http://pansodan.com.

Useful links:

- If you feel stuck: read this guide published by the Santa Cruz Museum of Art and History, it's a wonderful and very practical document: https://santacruzmah.imgix.net/uploads/Community-Issue-Exhibition-Toolkit-FINAL.pdf
- *The Participatory Museum* is a practical guide to working with community members and visitors to make cultural institutions more dynamic, relevant, essential places: http://www.participatorymuseum.org/
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

10. **Peace Street Arts** – a way of creating arts together as a community project

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Peace Street Arts by young community members. © Photographer Daisy-Daisy

What is a Peace Street Arts Project?

A Peace Street Arts Project is a project where a community or a group of people jointly produces a piece of art. This is usually done on a canvas, on a cotton cloth or on a large piece of paper. The art style chosen can be painting, drawing, graffiti, comics and so on. It is also possible to work on a hard surface with removable chalk, which will be washed away by the rain. Peace street art is not limited to fine or plastic arts: you can also make use of textile techniques such as stitching, sowing, knitting, patch working, … The final product is hung or shown in a public place outdoors such as a square, a park or a street where visitors can admire it. Think of accompanying the outdoor exhibition with small events on different topics.

How does a Peace Street Arts Project contribute to social cohesion and a pluralistic society?

A Peace Street Arts Project contributes to a pluralistic society if:
(1) the issue to be painted or sown connects people and communities. Connecting themes can be peaceful memories, wishes for the future, happiness, diversity, togetherness, hope, peace, tolerance, helping each other, utopia, good values, and so forth and if

(2) the group of people working jointly on an arts product come from different cultural, ethnic, social, economic or age backgrounds and get to know better and accept each other's different views or communalities.

You can also focus on cultural heritage from different ethnic groups and make sure that appreciation and esteem for these cultural practices is enhanced. However, be careful to avoid any form of ethnic exotism. Sometimes, it might also be appropriate to find modern and contemporary forms for ancient traditions.

How to do it?

Time needed: Flexible, for example 1 week during which the painting / cloths is produced and 1 week for the public exhibition + preparation time.

Resources needed:

Budget for: (1) painting or sowing background + materials, eventually poles for hanging, (3) events accompanying the exhibition including an opening, (4) some communication materials (flyers, posters, …), (5) a workshop (and eventually rental fees) to test ideas indoors before going outdoors.

Manpower for: (1) a team composed of curator, visual artists, textile artist or seamstresses/tailors depending on the style chosen, communication responsible, finance responsible, coordinator, (2) participants who are willing to engage in painting or sowing, (3) volunteers for helping, (4) visitors (as many as possible). Feel free to budget for salary, fee and/or per diem for the teams if appropriate.

Target groups: Both participants and visitors will be people from the local population.

Steps:

1. Define your area of project (a village or a neighborhood). Find a local partner.

2. Find local artists and/or tailors who would like to engage in such a peace street art project and who already have some experience with similar projects. Explain the idea and build a project team. Make sure that the team members have a common understanding.

3. Define the projects' time frame and the roles of the different project team members: for example, artistic roles, organization, conflict-sensitive project management, communications, finances and so forth. Please also check pages on project management in this toolbox. Define with which style (painting, drawing, sowing and so on) you want to work with.

4. Define your outdoor space for the project: it should feel comfortable, neutral and easy going for visitors (it can be a public square, a common ground, a park, a wall, …). Make sure to get permission from the owner or authorities.

5. Discuss with your local partner how to find local people who want to participate in the project and integrate people with a variety of ethnic, social, cultural, age and economic backgrounds.

6. Have meetings with your participants to define the topic that is going to be painted or sown. Talk together about peace and tolerance and what it means to everybody. Experiment indoors with small formats and different forms. Make sure that people start to feel comfortable with the medium. Go outside and realize the outdoor arts product. Make sure to document the production process with photos, especially if the product is temporary (such as a chalk painting).

7. Organize the opening (avoiding formalities!) and eventually accompanying events (for example a youth evening). Invite the public and the media. Also explain the project's philosophy through the media mentioning that everybody is part of the society and mutual tolerance is a necessity for peaceful coexistence.

8. Evaluate the event and its results. Has it contributed to understand and accept differences?



Community Arts in the forest. © Licensee free image by Photorama from Pixabay

Tips:

1. Think about gender and other social equity issues: are there pertinent topics that are of special importance to women? Or to the peaceful relationship between men and women? Or between able and disabled people?

2. In the first moment, participating people might feel shy to express themselves artistically if they are not used to. Make sure that everybody is treated equal and feels included. Create an open atmosphere of trust.

3. You can integrate both artist and participants into the painting process. Maybe professional painters can portray some of the painting participants? Just make sure that the skills of professional artists don't hinder non-artists from participating and feeling at ease. Another option is that artists take over the role of facilitators.



Street Arts for Peace. © Image by S. Hermann & F. Richter from Pixabay

How to minimize risks of doing harm?

- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact the Local Resource Centre if you don't find one.
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- Communicate pro-actively so there is less room for misinterpretation and instrumentalization.
- Think well about the space where the exhibition will take place: what is the history of the space itself? Is it somehow connected to a particular group in the community? What are the messages you spread by using this place?
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

- Kwena K. Chokoe, a South African photographer and teacher living in Myanmar, Yangoon, can help you with issues related to arts. Contact Kwena at .kwena@live.co.za .or +95 9972497111.
- Aung Soe Min, artist and the owner of Pansodan Gallery in Yangon has realized similar projects in Myanmar. Contact Aung Soe Min at .http://pansodan.com..

Useful links:

- For more information on arts for peace, check out https://www.generationsforpeace.org/en/defining-arts-for-peace/
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

11. **Photo Contest on pluralism** – a photo contest for hobby photographers with a final exhibition

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.

What is a Photo Contest on pluralism?

A photo contest for pluralism is a regional or communal contest for hobby photographers from different backgrounds who want to contribute to social cohesion in Myanmar's society. The contest is a process in three steps (selection, workshop, actual contest) with a public exhibition of the final winners. The photo exhibition is accompanied by an award ceremony and includes a facilitation and events program.



Religions cannot divide us. © Tay Zar Htoo

How does a photo contest contribute to social cohesion and a pluralistic society?

One can find that photography in Myanmar is often appreciated if it is beautiful which is to say impressive. As a result, many hobby photographers produce images that are able to sell or to be admired. This photo contest challenges both the hobby photographer and the viewing public as they are exposed to a narrative conveying a theme linked to pluralism. The group of hobby photographers learns how to work with a series of images (in photography called a "thematic photo gallery") instead of dealing with a single shot. Like this they explore and dig deeper in order to capture a concept such as pluralism. The viewing public visits the final photo exhibition of the winners (eventually including the other contestants). To facilitate understanding and exchange, there is a series of guided tours and explanations for the visitors, carried out jointly by facilitators and winning photographers. The project contributes on different levels and degrees of intensity to a pluralistic society in Myanmar.

How to do it?

Time needed: Single days during maybe two months for the selection of the hobby photographers, the workshop and the final exhibition + preparation time.

Resources needed:

Budget for: (1) publishing the call, (2) materials for the workshop, (3) printing final contributions of all hobby photographers, (4) printing, hanging and framing materials for winning photographs, (5) eventually rental costs for exhibition space and printing costs for catalogue, (6) awards and ceremony, (7) events accompanying the exhibition (8) some communication materials (flyers, posters, …), (8) fees for experts.

Manpower for: (1) project team and jury composed of head of project, curator, photographers, facilitators, … (2) hobby photographers, (3) volunteers for helping, (4) many visitors. Feel free to budget for salaries, fees and/or per diems for the teams if appropriate.

Target groups: Hobby photographers with interest in social topics, general public as visitors.

Work with photo experts for best implementation of this tool!

Steps:

1. Define your area of project (a region or a city). Find a curator and local photographers who would like to engage in the project and who already have some experience with similar projects. Explain the idea and build a project team. Make sure that the team members have a common understanding of the project.

2. Define the projects' time frame and roles of the team members: project coordinator, curator, photographers, facilitators, organizers, conflict-sensitive project managers, communication and finances responsible, …. Check pages on project management in this toolbox.

3. Publish an open call asking hobby photographers interested in such a project to apply. They need to have their own camera or smartphone.

4. Select based on the application maybe 30 promising hobby photographers and invite them with their portfolio for a personal interview. The portfolios can be in a printed form, on a USB stick or on their phones… Review the portfolio and select the most promising photographers (maybe 10-15).

5. Invite the 10-15 hobby photographers for a one-day workshop. Sensitize them about working on a series of images and taking pictures according to a theme. Send them out for a practical exercise on a topic such as love.

6. Give them time (maybe two weeks) to get prepared for the actual contest: Their own photo series on the topic of "We are many but 1". Receive their final contribution.

7. Review the 10-15 contributions with the jury and select the winners. Make sure that everybody (including those that do not win) receive a nicely printed version of their final contribution.

8. Look for an indoor or outdoor exhibition space that feels comfortable, neutral and easy going for visitors. Discuss how to present the photos (prints? frames? hanging materials? Other forms?). Invite the public and the media. Also explain the project's philosophy through the media mentioning that everybody is part of society and that unity in diversity is the goal.

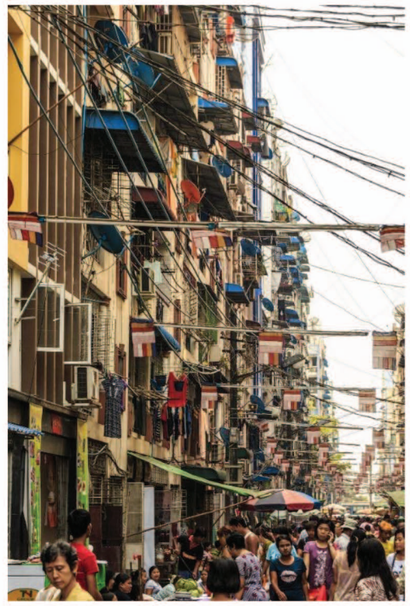
9. Organize the exhibition and the award ceremony. Think also of the accompanying facilitation and events program. Make sure to include guided tours with a facilitator and the winners where they explain the purpose of the project and the reason for their choice to the public.

10. Advocacy: Ask the respective Local Resource Centre regional grant managers how they can match your advocacy topic with the advocacy topic of the Culture for Peace Project. Don't forget the advantages of advocacy, as it could benefit a wider community.

11. Evaluate the event and its results. Has it contributed to understand and accept differences?

Tips:

1. Think about gender: Make sure to include female photographers. Be sensitive to eventually female approaches to the topic.
2. You can also choose another topic than pluralism as a contest theme always if it contributes to peace and understanding in Myanmar. If not too risky and depending on the project region, war and conflict, diversity, rights for minorities and so on could be interesting topics too.
3. Good to make the first open call unintimidating in order to get as many people to try out as possible. Try to attract talent.
4. Participants must be / might be reassured that they can do it because working on themes such as pluralism, diversity or social cohesion are not necessarily a common thing. It can be seen as a hindrance. Mitigate it carefully.
5. The workshop should be as inspiring as it is educational. A lot of time is going to be spent beforehand gathering a wide array of photographs to be used for reference and exposure if the message and the mandate should hit home.
6. Constructive criticism and feedback are going to be very valuable at every stage.



Many living together in Yangon. © License free picture from Pixabay by Richard Todd.

How to minimize risks of doing harm?

- Make sure to include a session on the Photographers Code of Ethics (see link below).
- Take a non-political approach without judgement.
- Communicate pro-actively so there is less room for misinterpretation and instrumentalization.
- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact the Local Resource Centre if you don't find one.
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

The tool is based on Kwena K. Chokwe's personal experiences participating as a judge in three Open History Project photo contests (see Tool 1). Encouraging, recognizing and rewarding talent in the powerful mediums of photography is of benefit to the community that the photographer comes from and to the photographer as an individual. This is partial because the judges who are outsiders (and somewhat impartial) may be able to give additional feedback.

Who can help you to do it?

- Kwena K. Chokoe, a South African photographer and teacher living in Myanmar, Yangoon, can help you with issues related to photography. Contact Kwena at kwena@live.co.za or +95 9972497111.
- Aung Soe Min, artist and the owner of Pansodan Gallery in Yangon has realized similar projects in Myanmar. Contact Aung Soe Min at http://pansodan.com

Useful links:

- Code of Ethics for photography: www.photographerswithoutborders.org/code-of-ethics
- In 2018, a youth photo camp in Mandaya focused on diversity. See the results for inspiration here https://internews.org/sites/default/files/NationalGeographic_PhotoCamp_Myanmar_2018-11.pdf.
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

12. **Youth Photo Exchange Visit** – a photo exchange visit on pluralism with youth groups from two locations

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.

What is a photo exchange visit?

A photo exchange visit could be a two weeks exchange between two youth groups from two different locations, for example a town, a village, a township and so forth. The locations will each have a different cultural background. Youth group 1 from town 1 visits town 2 and is received by youth group 2. They work in pairs meaning that a young person from town 1 will work together with a young person from town 2. Each pair takes pictures in town 2 symbolizing a peaceful coexistence within a diverse society. They then travel to town 1 and do the same. During a creative workshop they produce backdrops (see picture on page 2) symbolizing a pluralistic society that they will show in a public place in town 3. People visiting the public place can take pictures in front of the backdrops. With a small portable printer, the picture is printed out immediately to be taken home as a souvenir. Instead of a monetary fee for the souvenir, the public will have to mention why they have chosen a certain backdrop and how they will contribute themselves to a pluralistic society. Their answer is posted on a signboard. Young people do not need to have experience in photography nor own a camera to participate.



Photographer and photographed having a look at the picture. © License free image from Pixabay by Daniel Kirsch.

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How does a photo exchange visit project contribute to social cohesion and a pluralistic society?

The locations will be chosen according to their cultural difference in terms of backgrounds. For example, one town from Kachin State and one from Mandalay Region. As the youth group members will work in pairs coming from the two different places, they will engage in an intense conversation about their diverse cultural backgrounds. Additionally, they will focus on the topics of social cohesion and diversity when they take their photos which also means that they will intensively discuss about peace-related issues. To increase the number of people engaged in the project, the public is invited to reflect on how they can contribute to a pluralistic society themselves.

How to do it?

Time needed: 2 weeks during which exchange takes place + preparation time.

Resources needed:

Budget for: (1) youth groups travelling to and spending time in 3 different towns, (2) buying or renting roughly 10 photo equipment, (3) producing 3 to 5 backdrops and buying one or more portable printers, (4) communication materials (flyers, posters, …), (5) fee for photographers.

Manpower for: (1) a project team composed of photographers, workshop facilitators, accompanying and project management staff (organization, finances, communications …), (2) roughly 10 young people from two different towns participating in the exchange program, (3) volunteers for helping, (4) visitors (as many as possible). Feel free to budget salaries, fees and/or per diems for project team if appropriate.

Target groups: Young people (preferably with a youth group background) for the exchange, the general public for the backdrop event. Youth is defined as being between 15 and 35 years old.

Work with photo experts for best implementation of this tool!

Steps:

1. Find local photographers who would like to engage in a photo exchange project with youth and who already have some experience with similar projects. Explain the idea and build a project team. Make sure that the project team members have a common understanding.

2. Define the projects' time frame and the roles of the different project team members: usually this is a head of project, photography consultants, workshop facilitators, organizational roles, conflict-sensitive project management roles, communications, finances and so forth. Please also check pages on project management in this toolbox.

3. Define the 3 towns you want to work with: town 1 and 2 for the youth exchange and town 3 which will host the backdrop exhibition. Consider towns that are different from one another in terms of cultural backgrounds.

4. Publish a call in town 1 and 2 and have youth apply for the exchange visit. Select roughly 10 candidates from town 1 and 10 candidates from town 2.

5. Make sure to get enough photo equipment (camera, phones) with a good photo resolution.

6. Jointly select town 3 and make sure that there is a shared understanding of roles (town 3 would be the host of the backdrop events). Will the hosts be a third youth group? Or another group?

7. Travel with youth group 1 to town 2 and meet with youth group 2. Organize a one-day workshop introducing them to cultural differences and similarities in these two regions and the art of taking pictures according to a theme. Jointly analyze topics of social cohesion, pluralism, stereotypes and diversity. Inform them about ethical issues regarding taking pictures. Discuss how to take pictures on sensitive topics without offending anybody.

8. Give them a day to stroll around in pairs (one person from town 1 together with 1 person from town 2) and have them taking pictures on above mentioned topics.

9. Let both groups travel to town 1 and repeat the exercise of taking pictures on above mentioned topics.

10. During a one-day workshop, jointly discuss about the output of their photo sessions in both towns. Begin with the creation of 3-5 backdrops that symbolize a peaceful and diverse society. The backdrops can be a collage of many photos, a choice of one photo, photos with drawings added to them, feel free to enjoy creativity!

11. Have everybody travel to town 3. The backdrop event can take place indoors or outdoors. It should be a place where many pass by such as a park.

12. Invite the public and the media. Also explain the project's philosophy through the media mentioning that everybody is part of the society and that accepting differences peacefully is the goal.

13. Make sure that many people take their photos in front of the backdrops. Instead of paying find another suitable method such as writing on a pinboard how they contribute to a pluralistic society themselves.

14. Evaluate the exchange and its results. Has it contributed to understanding and accepting differences?





Backdrops in Myanmar as an example of how backdrops could look like. The backdrops resulting from the youth exchange would show images symbolizing a pluralistic society in Myanmar. © .http://www.lukasbirk.com.

Tips:

Take a gender-sensitive approach: Make sure to include female youth into the exchange. Is there a female approach to a certain topic?

1. Establish and distribute to participants do's and don'ts for the different cultural areas and for taking pictures (see links below).
2. Be aware that the weather and the climate can vary. Inform participants about it ahead of travelling.
3. If possible, families in town 1 can host youth from town 2 and vice versa. Facilitate exchange between the audiences. This will strengthen trust in the process and promote a more open exchange.
4. Make sure not to travel to conflict zones for safety and security reasons.

How to minimize risks of doing harm?

- Take a non-political approach without judgement.
- It is necessary to include a session on the ethics of photography as taking pictures can be perceived as an intrusion.
- Do not use the word «peace» but speak about social cohesion.
- Communicate pro-actively so there is less room for misinterpretation and instrumentalization.
- Think well about the space where the backdrops will be shown: what is the history of the space itself? Is it somehow connected to a particular group in the community? What are the messages you spread by using this place?
- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact the Local Resource Center if you don't find one.
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

Kwena K. Chokowe, a South African photographer and teacher living in Myanmar, Yangoon, can help you with issues related to photography. Contact Kwena K. Chokoe at .kwena@live.co.za .or +95 9972497111

Aung Soe Min, artist and the owner of Pansodan Gallery in Yangon has realized similar projects in Myanmar. Contact Aung Soe Min at .http://pansodan.com.

Useful links:

- Code of Ethics for photography: .www.photographerswithoutborders.org/code-of-ethics.
- In 2018, a youth photo camp in Mandalay focused on diversity. See the results for inspiration here .https://internews.org/sites/default/files/NationalGeographic_PhotoCamp_Myanmar_2018-11.pdf.
- Myanmar Deitta had similar projects. Check out their page: https://www.deitta.org/
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

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13. **Issue based participatory video** – a jointly produced video addressing burning issues of the society

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.

What is an issue based participatory video?

An issue-based participatory video as used in this project is a jointly produced video with a community on an issue of local importance. Here, community members shoot with the help of film experts a short video that can be used for (1) promoting culture, pluralism and unity (for example a video on tolerance), (2) peer to peer interaction and (3) making changes and for advocacy purposes (for example a video on ecological issues). If the latter is the goal, it can be targeted at local and national policy makers and international actors.

How does a participatory video contribute to social cohesion and a pluralistic society?

A participatory video contributes to a pluralistic society if the issue chosen by the community connects people and communities with different cultural, ethnic, social, economic or age backgrounds. Connecting themes can be:



A participant testing the camera of the first day of training. Hose', Kayah State, Myanmar © Yangon Film School / Aye Mya Hlaing, 2019.

- Happiness or hope
- diversity is a value
- together we are strong
- genuine peace
- tolerance
- helping each other
- positive democracy
- utopia
- good values
- music of hope
- give each other a hand
- education aspirations
- the role of art in promoting peace and unity, and so forth. Eventually, the group of people working together on the video can come from different backgrounds and get to know and accept each other's different views or communalities better.

How does a participatory video contribute to advocacy?

A participatory video contributes to advocacy if the topic chosen by the community is a problem that the local community faces which needs to be addressed by the local government but has been neglected so far. For example, environmental damages due to a rubbish deposit and so on.

How to do it?

Time needed: Preparation + 2 weeks training with the community + post-production.

Resources needed:

Budget for: (1) Fee for film expert(s) accompanying the team (the film team from Yangoon Film School (YFS) for example usually counts with four people for such a project), rental fees for the filming equipment, materials such as paper, post its to develop the storyboard, costs for a DVD or a USB stick to give the final video to the community, food and beverage costs during the training and eventually overnight costs for the participants; cost of postproduction (cut, editing, …).

Manpower for: (1) a project team including project responsible, communicators, facilitators, finance person and so on, (2) a community with participating community members. Feel free to integrate salaries, fees and/ or per diems for the teams into your budget if appropriate.

Target groups: The general public in a village or neighborhood.

Work with a film expert for best implementation of this tool!

What you need:

- One simple video camera, it could also be the video option of a camera. The necessary controls are only start/off, zoom and pause. Having a device that accepts a microphone input is recommended, as even a great film can be ruined by poor sound. YFS works with minimum two and maximum four cameras for a team of up to twelve participants.
- Large sheets of paper, post-it notes or colored cards and pens for organizing notes and narratives.
- Laptop(s) with editing software (1) to compile the videos and to show the compilation process to participants and (2) to edit sound including equipment for sound design.
- A projector or laptop with external speakers to screen the final cut.
- If you take a film expert on board, such as YFS, they will provide the equipment for a rental fee.

Steps:

1. ***Familiarize yourself with your equipment***. You don't have to be a cinematographer! But you do need to make sure you have taken the time to learn the settings and options on whatever equipment you will be providing. Giving your participants options will encourage their creative process and having answers ready to foreseeable questions will help to build your credibility and the project's efficiency. Be aware that filming is not only about learning how to operate the camera, but how to make shots, how to get close to your protagonist, how to make a good interview, how to be neutral during filming, and so forth. Therefore, you need a proper participatory video facilitator to make a good participatory film.

2. ***Choose a community and look for a local partner there. Communicate in advance to the community about the project***. You'll be asking community members to spend several full days participating in this process. Give them enough notice to make time to take part!

Also plan something to incentivize people to come, participants will be leaving their income generating activity for a few days, acknowledge that and make it easy and worthwhile for them to be there by providing meals and drinks. You can give per diems for those operating as a "film crew" but never for the ones being filmed as it raises ethical concerns. In any case, make sure to pay for food, travel expenses and overnight stay options if your training location is not in the village itself.

3. ***Keep participation open and voluntary***. There are no essential skills that a participant needs to have but interest. You may not have many participants on the first day. However, as the training and filming process progress, participants move out of the "safe space" of training and discussion and take the camera out into the community. Through conducting interviews and publicly screening draft footage (only with the consent of the core group of participants) knowledge of the opportunity to be a part of the video process will attract more and more participants. Be sure you are providing project information so that community members may make an informed decision of whether to participate and get clear consent from anyone whose story is being told or whose image is being used.

4. ***Get permission of every filmed person***. Make sure that people's rights are respected by guaranteeing that everybody is informed in which way the film material where he or she appears is going to be used. Get their informed consent. Instead of signing documents, film the authorization. For ethical considerations on video production, please see links below. Make sure to inform people on ethical issues. Do it in a very practical way, for example when developing the storyboard and going through for example good ways to capture handicapped people so that they do feel estimated. Always involve impacted people into this discussion.

5. ***Train participants how to use the camera***. So that the "class" size remains manageable train a maximum of 10 to 12 people. Gather the trainees in a circle, the trainer included. Show the first participant how to hold the camera and to remain steady, how to frame the shot, check the sound and press record, then let them teach their neighbor. Though it's an open process, you should set some parameters that anyone using the camera goes through the basic equipment introduction, let one of the other participants pass this knowledge on! Every participants' shoot is watched back and discussed. In this way participants rapidly learn basic principles around light, sound, and framing, the trainer can prompt with questions to help the participants discover for themselves the key rules.

6. ***Be clear about the goal and the use of the video***. This will help you gather relevant participants in the community and open a discussion with one clear question. Before starting the discussion or filming, it is very important the community is either aware of the audience of the video (if you have a precise goal) or decides on the audience (if it has been left open). It will orientate the content, the tools used, and whether people want to participate. This clarity helps to create a safe space where participants feel confident because they are in control of what they do and don't want to share.

7. ***Keep the camera in the hands of the community***. Once you have explained the first steps, the facilitator/trainer should not hold the camera to film anymore during the whole process. Participants explain to each other what they have learned, the trainer is only here to facilitate. This follows the principle that people learn better when they explain to someone else.

8. ***Brainstorm with the community around the main question***. Participants may discuss the main question and possible narratives orally, while the facilitator (you) takes notes on a flipchart. Or they may write it on cards that are then gathered to show what the common themes are. However, you choose to do it, the participants should be the ones to select which stories will be filmed and best communicate the purpose of the video. Make sure to have the goal of the film in mind (Pluralism? Advocacy?).

9. ***Plan the story board***. Based on the selection of the stories, make a story board together with the community members or let them write or draw it if they want. Give them examples of how they may want to show their testimony/story: a one on one-person interview, a background narrative while showing pictures, a short drama, a group talk, etc. Let them decide on each tool for every story/testimony. Also discuss the narrative thread as a group (which story will come first, second, etc.). Keep your goal in mind. If you have a precise goal for this movie, remind them of the result that is needed and refer to your discussions which focused on audience. For instance, if everyone wants to show their story/testimony through drama – great! Do not discourage them! But also keep in mind that if in the end you need a short video, it will be difficult to cut down a drama without losing clarity. Let community members decide, but also be clear about what is feasible within the given time.

10. ***Shoot the film***. Remember the trained community members that they are the movie directors, and anyone in the community may intervene in the video to explain, share, or have a walk-on role. The more people are feeling engaged, the more the potential of the filming process to enhance constructive discussion over the topic and bring change.

11. ***Screen the draft footage***. At the end of a shooting day, show the videos first to the participants, and then if they agree, to the wider community and decide together what they prefer, or let them tell you whether they are satisfied or not with it – is anything missing? Should anything be removed? Do they want to start it over? All the way through the process of recording and filming and screening keep asking about consent and check that participants are happy with what has been shown and said. They need to be in complete control of the footage and the trainer should highlight any possible risks or problems that could arise.

12. ***Share the video to your audience and back to the community (Follow up)***. Once the editing and eventually subtitling is completed, organize a public screening in the community, followed by discussion. Make copies of the final video for the community (on DVD, USB stick, etc.). Contact local media delivering to more audience.



Community members producing a participatory video discussing what is the most important issue to make a video. © Yangon Film School / Aye Mya Hlaing, 2019.

Tips:

1. Take a gender perspective: Think how to best involve women as they might feel shy taking technical equipment into their hands or sharing space with men in a closed and dark room for watching the videos.
2. Encourage people to take over the role as a reporter. If people are not used to do so, they might feel shy.
3. Make sure to narrow down the topics well enough. People often come up with hundreds of interesting stories, but at the end, there is only space for one or two. Vote for the most appropriate story in a participatory and transparent way.
4. Don't push people to go for sensitive issues but openly explain the advantages and disadvantages of using participatory videos for advocacy. Remember that they are the ones who stay in the region whereas you are the one who leave afterwards again.

How to minimize risks of doing harm?

- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact the Local Resource Center if you don't find one.
- Implement a non-sensitive preparatory activity, e.g. a culture festival or other local specialty festivals, focusing on connecting elements between all communities, before the movie screening.
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

Yangon Film School (http://yangonfilmschool.org) can help you with experts that can accompany your project: Contact Aye Mya Hlaing at 4TTayemyahlaing@yangonfilmschool.org3 [+959250369739]. Please find here some participatory videos, jointly done by Yangon Film School and communities:T3www.youtube.com/watch?v=kbsnuWXheGE. Organizations supporting filmmakers in Myanmar may be contacted for information on filmmaking: www.wathannfilmfestival.com or https://www.deitta.org.

Useful links:

- The above mentioned steps are based on an article from www.dmeforpeace.org > www.dmeforpeace.org/resource/how-to-make-a-participatory-video-in-11-simple-steps/
- Ethical rules for filmmaking: https://www.library.georgetown.edu/gelardin/ethical-filmmaking
- For evaluations of your project: https://www.dmeforpeace.org/resource/evaluating-the-impact-of-participatory-media-for-conflict-transformation/
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

14. Nyein Chan House – an open-minded and inclusive non-governmental community center hosting events, exhibitions, courses and gatherings

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.



Volunteers serving lunch in a community center © SDI Productions

What is a Nyein Chan House?

Nyein Chan means "Peace" in Myanmar language and a Nyein Chan House is a non-governmental and neutral community center that offers a set of different activities. People who live in the area can participate in the programs or become active themselves. Typically, the activities offer a low threshold for participating and do not require a lot of money so that also people living on a small budget can be part of it. Many volunteers are active in a Nyein Chan House and shape the program with their own skills and wishes and build ownership. A Nyein Chan House is an open, broad-minded and easy-going place where people with different religious, ethnic, cultural, age, social or economic backgrounds are welcome and should feel at ease. There is a no tolerance policy for racism, sexism or any other forms of discrimination. The program can include occasional child care, Arts & Crafts workshops, community lunches, information services, tax help, support groups, food festivals, youth groups, meeting facilities and so forth. Also, language and literacy programs, keep fit classes, life-skills courses, school holiday programs, adult and community education programs, recreational facilities, health promotion services, referrals to government or non-government services are possible[1].

[1] See also https://www.communitycentressa.asn.au/documents/item/73.

How does a Nyein Chan House contribute to social cohesion and a pluralistic society?

A Nyein Chan House contributes to social cohesion and pluralism in Myanmar as it is essentially a microcosmos for a pluralistic, democratic society. It can be understood as a learning center where people exercise how to live respectfully together accepting each other's rights. Relationships, themes and opinions are negotiated and a tolerant approach towards every social, ethnic and economic group is sought.

How to do it?

Time needed: a private community center can be a middle-term activity if you want to run it for the time that the grant is covering (18 months maximum) or a long-term activity if you want to continue with the center after that the grants' funding expires. In this case you need to develop a sustainbility plan (see links below for further information).

Resources needed:

Budget for: (1) renting the place, (2) some equipment for the rooms such as chairs, tables and so forth, (3) materials for programm and events, (4) communication materials.

Manpower for: (1) Project team composed of facilitators, communicators, finance manager, organizers (2) many volunteers from the surrounding communities. Feel free to budget for salaries, fees and/or per diems for the teams if appropriate.

Target groups: A community center typically targets the community as a whole: young and old, rich and poor, female and male, Buddhists, Muslims, Christians, Hindus …

Steps:

1. Inform yourself carefully about how to run successfully a private community center (see links below). Meet people with similar experiences for an exchange. Include community members and volunteers into this step.

2. Define your area of project making sure that the community feels interested in having a community center and that you evaluate some of their wishes before you start. Make a conflict assessment before you start. Is the project area suitable for a Nyein Chan House does the community welcomes pluralism?

3. Find (a) local partner(s) and a project team that helps to plan plan and mobilizing resources to set up the community center. The best is to integrate local partners into the project team as developing ownership and sustainability is very important for such a project. Talk to local artists to see if they are interested joining setting up the Nyein Chan House.

4. Permission: check if you need a permission and if yes, what kind of permission and from where: from the General Administration Department, the ward authority or the township authority? Plan enough time until the concert takes place.

5. Define the projects' time frame and the roles of the different project team members: for example program & events, courses, volunteer recruitment, organization, conflict-sensitive project management, communications, finances and so forth. Please also check pages on project management in this toolbox.
6. Look together with your local partner(s) for a space that feels comfortable, neutral and easy going for the community.

7. Define together with your local partner(s) and interested community members the vision of the house (what is it intended for). The key principles of a community center are community involvement and participation, empowerment, self-reliance, working together, advocacy, recognition of community needs, consultation, equity, decentralization, cooperation and collaboration[2]. Discuss the "house rules" that everybody has to respect guaranteeing openness and tolerance towards everybody.

8. Then plan with your local partner(s) and interested community members your first activities, be it an exhibition, a café, language courses, music lessons or a concert. It is important to have volunteers on board from the beginning as they are the ones to run the events and broaden the network.

9. Invest in communications so that everybody knows about the community center. Celebrate an informal opening making sure that people feel at ease. A well-running community center feels like "home".

10. Integrate more and more people and develop the program and events bottom-up and not top-down. Have your general goal and vision always in mind: to contribute to a pluralstic society in Myanmar. Experiment with different formats and observe which ones work well and less well.

11. Evaluate the program on a regular basis. Does it contributed to understand and accept differences?



Migrant women from Indonesia learning how to sew in a community center in Singapore. © License free image by UN Women/Staton Winter, licensed under CC BY-ND 2.0.

[2] See also https://www.communitycentressa.asn.au/documents/item/73.

Tips:

- Think about gender! Develop appropriate spaces for all, think about offering courses that encourage understanding of gender and encourage critical thinking.
- Check which skills are already available in the community and which could be taught to others in Nyein Chan House.
- You can also carry out social projects together and have the community of the Nyein-Chan House as a base for this (check other tools like Trees for Peace or Home Renovation).
- Be aware that such a project is a lot of work. Therefore, make a plan when the House is open and who of the staff will be there. Maybe it is good to check when most people have free time.
- Make sure that there are enough volunteers available! Arranging such a community center can be a lot of fun. But also, be aware that there are not so nice things to do like cleaning up etc.
- Make sure the activities are comfortable for the visitor (avoid "teaching" them).

How to minimize risks of doing harm?

- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact the Local Resource Centre if you don't find one.
- Welcome everyone, regardless of their background. Celebrate pluralism!
- Take a non-political approach without judgement.
- Communicate pro-actively so there is less room for misinterpretation and instrumentalization.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

- Aung Soe Min, artist and owner of Pansodan Gallery in Yangon has realized similar community exchange spaces in Myanmar. Contact Aung Soe Min at http://pansodan.com
- Kyi Kyi Htoo San, trainer at LRC, 09427914178, kkhs.lrctraining@gmail.com

Useful links:

- How to establish community houses: Community Centers SA Inc. in Australia has developed a very useful step by step manual on how to establish a community center. You can find it here: https://www.communitycentressa.asn.au/documents/item/73.
- How to establish sustainability plans: If you plan to run your community center for longer than the grants funding will cover, you have to think of a sustainability plan in advance. The consortium of this project (Helvetas, LRC and RfP) encourages the development of a sustainability plan. You can contact LRC grant managers and trainers as they have experience on the topic.

15. **Travelling solar cinema** – a cinema that travels from village to village and shows movies on pluralism

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.

What is a travelling solar cinema?

A travelling cinema is a project crew that travels with beamer, movies and screen from town to town or from village to village and screens two to three films in the same place. The films can be shown indoors or outdoors (open air). They are chosen according to their content which will contribute to a diverse and pluralistic society in Myanmar. To facilitate exchange among the audience, there will be several screening evenings. This strengthens trust into the process and poromotes a more open exchange. After each film session, dialogue and reflection is facilitated.



Helvetas travelling solar cinema in Switzerland. © Helvetas / Martin Zeller 2019.

How does a travelling solar cinema contribute to social cohesion and a pluralistic society?

There are three main options for that:

(1) By the choice of the film topics and eventually the choice of language that is spoken in the film. Please see the suggestions below for inspiration.
(2) By facilitating reflection and exchange amongst the audience after having watched the films
(3) By bringing together a diverse audience - or, if this is not possible, by showing the same film in locations with diverse backgrounds in the same region.

How to do it?

Time needed: depends on the region and the remoteness of the villages.

Resources needed:

Budget for:. (1) solar equipment to produce electricity for the beamer[3], (2) film screen (textile cloths or similar), (3) film screening rights to be paid to the film maker, (3) local permissions and eventually fees for the right to show the films indoors (rent) or outdoors, (4) transport option for crew and equipment, (5) overnights stays and food for project crew on tour, (6) eventually some communication materials (flyers, posters, megaphone…).

Manpower for:. (1) preparatory team that plans the tour including film experts and so on, (2) tour crew accompanying the tour, (3) volunteers for helping. Feel free to integrate salaries, fees and / or per diems for the teams into your budget if appropriate.

Target groups: The audience is the general public in targeted villages or towns.

Steps:



Solar equipment of Helvetas travelling solar cinema in Switzerland. © Helvetas / Martin Zeller 2019.

1. Define your area of project and the villages or towns you are going to cover for the tour.

2. Find people experienced with film-related technical issues (beamer, solar panels, batteries and so forth), film experts for the film selection, communicators and facilitators for the dialogue and exchange sessions and others who accompany the tour. Explain the idea and build a project team. Make sure that the team members have a common understanding. Define the projects' time frame and the roles of the different project team members: for example film selection, technical issues, organization, conflict-sensitive project management, communications, finances and so forth. Please also check pages on project management in this toolbox. Define who works in a first preparatory phase and who will join the actual tour.

3. Select the films according to their potential to contribute to social cohesion and a pluralistic society in Myanmar. Please check the list below for inspiration. Feel free to choose other films. Research the language/s spoken in your project area and be aware who you include or exclude by choosing films spoken in a certain language. Your final choice must contribute to a pluralistic society looking at languages and at the topic. Contact the film makers for the rights to screen the film (usually there are film screening fees).

4. Plan if you additionally want to bring a diverse audience together and how to go about it.

[3] If solar equipment is very difficult to get, you can also go for conventional equipment. However, solar is preferable.

5. Plan your facilitation and exchange sessions after the film. Who moderates it? Is the film maker present or not? Any other guests? How to make sure that people stay and contribute to the reflection and do not just leave after the film?

6. Purchase a solar equipment that can produce enough energy to screen a full film (2-3 hours) and can be charged quickly again in order to be ready for the next day. Think of rainy, cloudy days. What do you do as a back-up option to produce enough energy for the next screening?

7. Plan the detailed tour and look for local partners. Will you show the film outdoors? Indoors? Look in any case for a space that feels comfortable, neutral and easy going for the audience. Check if you need permission from the local government. If you show the film outdoors, what is your back-up option in case of rain or bad weather?

8. Organize communications: Do you advertise beforehand? With pinboards? With cars and megaphones on the spot? Check if you need permission by the local authorities to show the film in a public space.

9. Assemble your tour team and start the tour. Integrate lessons-learned after each site with a debriefing session in your team.

10. Evaluate the tour and its results. Has it contributed to understand and accept differences?

Tips:

- Screening facilitation skill is a must.
  Think about gender and social equity issues: Make sure to include films where also women play a main role and are not portrayed according to stereotypes. Can women take part in the audience, watch the films and participate at discussions? If not, is there a way to make sure that they can (for example with a separate seating area)? Think also of other social groups such as disabled people and so forth.
- Film screenings have an impressive emotional potential due to the large size of the screens. Be sure to do conflict-sensitive programming
- Establish a set of ground rules that apply to the movie screening nights. These are a set of guidelines that encourage a respectful environment. Examples for ground rules are: "Do not discriminate anybody because of religion, age, gender, sexual orientation or cultural background. Don't litter; dispose of your garbage correctly. No arms are allowed on site." Feel free to add to the list.

How to minimize risks of doing harm?

- Make sure to integrate a project team member who knows about conflict-sensitive project-management. Contact the Local Resource Centre if you don't find one.
- Take a non-political approach without judgement.
- Do not use the word «peace» but speak about social cohesion.
- Communicate pro-actively so there is less room for misinterpretation and instrumentalization.
- Think well about the space where the screening will take place: what is the history of the space itself? Is it somehow connected to a particular group in the community? What are the messages you spread by using this place?
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

The Yangoon Film School (http://yangonfilmschool.org) can help you with the selection of films, with contact details of film makers and with experiences of this kind of tours in general. However please be aware that you have to organize the tour by yourself. Contact Aye Mya Hlaing at ayemyahlaing@yangonfilmschool.org [+959250369739].

A selection of possible films

1. **More than Skin deep** / 2019 / by Nang Mhwe Ngin Seng, Sai Whira Linn Khant, Zin Oo Maung, Aye Nilar Kyaw, Nyein Chan Myo, Saw Eh Doh Poe
2. **Our town** / 2019 / by Htun Tauk Moe Thu, Saw Eh Doh Poe, Shin Thandar
3. **Beyond the hatred** / 2019 / by May Myat Noe Aye, Moe Kyaw Thu, Nyein Chan Myo
4. **Riding through the waves** / 2019 / by Aung Ngwe Phyo, Aye Mya Hlaing, Seint Yamone Htoo
5. **The peacekeeper** / 2018 / by Aye Mya Hlaing
6. **Far from Yangon** / 2018 / by Thida Swe
7. **My Leg** / 2015 / by Khon Soe Moe Aung
8. **Solomon** / 2014/ by Anna Biak Tha Mawi
9. **The go between** / 2018 / by La Pyae Ko
10. **Mother At Arms** / 2019 / by Nu Nu Hlaing
11. **Child of the revolution** / 2018 / by Aye Nilar Kyaw
12. **Lashio Ambulance** / 2020 / by Mann Pyae Phyo Aung
13. **Worlds Apart** / 2020 / by Shin Thandar
14. **Seeds of Sadness** / 2018 / by Thae Zar Chi Khaing
15. **Last Kiss** / 2014 / by Seng Mai

Useful links:

The Mobile Cinema Foundation (MCF) strongly believes that movies have the power to generate awareness, stimulate debate and initiate change in people and societies. The Foundation prioritizes films that feature current controversial or sensitive issues and that give all players a voice and a face. This enables the audience to relate to the films. It also helps to raise a debate hoping to help break through silence that often surrounds taboo subjects. Film is a tool that feeds the process of change with the aim of jointly creating a better future for all: men, women and children wherever they are. http://mobilecinemafoundation.com

Organizations supporting filmmakers in Myanmar and may be contacted for getting films and contacts of filmmakers:

- www.yangonfilmschool.org
- www.wathannfilmfestival.com.
- www.deitta.org.

16. Poetry Writing Workshop – an inspiring way of using written language to enhance tolerance and mutual understanding

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences.

What is a Poetry Writing Workshop?

A poetry writing workshop is a course during which the general public discovers how to express their ideas and feelings on pluralism and diversity by writing their own poems. Being guided by experts such as junior and senior writers, they first develop knowhow on the diverse poetry tradition in Myanmar. They learn more about the values of a pluralistic society and what it needs to ensure that diversity is a plus for social cohesion. Then participants work individually and in groups to come up with their own poems reflecting their experiences from the past and their wishes for the future. Based on the reactions of the public, the best poems are chosen and awarded. All poems in their original language and translated into Myanmar are published in a book.



Young man sitting on a rock writing poems. Copyright by StockSnap from Pixabay.



Participants are taking part the event "Poetry for Humanity"; poetry recitation, poem exhibition and panel discussion. Photograph-Athan

How does a Poetry Writing Workshop contribute to social cohesion and a pluralistic society?

Myanmar has a very rich poetry tradition that reaches far back into the past. But also today, the poetry scene in Burma is thriving. Poets write in various styles and traditions, including *khitpor,* meaning modern. Some but few of Myanmar's most prominent language poets today are women, even though poetry was traditionally a male activity, with women often the subjects of poems but rarely the writers. Poetry is an integral part of Burmese society and has ever since also been used to voice civil society's opinion and for political activism. Poetry readings and symposiums contribute to discussions and exchanges between writers and the public. People are taught poetry at school however the focus lies on the Buddhist legacy. Ethnic groups and other religions do have their own poetry traditions, often in local languages other than Myanmar. One example is the poetry traditions of the Rohingya (see links below).

In this context, poetry writing workshops call for interested individuals (not professional poets) to get active and creative. Poetry workshops contribute to social cohesion and a pluralistic society if and when they:

- sensitize the participating general public for topics linked to diversity
- ensure that participants coming from diverse backgrounds sit together and exchange ideas on diversity
- recognize the cultural poetry heritage from all ethnic groups and religions in Myanmar to strengthen social cohesion
- include a gender transformative approach

How to do it?

Time needed: The proposal is to organize the project into three parts: Four days for the first part (content details see below), three days for the second part (content details see below), and one day for the final book launch.

Resources needed:

Budget for: (1) Location and meals for the two workshop parts, (2) fees for the poetry experts accompanying the workshops, (3) budget for designing and printing the publication, (4) events costs for the book launch

Manpower for: (1) a project team composed of a coordinator, governance and pluralism advisor, communications responsible and so forth, (2) 15-25 workshop participants, (3) volunteers for helping, (4) audience for the book launch (as many as possible). Feel free to budget for salaries, fees and / or per diems for the teams if appropriate.

Target groups: the General Public

Steps:

1. Set up a project team.
2. Choose an expert that is prone to work on poems for social issues (otherwise the results will be less good).
3. Plan an open call so that participants can register.
4. Select between 15 and 25 interested participants making sure that they come from diverse backgrounds (looking at religion, age, gender, ethnic groups, culture, …)
5. Plan for the first week and add the following elements:
    a. Day 1: Welcome and getting to know each other. Introduction to pluralism in Myanmar: What does it mean? Which values and actions are important?
    b. Day 2: Looking at the poetry tradition in Myanmar
    c. Day 3 & 4: Practical writing exercises individually and in groups
6. Let people go home and work on their poems for a couple of weeks
7. Plan for the second week:
    a. Day 1: Looking at the refined poems, finalizing poems
    b. Day 2: All poems are shared via social media and websites with friends and families. An electronical voting system helps to choose the winners according to public judgement.
    c. Day 3: All poems are brought together for the publication, and biographical notes are written on the authors
8. With the help of a designer, design the final publication and have it printed.
9. Organize a book launch where poems are publicly read, and ideas are exchanged with the audience.

Advocacy:

1. Identify your advocacy topic using the advocacy tools in chapter 7 of Pluralism Toolbox
2. In order to your poem product usable as evidence for advocacy work, align the topic of the poem to your project advocacy topic.
3. Defined the advocacy target group and ensure the evidence and message reaching to them correctly.

Tips:

- Encourage people to write in their mother tongue as the strength of poems is linked to a good understanding of words. This is usually better in one's mother tongue.
- Invite a senior poet to the book launch evening to share ideas and to moderate.

How to minimize risks of doing harm?

- Make sure to understand the content of all poems even if they are written in another language. Do not allow poems to be published that your team considers conflict sensitive.
- Integrate a project team member who knows about conflict-sensitive project-management. Contact Helvetas Myanmar if you don't find one.
- Take a non-political approach without judgement.
- Focus on personal stories, not on collective memories, e.g. along ethnic or religious lines.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

This tool is based on the ideas of Maung Saungkha. Maung is a young, talented poet and writer in Myanmar. He is also the executive director of ATHAN (www.athanmyanmar.org), an activist organization he founded to promote the right to freedom of expression in Myanmar. He has published several books and is eager to make sure that your workshop is a success. Find out more on Maung Saungkha: https://maungsaungkha.wordpress.com/

Who can help you to do it?

Contact Maung Saungkha at saungkhasithu@gmail.com (see information above).

Useful links:

- Poetry for Humanity: Poetry Book Link https://bit.ly/poetryfor_humanity
- Check the public poem Facebook group: https://www.facebook.com/groups/992150904162710/, https://www.facebook.com/groups/1725527887692171/
- https://www.facebook.com/groups/1536060416724444/
- PEN Myanmar is an association of writers who believe in freedom of expression and share the desire to promote literature including poetry: http://en.penmyanmar.org/
- Myanmar's Irrawaddy Literary Festival is a yearly charming event which takes center stage politics and social issues: http://www.irrawaddylitfest.com/
- Check the first community-based online art and poetry website of the Rohingya (also on Facebook) on www.theartgardenrohingya.com/category/poetry.
- See also www.rohingyalanguage.com/rohingya-poems.
- To set up your project, you will also find useful inputs in the project management section of this toolbox.

17. Community participatory music – songs that bring communities closer together

Please be aware that this is a model description of a tool based on the idea of the musician Saw Poe Kwar. All CSOs are invited to create their own version based on their context and their experiences.

What is a community participatory music?

The process designed by Saw Poe Kwar is a five-step approach:

1. **Community groups create songs on pluralism:** Local youth from different communities are invited to participate in a music competition. In small groups they create songs that highlight social cohesion and contribute to a pluralistic society.
2. **Music contest:** In a music contest they present these songs. The audience represents the different communities and is as diverse as possible. A jury selects three winning teams.
3. **Professional video shooting:** The three winning teams have the opportunity to shoot a professional video of their songs. The special feature is that not only the music group is shown in the video, but also the people living in their communities. . here.
4. **Publish and celebrate winning videos:** The three videos are then presented at a media conference.
5. **Time for reflection:** In two reflection rounds, participants and your organization reflect on the course of the project.



How does participatory community music contribute to social cohesion and pluralistic society?

Creating songs jointly contributes to a pluralistic society by bringing people from different cultural, ethnic, social, economic or age backgrounds together and by ensuring that the topics are conflict sensitive. The themes of the songs are chosen together by the community and connecting themes can be: "Together we are safe", "Singing for peace", "Helping each other", "Good values", "Listen to each other", or "The role of art in promoting peace and unity". By giving people the opportunity to work together on a project, participants get to know their own community better. In this way, the members of the community have something to be proud of, and they learn to enjoy the diversity of their community.



How to do it?

Time needed: Preparation, a one-day preparation workshop, two months of song production by the participants, one day for the music competition, two months for three winning teams to shoot their videos and post-production.

Resources needed:

Budget for: Salaries/fees for the music expert(s) and jury; rental fees for music and film equipment; advertisement costs; costs for the music competition; costs for video production (filming, editing and broadcasting); costs for food and drinks during the preparatory workshop and accommodation costs for participants; expenses related to the media conference.

Human resources for: 1) a project team with project managers, communicators, facilitators, financial managers, 2) music / video experts as consultants, 3) participating community members.

Target groups: Young people and ultimately the general public at national level.

Who can help you to do it?

One Love Myanmar can help you with experts that can accompany your project. Contact Saw Poe Kwar at sawalamsteele@gmail.com or call him at +959253539603.

Useful links:

Please find here also a list of music videos:

Community video
https://www.facebook.com/GMMGRAMMYOFFICIAL/videos/2376222279285359

Myanmar Pyi Ko Chit per https://www.facebook.com/myo.aye.77/videos/10157244406899412

Aye Ahtu Pu Amya https://www.facebook.com/sawalansean.steele/videos/1509410175839258

Local Resource Centre
Religions for Peace-Myanmar
HELVETAS MYANMAR

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SOCIAL COHESION TOOLS

Social Cohesion Tools

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1. Culture Exchange - a culture exchange activity addressing misperceptions of other cultures

Please be aware that this is a model description of a tool. All CVO are invited to create their own version based on their context and their experiences.

What is Culture Exchange?

Cultural exchange in the sense of this tool means that a religious group (for example Buddhists) visit other religious groups (for example Muslims, Christians or ethnic religions) and vice-versa. Cultural exchanges can be formal, informal or somewhere in between; they are simply a tool for becoming acquainted with other cultures through the interaction between people coming from different places and backgrounds. There are endless ways to experience a new culture or tradition but participating in a cultural exchange allows an easy immersion to get an inside look into how diverse different groups live and what the moral value of a culture is.

This can be most relevant for children, youth or adults and enables them to exchange their respective cultures by talking about traditions, beliefs and customs. This exchange could include everything from lifestyle, cooking, dancing, dressing, festivals and funerals and so forth. One group can, for example, visit a different group and learn more about the others, whilst making friends and engaging in a dialogue through preparing traditional food for the host to enjoy a meal together. Another example is the visit to a place of worship or an area standing for the commemoration of peace. Also, school children and youth gatherings can integrate the sharing of their religions and cultures and hence teach about peace.

For communities who are sensitive towards the idea of engaging with diverse groups, a 'Do No Harm' approach is worth considering, such as a community planting activity, a joint humanitarian assistance program or a cleaning campaign, which would suit their cautious attitudes.



A Buddhist religious leader explains Buddhist culture and traditions to Christians, Hindus, Moslems and Buddhists. Copyright Religions for Peace Myanmar.

How does Culture Exchange contribute to Social Cohesion and Pluralistic Society?

Culture exchange mainly promotes mutual understanding and creates space for culturally diverse communities in order to exchange their knowledge, beliefs, arts, morals, laws, customs, lifestyles, habits and any other capabilities. Enabling students, teachers, scholars, and citizens to experience a culture exchange crucially supports Myanmar peacebuilding and national reconciliation and is an essential part of building inner peace for advancing sustainable peace.



Women from different religious backgrounds exchanging in a Sikh temple at Myitkyina. Copyright Religions for Peace Myanmar.



Women from different religious backgrounds exchanging in a Sikh temple at Myitkyina. Copyright Religions for Peace Myanmar.

How to do it:

Time needed: One or two days (not included preparation time)

Resources needed:

Budget for: budget for venue, meals and transportation for 30-50 participants, communication and prepared cultural messages.

Manpower for: Facilitators, eventually artists (explanation see below), 30 to 50 participants (be it children, youth or adults). Feel free to budget for salary, fee and/or per diem for the teams if appropriate.

Target Groups: Person-to-person or institution-to-institution connections are the most important sources of information and resources in Myanmar currently. The target groups are hence individuals (be it children, youth or adults) or institutions.

Steps:

1. You need to discuss with leaders from different religious or cultural groups before you do anything with their members. Address which kind of resources you would need, how to establish the plan, how they can contribute with their community (for example if you plan to do an exchange with children, the targeted number of participants, which kind of message/knowledges you want to share from the religious leaders, and so forth).
2. Meet then with members of the religious institution to prepare the activity.
3. Mention that the aim of the activity is building a harmonious society and promoting intellectual, interreligious skill for the children.
4. Hold advocacy meetings with each religious institution if you will do exchange visits between four religious institutions.
5. Identify religious leaders who can share their religious teachings, practices, culture and traditions to the target group (be it children, youth or adults).
6. Identify which religious institution will allow interreligious groups to visit and who amongst the leaders will share religious teachings, practices, culture and traditions.
7. Support the religious leaders in developing their messages to be shared with the target group. Make sure that all messages are tolerant towards other religions and cultural groups. Avoid messages like “Christianity is the true religion.”
8. In case you are targeting children or youth: Make sure to advocate with the parents to allow their children to participate and to feel safe and comfortable.
9. Start with an introductory game for participants to feel free and to communicate openly.
10. You can integrate artists as peace singers or for a paint competition for social cohesion.

Tips:

1. If you work with children be aware that at first, parents usually are hesitant to allow their children to be involved with children from other religions. However, the role of the organizer is here very important because he or she must explain to the parents the aim of the activity for them to realize how important it is to promote understanding between diverse cultures.
2. Explain to the parents and to the religious leaders that they must know children will receive new and maybe unusual information and skills to promote their understanding of others.
3. If you are having difficulties in approaching the parents, request the help of the religious leaders to approach them.
4. The venue that you choose within the religious institution should be a free space and needs to feel comfortable for the participants.
5. Think about gender and what it can possibly mean to be a man or a woman within this religious institution.

How to minimize the risks of harming?



Buddhist children explaining Buddhist teachings and traditions to mixed group of Muslim, Hindu, Christian and Buddhist children. Copyright Religions for Peace Myanmar.

- Make sure to integrate a project team member who knows about conflict-sensitive project-management.
- Choose facilitators who are skillful and knowledgeable of the local context and situation.
- Before you start the activity, establish rules with the participants according to the selected religious institution (if you are in a Buddhist institution for example: take off your shoes, speak only quietly and so on…)
- Use conflict sensitivity and do no harm practices.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you?

Please contact Sapai Khaing, Project Coordinator, Religions for Peace Myanmar at sapaikhaing@rfpmm.org.

Useful links:

- Look at the photos of Religious for Peace activities on www.rfpmm.org/activities.
- https://www.rfpmm.org/contact-us
- https://web.facebook.com/religionsforpeacemyanmar

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2. Inter- and intra-faith dialogue session – strengthening trust and cooperation through dialogue

This is a model description from RfP-M and how they implement inter- and intra-faith dialogue sessions.



Dialogue on empowering women leadership roles in national peace and reconciliation, picture taken by RfP-M.

What is an inter- and intra-faith dialogue session?

In order to achieve lasting peace, the ability to resolve conflicts through dialogue rather than violence is a core requirement. Dialogue must take place at country level on the one hand, but also at community level, where the effects of conflict are often felt most strongly. However, many people first have to learn how to get in contact with conflict parties and how to conduct dialogues. The aim of this tool is therefore to create a model dialogue process tailored to the needs of the community and the situations it faces. The Interfaith Committee, which includes the Women of Faith Network, the Interfaith Youth Network and local stakeholders, therefore holds inter- and interfaith dialogue sessions together with religious leaders. These meetings and exchanges of information will help to defuse conflicts by identifying and addressing potential conflict drivers at an early stage and will also strengthen trust and cooperation in other actions such as humanitarian aid.

How does an inter- and intra-faith dialogue session contribute to social cohesion and pluralistic society?

Inter- and interfaith dialogue allows participants to listen to a wide range of views and experiences on a topic of mutual concern. It does not require people to change their minds, but it can make them see the situation differently and improve their relationships with people who hold different opinions. This is a precondition for lasting peace and for facilitating positive change. It is therefore important to see dialogue as a process of thinking about a situation together rather than trying to solve it immediately. In this way the conflict can be transferred. In the long term, this leads to social cohesion and pluralism, as communities can understand each other better and try to tackle and perhaps even solve problems together. Local authorities may occasionally - and where appropriate - be invited to participate as well. This can strengthen the relationship between local groups and government authorities by ensuring transparency through open communication.

How to do it?

Time needed: Every dialogue needs time. For a dialogue session, as it is explained in the following, it takes two hours. The preparation time is independent from this.

Resources needed:

Budget for: Venue, meal and transportation charges for participants.

Human resources for: 20 participants from different cultural and religious backgrounds and one moderator.

Target groups: Religious leaders, women, men and youth from different cultural and religious backgrounds.

Steps:

1. Define your project area, identify your target group and include participants with different backgrounds, e.g. status, diversity, gender, religion or belief.
2. Find an inspiring inter- and interfaith dialogue facilitator who has valuable experience.
3. Find a safe place where all participants feel comfortable and secure.
4. Preparation: Choose appropriate dialogue methods depending on the local context and the topic to be discussed. Take into account the local context and the need for dialogue: Do a problem analysis and identify the main problem that is being addressed. Who should be involved? Consider the participants and practical aspects. Do a stakeholder analysis to figure out which actors are important and what their opinions are. What is your intention? What kind of inter- and interfaith dialogue do you want to implement? Which one is most suitable in your context/situation? Which questions can you ask for a successful inter- and interfaith dialogue?
5. Before conducting a dialogue session, make sure to draw attention to the dialogue facilitation skills and the personal abilities of the dialogue participants. Define and clarify what kind of topic the participants want to discuss.
6. Implement the dialogue session. Develop the ability of the participants to mitigate conflicts and to work for peace and reconciliation. In this way they are able to recognize the driving forces of conflicts, mitigate existing conflicts and maybe even solve them.



Dialogue session at National Peace and Reconciliation forum, picture taken by RfP-M.

7. The dialogue approach aims at finding a common solution and can end with a joint action. The participants can, for example, visit elderly people and be there for them as a sign of solidarity. This also gives them the opportunity to exchange ideas informally and to do something together for a better world.
8. Plan a joint internal reflection workshop: Evaluate the event and its results together with the participants. Did it help to understand and accept differences? Is another dialogue session necessary? Consider how the project has contributed to pluralism. What has the organization learned from the project in terms of pluralism, diversity and social cohesion.

Tips:

- Respect religious differences and leverage the existing spiritual, moral and social assets of the community.
- Lay people and younger people may not feel comfortable in these dialogue sessions. Make therefore sure to have an inspiring and conflict sensitive inter- and interfaith dialogue facilitator with you.
- To include also non-believers or spiritual thinkers, it is better to have discussions that focus on personal values and experiences. Therefore, it is necessary to have several different types of conversations to reach all participants.
- Some people feel that they need to compromise their religious identity to fit into these sessions. This often happens when participants come across an unresolvable difference according to their religious belief. However, inter- and interfaith dialogue is supposed to help each participant to better understand his or her own religion and to discover the areas where his or her religion is unique.

How to minimize risks of doing harm?

- Make sure that all team members are aware of conflict-sensitive project management and choose a facilitator who is familiar with the local context and situation.
- Make sure that all participants are aware of the principles of inter- and intra-faith dialogue and do not drop out of the discussion. Therefore, before each session, explain to them the principles and give them space to ask questions so that everything is clear for them.
- Don't judge! Accept different points of view and let those who are a little shy have their say.
- To minimize the risk of causing harm, you will also find useful contributions in the section on conflict-sensitive project management in this toolbox.

On which idea is the tool based?

The way communities are connected in this tool is based on an idea of *RfP*-M. The Religions for Peace "Welcoming the Other" Guide to Action specifically addresses practical actions to engage with the idea of Welcoming the Other – a necessary aspect to promoting the flourishing of human dignity, responsible citizenship, and shared well-being in multi-religious societies.

Who can help you to do it?

Sapai Khaing, Project Coordinator of *RfP*-M can help you with the social part of this project. Please write her an email under sapaikhaing@rfpmm.org.

Useful links:

Website of *RfP*-M: https://rfp.org/

Facebook page of *RfP*-M: https://web.facebook.com/religionsforpeacemyanmar

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3. Joint actions for supporting the most vulnerable – home renovation as an example

Please note that this is a model description of a social project by RfP-M. It aims to enable communities to carry out joint projects. All CSOs are invited to create their own social projects, such as a community garden or a public cleaning campaign, depending on their specific circumstances and needs.



Women of different faiths renovating the house of an older Muslim woman. Copyright by D. Lujar.

What are joint actions for supporting the most vulnerable?

This is a project that brings together people from different religious, ethnic or gender backgrounds to carry out social support activities for particularly vulnerable people. This may, for example, involve the renovation of homes for particularly excluded people, whether they are poor, sick or elderly. These activities can be carried out in cooperation with religious leaders, the Interfaith Youth Network (IYN) and other religious or community organizations. The aim of these types of projects is to help helpless people and build a harmonious society through cooperation.

How do joint actions contribute to social cohesion and a pluralistic society?

The aim of this tool is to increase interaction between ethnic and religious groups, promote understanding and tolerance through cultural exchanges and build solidarity through joint actions that benefit the most vulnerable. This promotes understanding and tolerance and builds solidarity that benefits the whole community. In addition, these activities will help to raise the awareness of the Women of Faith Network and the Interfaith Youth Network within the community and consolidate their reputation as peacemakers, thereby ensuring the sustainability of this initiative and its role in the community.

How to do it?

Time needed: You should plan at least one week for this project.

Resources needed:

Budget for: Renovation material; costs for food and drinks for all volunteers.

Human resources for: Core team, around fifty volunteers.

Target groups: Volunteers for joint action are the main target group of this project. The most vulnerable and poorest people of the society from different religious, ethnic and cultural backgrounds will benefit from these actions.

Steps:



Making something good for others is the goal of this project. Copyright by D. Lujar.

A joint action for vulnerable people can take place in many ways. Each Civil Society Organization is invited to develop its own work steps for a successful project. The following steps are for inspiration only and take-home renovation as an example.

1. Develop criteria for who should receive help in renovating their home. Identify vulnerable people who have problems with their home but do not have money to pay for the renovation work. Make sure that the target group is as diverse as possible and that it includes different groups, for example from different faith such as Christians, Hindus, Muslims and Buddhists.
2. Analyze the current situation and set up a renovation plan. Determine the current state of the houses. Ask the residents what needs to be repaired. Find out what is urgently needed.
3. Finance plan: Draw up a finance plan. What are the costs for the planned repairs? Are the expenses equally distributed among all households? Don't plan too tightly and include a buffer for unforeseen costs.
4. Obtain the materials you need for the renovation work. Use as much existing material as possible. Ask locals, factories and manufacturers if they have items that they no longer need, e.g. pallets, tarpaulins, pipes...
5. Put together teams: Identify your participants (positive faith leaders, members, local stakeholders and female leaders, youth leaders) who have a positive attitude towards social interaction. Also identify people with craft experience, such as painters, carpenters or electricians, and who have a positive attitude towards social interaction.
6. Make an appropriate plan which groups are responsible for which houses. Make sure that everyone feels comfortable with the assigned tasks.
7. Carry out the renovation.
8. Supervision: Check all renovated houses carefully. Is everything to the satisfaction of the residents? Are the main repairs completed?

9. Representation of interests: work for a solidary society. Involve the local authorities and remind them of the rights of poor and disadvantaged people, such as the elderly and people with disabilities. Advocate to the local authorities to provide the required services to disadvantaged people. Advocate for volunteering and the added value of an altruistic society.
10. Plan a joint internal reflection workshop: Evaluate the joint action and its results together with the participants. Did it help to understand and accept differences? Are additional repairs necessary? Consider how the project has contributed to pluralism. What has the organization learned from the project in terms of pluralism, diversity and social cohesion.



Teamwork leads to a better feeling for the community.
Copyright by D. Lujar.

Tips:

- The role of the organizer/facilitator is very important in how participants come into contact with different religious, ethnic or cultural groups. Make sure that the core team is exemplary in terms of diversity and open to discussion. A motivating team is essential!
- When participants of the volunteer group meet for the first time, some may hesitate to get in contact with other religious or ethnic groups. Therefore, start with a friendly welcome so that everyone feels comfortable. Make sure that the group gets along well and sees the added value of this action. They are the main target group of this project.
- It is important that local stakeholders and faith leaders are willing to support your activities. In this way, they will realize that your work is important for the cohesion of society and can help to mobilize volunteers for you.
- Include cultural, traditional and religious aspects in your activities so that all participants can learn from each other. In this way, stereotypes can be broken down over time and friendships can develop. This is also a way of building mutual respect.
- Assemble a communications team to handle social media coverage, take photos and perhaps make a short film of the joint action.
- Don't forget, joint social actions have no limits. You can do whatever is feasible and is responding to the needs of your community.

How to minimize risks of doing harm?

- Integrate conflict sensitivity and gender aspects into your project (see the tool "Conflict Sensitive Project Management" and "Gender and Social Equity" in this toolbox).
- Involve local authorities and representatives of other power holders into the selection of beneficiaries,
- Be fair in the selection of beneficiaries to be supported and specify specific criteria. Take care to support an equal number of beneficiaries from the different groups, for example Hindus, Christians, Muslims and Buddhists. Avoid favoring one specific group, for example from one religion.
- Regular monitoring is important for your work. Make sure that the cooperation of the mixed teams is going well.

On which idea is the tool based?

The way communities are connected in this tool is based on an idea of Religions for Peace. Its guide "Welcoming the Other" specifically addresses practical actions to bring different groups together. This is a necessary aspect to promoting the flourishing of human dignity, responsible citizenship, and shared well-being particularly in multi-religious societies.

Who can help you to do it?

Sapai Khaing, Project Coordinator of *RfP*-M can help you with the social part of this project.
Please write her an email under sapaikhaing@rfpmm.org.

Useful links:

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4. **Messaging Campaign –** increasing understanding of other religious teachings

This is a model description from RfP-M and how they do messaging campaigns.



Peaceful sermons and messages motivate religious communities to take action, picture taken by RfP-M.

What is a messaging campaign?

Religions for Peace has used this approach in many countries to reach large sections of the population through trusted communication channels - the religious leaders. Sermons and messages that follow religious traditions and promote tolerance, diversity and peace are developed in a “4 in1 booklet” by the country's leading religious leaders from each of the major religions (Buddhism, Islam, Christianity and Hinduism) and distributed to religious institutions throughout the country. These peaceful sermons and messages have proven to be very effective in Myanmar and have encouraged religious communities to share their religious and cultural celebrations with others.

How does a messaging campaign contribute to social cohesion and pluralistic society?

Messaging is a powerful tool for influencing changes in behavior. Peaceful sermons and messages motivate religious communities to take action by drawing lessons from their own religious tradition that promote peace, tolerance and help for the "other". The core and executive members of Religions for Peace-Myanmar ensure that these messages are widely disseminated among the religious communities, and that they are communicated through campaigns via various media channels. This includes the publication of statements, interviews and the participation of leaders, including women and youth, from different religious traditions - individually and/or collectively - on television and radio programs, in printed articles and online.

How to do it?

Time needed: Two – three months, including preparation time.

Resources needed:

Budget for: Venues, meal and transportation charges for participants, printing costs.

Human resources for: Experts for developing sermons and messages for the 4 in1 booklet; people who distribute the messages (e.g.: religious leaders, group leaders who will preach).

Target groups: Religious leaders, women, men and youth from different cultural and religious backgrounds.



Sharing knowledge with each other to build confidence and trust, picture taken by RfP-M.

Steps:

1. Define what kind of sermons and messages you want to communicate in order to support social cohesion. For example, take religious common messages for peace and humanity from different religions.
2. Define who could be an expert in developing these sermons and messages (religious leaders or intercultural scholars, etc...). Meet with them and explain that you want to print and exchange common sermons and messages from each religion. Explain to them that this booklet is not only intended for distribution, but that it will be shared with interested people.
3. Discuss with the experts, religious leaders and members which sermons and messages you would like to share.
4. Once you have collected these prepared sermons and messages, gather feedback from religious leaders of the four religions before printing the booklets. Make sure that the booklet is not too big and that the messages are easy to read for everyone.

5. Check which languages you want to translate the 4 in1 booklet into. Find translators with different religious backgrounds for each religious message (for example the translator for the Islamic sermon should be an expert on Islam).
6. Publish the 4 in1 booklet at a media event with religious leaders of the four religions, journalists and communities. Advocate for peace and humanity from different religions.
7. Plan a joint internal reflection workshop: Evaluate the event and its results together with the participants. Did it help to understand each other better and to accept differences? Consider how the project has contributed to pluralism. What has the organization learned from the project in terms of pluralism, diversity and social cohesion.



The 4 in1 booklet is shared at a media event with religious leaders, picture taken by RfP-M.

Tips:

- You can also ask religious leaders if they can share sermons and messages from the other religions during their worships / prayers.
- Some religious leaders may be concerned about sharing their religious messages with different members of their faith. Therefore, be open and encourage interaction with the religious leaders of the four faiths.
- The dissemination and application of the message should be done with care. Some people may take a booklet, but do not read it. You can also share the booklet with Civil Society Organizations who implement the mobile library tool.
- You can also use these messages when conducting religious pairing sessions or inter- and interfaith dialogue sessions.

How to minimize risks of doing harm?

- Before you do anything, discuss with your team to ensure conflict sensitivity and not to do harm while working on this tool.
- Religious leaders are the key persons in this process, as they need to agree with you on what kind of messages to include in your booklet. This tool therefore requires in-depth discussions with religious leaders, who often need to understand why you want to carry the message to members of multi-religious communities.
- To minimize the risk of causing damage, you will also find useful contributions in the section on conflict-sensitive project management in this toolbox.

On which idea is the tool based?

The way communities are connected in this tool is based on an idea of Religions for Peace. Its guide “Welcoming the Other” specifically addresses practical actions. These are necessary aspects to promoting the flourishing of human dignity, responsible citizenship, and shared well-being in multi-religious societies.

Who can help you to do it?

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5. Religious Institution Pairing - a partnership between institutions with a different religious background

Please be aware that this is a model description of a tool. All CVO are invited to create their own version based on their context and their experiences.

What is Religious Institution Pairing?



Religious pairing session at the monastery in Kyauk Phyu. Copyright by Religions for Peace Myanmar.

Religious Institution Pairing is creating links between two places of worship that come from different religious faiths. It is comparable to city partnerships where for example the city of Yangon is paired with the city of Kuala Lumpur in Malaysia. In the case of this tool, thirty places of worship will be paired with another place of worship of a different faith tradition, making a total of 15 pairs. For example, a mosque and a Buddhist temple in Meikhtila will be a pair. Religious leaders will work together to promote the idea of inter-religious tolerance within their own congregation. Once each congregation is ready, they will be introduced to one another by their own trusted religious leaders through facilitated social interactions such as community dinners, exchange visits, open houses and "sharing sessions" where each group will share about their faith and customs. In case the situation is too unstable, or the groups are not ready to meet one another, they will continue working within their own religious tradition to explore themes of diversity and acceptance.

Different religious leaders assist in identifying religious institutions that can participate in the "Place of Worship Pairing Program". Before pairing the two institutions, selected religious leaders, men, women and young people are trained in conflict resolution, dialogue and facilitation methods as well as in an approach called «Welcoming the Other» which is an intercultural tolerance approach. This trained group is called «core group» and functions as intermediary providing guidance to the religious institutions participating in pairing session at their institutions.

How does Pairing Institution Sessions contribute to social cohesion and a pluralistic society?

Religious Institution Pairing contributes to the trust that religious leaders can develop amongst each other, helps to build inter-religious relationships and promotes understanding for different religious backgrounds amongst the general population. As conflicts in Myanmar are also carried out on the level of different religions, interreligious pairing is an essential tool to contribute to mutual acceptance and to a tolerant, peaceful society.

How to do it?

Time needed: Religious pairing is a process that needs time to establish mutual relationships and trust. We would therefore suggest to typically allocate one year during which monthly sessions are held.

Resources needed:

Budget for: transportation for participants, candle and flowers for prayer sessions, venue (will be a religious institution that expects a financial donation). You can do social gathering activities depending on the different religious celebrations such as Ramadan, Christmas, ThathinGyut, full moon days and so on... Maybe you need budget for advocacy meetings with different religious groups because you must explain how important these activities are for social cohesion in their community. You can explain to the different religious groups that the impact of the activities is to reduce suspicions, tensions and hostilities and to prevent conflict between the communities.

Manpower for: You need two or three religious leaders in leading roles, six or seven women for supporting activities, four or five men who are influencers in their community including their religious group, five or six youth members from each religion. However, during the implementation of the activity, you can target at least total 40 participants (approximately ten participants from each religion).

Target groups: A religious pairing program targets religious institutions with their respective leaders and community members.

Steps:

1. Form a core group of selected religious leaders, men, women and young people that are trained in conflict resolution, dialogue and facilitation methods and function as intermediaries during this project.

2. Identify religious leaders who want to participate.

3. Pair religious leaders of different faiths or religious subgroups together.

4. Paired religious leaders meet to discuss the goals of the pairing and develop an action plan. They work together to identify topics for praying sessions held in front of their members. For example, if a monk and a priest are paired, they may decide that on week two of the pairing, they will both talk about tolerance from the perspective of their own religion and on week four about forgiveness. Paired religious leaders should plan to meet regularly, especially before each new step and when a decision needs to be made on how to proceed.

5. Deliver parallel religious praying sessions in front of the community members on peace-related topics. The paired religious institutions will have the same topic (for example tolerance) and each institution will hear messages from the perspective of their religion. This could continue for weeks or months. Even after they move on to another step, religious leaders may still choose to have parallel religious messages.

6. **First, religious leaders should decide if their congregations are ready to meet one another:**
   Yes: Step 5A: Invite the religious leader from the other religious institution to come and speak with the congregation. For example, the Priest may visit the Temple and speak about his or her traditions and Christianity. Then there will be a cross-visit between the two religious institutions and monks will visit the Christian church.

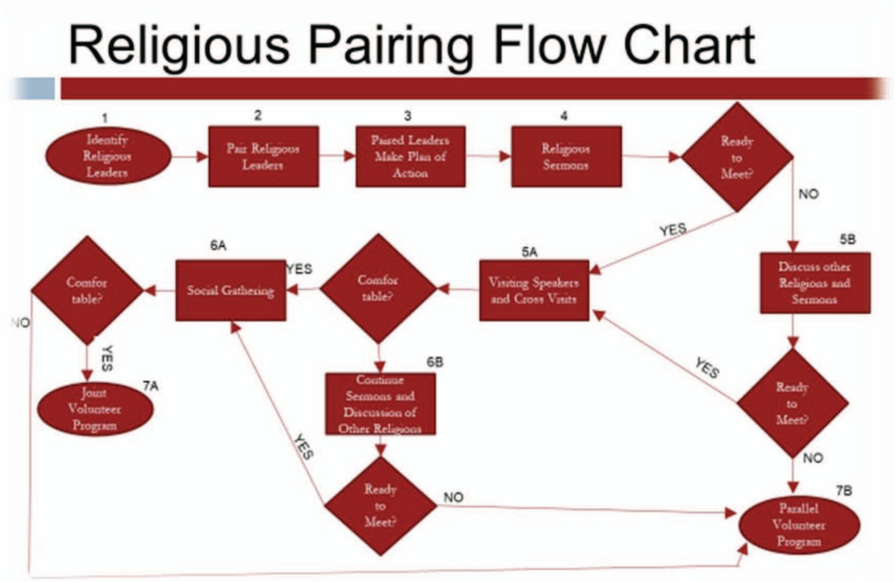
   No: Step 5B: Continue the parallel religious teachings and the religious leaders will also speak about other religions' views on peace, tolerance, diversity, etc. This may require the two religious leaders to meet and share passages from their holy books while explaining their religious traditions to one another so that they can speak about it in an educated manner.

7. **First, religious leaders should decide if their congregations are ready for the next step:**
   Yes: Step 6A: Host a social gathering with the religious leaders and community members between the two religious institutions. It could be a meal, coffee and snacks, or a gathering with songs and explaining their individual traditions.

   No: Step 6B: Like 5B, but religious leaders can add additional commentaries based on the cross-visits.

8. **First, religious leaders should decide if their congregations are comfortable with developing a joint volunteer program:**
   Yes: Step 7A: Develop a joint volunteer program where the communities work together to do something to benefit the wider community.

   No: Step 7B: Develop a parallel volunteer program where each religious group independently does volunteer work that has a benefit to the wider community. The volunteer programs should complement one another.



Religious Pairing Institution flow chart. Copyright Religions for Peace Myanmar.

Tips:

1. Most religious leaders do not wish to pair with other religious leaders according to their institutional principle of their religious groups. However, once they realize that this action supports peacebuilding and promotes harmony between them, they start to understand that they feel like participating.

2. It is very important to take care of the seating arrangements within the religious place because there might be very strict rules on that sensitive topic.

3. Make sure to tell involved religious leaders what kind of messages you want them to share with their paired other religious leaders and their followers.

4. Think about the different role of men and women in these religious congregations.

How to minimize risks of doing harm?

- What is absolutely needed is the willingness of religious leaders to participate, meet and work with the "other". The two congregations do not have to meet or engage in joint activities if they are not ready and willing.
- It is an option for religious institutions to be paired even if there is no intention or possibility of them engaging in joint actions.
- Look at your core group to find religious leaders who are willing to work with the "other".
- At any point, religious leaders can move back in steps or modify the plan for the next step, the most important thing is that religious congregations are ready, willing, and comfortable – they do not have to meet or move to the next step if they are not ready, willing or comfortable. There are always alternative actions.
- Regular conflict-sensitive monitoring: update your conflict analysis regularly, check how your interventions are received, react to reactions.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

On which idea is the tool based?

The ideas and the design of religious institution pairing is from Religions for Peace-Myanmar. It was implemented in a multi-religious networks project promoting religious diversity and tolerance between 2015 and 2018.



Women of Faith Network Prayer session for Peace at Myanmar Islamic Center 2018. Copyright by Religions for Peace Myanmar.

Who can help you to do it?

Please contact Sapai Khaing, Project Coordinator, Religions for Peace Myanmar at sapaikhaing@rfpmm.org.

Useful links:

- Look at the photos of Religious for Peace activities on www.rfpmm.org/activities. Check out the ones from the religious pairing program at Meikhtila.
- https://www.rfpmm.org/contact-us/
- https://web.facebook.com/religionsforpeacemyanmar

6. Trees for Peace – a social project that brings people together to ensure a future for the next generation

Please note that this is a model description of a social project. It aims to enable communities to carry out joint projects. All CSOs are invited to create their own projects, such as a community garden or a public cleaning campaign, depending on their specific circumstances and needs.



Planting trees for the next generation, pictures taken by RfP-M.

What is a community tree planting project?

Trees are an important part of the ecosystem of our planet. We all depend on them and often take trees for granted, but can you imagine what the world would look like without trees? Deforestation has increased dramatically in recent decades, both in Myanmar and globally, and this is becoming increasingly obvious as a result of climate change. We often ask ourselves what we can do about it, and a very simple answer is to plant trees ourselves. This tool therefore explains how communities can plant trees together. It is important to ensure that participants are as diverse as possible, be it by religion, ethnicity, gender or age. Opinion leaders and interfaith council members are one of the main target groups. They may be elders, religious leaders, leaders of civil society organizations, youth leaders and others who have an influence on the local community. Because in addition to planting trees, it is also the aim of this social project to bring the communities closer together and to build mutual trust.

How does a community tree planting project contribute to social cohesion and pluralistic society?

The aim of this tool is to increase interaction between ethnic and religious groups, promote understanding and tolerance through cultural exchanges and build solidarity through actions that benefit the whole community. Through joint tree planting activities, communities get to know each other better and understand that they are dependent on the environment and also on each other. In this way, the communities realize that they can only do something good for the environment if they work together. By doing so, people become environmentalists and opinion leaders, build a sustainable livelihood for themselves and for the next generation.

How to do it?

Time needed: You should plan half a year for this project. Also note that the trees will need to be watered and cared for afterwards so that it can become a lifelong success story.

Resources needed:

Budget for: Fees for a core team and a tree planting expert; trees; mulch; gloves; tools: sharp knives or scissors, shovels, pickaxes, watering can, wire for fences; costs for food and drinks during the planting session; paper and coloured pencils for peace messages.

Human resources for: Core team, tree planting expert.

Target groups: A minimum of 50 participants from different religious, ethnic and cultural backgrounds, including religious leaders, female leaders, young people and their community members willing to participate in this social interaction programme. Opinion leaders and interfaith council members will encourage people to come together to participate in the activities.

Steps:

The following steps are for inspiration only. Each team is motivated to develop its own work steps for a successful project.

1. Preparation:

- Assemble a core team that has both an agricultural background and experience in intercultural and interreligious exchange.
- Define your project area in which you will plant the trees. Will you plant them in an urban or rural area? You can also consider doing this in an urban and rural area and provide for peer-to-peer exchange. In this way you can bring together people with more traditional and modern views, as everyone is affected by sustainable environmental protection.



Carefully consider for your project area which kind of trees you want to plant. Maybe a Thanakha tree or another one? © by Saw Min Aung.

  - Obtain permission from authorities in advance so that you can carry out the weekend workshop on time.
  - Time for planting: Consider when the optimal planting season in your project area is.
  - Engage with the Forest Department for providing seeds. Set up tree nurseries that can be used for planting. To save time, you can also buy the trees. Determine how many trees shall be planted and what kind of trees. Define a budget according to the number of trees.
- Build a network of religious and spiritual leaders, locals, environmentalists, farmers and youth who are willing to work with different groups to do social work for a better community. Opinion leaders and interfaith council members help you to encourage people to come together and participate in your activities.

2. Weekend workshop - Day one:

- Invite about fifty interested people to a weekend workshop together with a tree expert. Explain the goal of this project: You want to bring people from different religious, ethnic, political and age backgrounds together to plant trees for the next generation.
- Include topics such as why trees are essential to people's lives and aspects of climate change. Besides scientific explanations, you can also include religious and spiritual explanations.
- Collect inspiring messages on how your community can contribute to peace, environmental protection and social cohesion. These inspiring messages are used for a joint ceremony on the second day, presented by religious and spiritual leaders.
- Conduct demonstration plantings for the participants together with the tree expert. Everyone needs to know how to plant trees properly and should be able to ask questions.
- Put together teams of three people each. This is a good number to plant a tree. Make sure that the teams are as diverse as possible and that each team has a pickaxe, a shovel and a watering can.
- Take a tree walk: find out together where trees are already standing and where they are needed. Consider the dimensions of the tree as it matures and leave plenty of room for growth. Don't plant trees where they would disturb buildings, utility lines, sidewalks or visual connections at road junctions.
- Location scouting: Identify together where the trees should be planted. Create a tree map to help you keep track.
- If you want to plant trees in places that are not owned by the community, also obtain permission in advance from the people or authorities who own the land where the trees will be planted. These could be private individuals, religious institutions, or schools, for example.
- Have you received all permissions? Then notify the nursery where the trees and mulch are to be delivered.



Interfaith trees planting activity in Myitkyina, 2018, picture taken by RfP-M

Day two: Planting day:

- Morning - dig, plant, water, mulch and add a fence around the trees: The groups of three created the day before are now given clear instructions on the basis of the tree map where they plant how many and which kind of trees. The tree expert helps to select the trees and will advise the teams during the planting session.
- Lunch Break: Include a long break with a rich lunch. After that, take a tour with all participants and see how many trees you have planted.
- Afternoon - time for exchange and advocacy: Celebrate your tree-planting activity with religious and spiritual leaders, interfaith council members, participants, local authorities and the entire community. Include the pre-designed inspiring messages about how your community can contribute to peace, environmental protection and social cohesion. Invite the local press and explain the importance of trees for coexistence and the entire environment.

3. Time for reflection and follow up

- *Plan a moment of reflection a week later together with the fifty participants: What did they learn during this process? What kind of change did they experience?* How has the project contributed to pluralism, diversity and social cohesion? *Do they now feel more connected?* Also discuss the tree care management: The care of the young trees is very important. The first five years are crucial for the long-term health of a tree. Proper watering, pruning and other tree care measures ensure a healthy, mature tree and drastically reduce future maintenance costs. Put teams together to take care of the trees from now on and water them regularly. Continue to call in the tree expert at regular times so that the trees can be inspected. In this way you can help to make your project a lifelong success.
- Plan also an internal reflection workshop: Consider how the project has contributed to pluralism. What has your organization learned from the project in terms of pluralism, diversity and social cohesion? What can be used for other projects in the future? Talk about what was good and what was not so good.

Tips:

- The role of the organizer/facilitator is very important in how participants meet different religious, ethnic or cultural groups. Make sure that the core team is exemplary in terms of plurality and open to discussion. A motivating team is essential!
- When participants meet for the first time, some may hesitate to get in contact with other religious or ethnic groups. Then group formations may occur because some have not yet meet others. Respect this for the beginning but try to make the groups more open. Therefore, make the groups of three as diverse as possible!
- Include cultural, traditional and religious aspects in your activities so that all participants can learn from each other. In this way, stereotypes can be broken down over time and friendships can develop. This is also a way of building mutual respect and sharing Metta.
- Arborists are tree experts who are trained in the best current practices of planting, care and maintenance of trees. Having them on board ensures you that your project is sustainable and that your trees are well planted. Involve them from the early planning stage to the planting day and beyond. Their advice will be important to avoid unpleasant surprises and ensure the long-term success of the planted trees.
- Always consider the size of the tree at the time of maturity, especially if you are near power lines or other permanent obstacles. Plant small or medium-sized trees where there is little room for roots and growth. Proper tree planting methods are important for the establishment and survival of trees in an urban landscape.
- To save costs, you can check if the community already has enough gloves, sharp knives, scissors, shovels and pickaxes that you can use for the tree planting workshop.

How to minimize risks of doing harm?

- Make sure that you integrate a project team member who is familiar with conflict-sensitive project management.
- Take care that the participants in the tree planting weekend workshop are as diverse as possible! No religion, political party or age group should dominate. This is very important to consider. As Myanmar is in an important transition of political, economic and lifestyles, it is beneficial to successfully involve people with different religious and political beliefs, different income levels and all age groups with traditional and modern lifestyles.
- Don't harm future generations! In the coming years, villages and cities will be challenged by more infrastructure. It is vital that we preserve our trees and make plans to take care of future generations. Therefore, remember that new trees must be planted NOW!

On which idea is the tool based?

The way communities are connected in this tool is based on an idea of RfP-M. The Religions for Peace "Welcoming the Other" Guide to Action specifically addresses practical actions to engage with the idea of Welcoming the Other – a necessary aspect to promoting the flourishing of human dignity, responsible citizenship, and shared well-being in multi-religious societies. Tree planting campaigns have long been common worldwide. In times of climate change, they are becoming increasingly important. That is why the combination of Welcoming the Other and this tree planting campaign is what makes this tool so special.

Who can help you to do it?

Sapai Khaing, Project Coordinator of RfP-M can help you with the social part of this project. Please write her an email under sapaikhaing@rfpmm.org. In addition, Saw Min Aung, Value Chain Advisor from Helvetas' Regional BioTrade Project Southeast Asia, can also advise you on tree planting. He has valuable experience in this area and has, for example, implemented a Thanakha tree planting campaign in collaboration with local Thanakha Associations, the Dry Zone Greening Department, the Myanmar Tree Lovers Association and local volunteers who love to grow and nurture trees. You can contact Saw Min Aung under sawmin.aung@helvetas.org.

Useful links:

- Website of *RfP*-M: https://rfp.org/
- Facebook page of the Myanmar Tree Lovers Association https://www.facebook.com/myanmartreelovers/
- Also check this article from the Myanmar Times, where an 89-year-old environmentalist plants one tree a day: https://www.mmtimes.com/lifestyle/8283-planting-for-the-future.html

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7. *Welcoming the Other* – a call to each religious believer to stand in solidarity with the dignity of "the other," with the full force of his or her religious commitment

What is *Welcoming the Other*?

"The other" has been defined as "the stranger, the alien, the person from a different culture, faith, tradition, or nation." We are no strangers to the dangers and pitfalls of such a classification – the fracturing, social hostility, and conflict that can arise from dehumanization of "the other" and threatens therefore our society.

The idea of this tool called *Welcoming the Other* is to stop the conflicts and hostilities that arise from the dehumanization of the "other." *Welcoming the Other* is about working together, not only to resist threats to human dignity, but also to promote the flourishing of all beings. It is an opportunity to welcome each person as a co-builder, co-nurturer, and co-steward of our shared well-being, to include living in harmony with nature. *Welcoming the Other* is a necessary aspect to promote human dignity, responsible citizenship, and shared well-being in multi-religious societies.

How does *Welcoming the Other* How contribute to social cohesion and a pluralistic society?



Religious leaders work together on trees planting at the Islam Mosque, Kachin. Copyright Religions for Peace, Myanmar.

Many religious groups are engaged in formal and informal educational activities through their places of worship, theological training centers, and affiliated schools. Informally, education on how to *Welcome the Other* can be given during religious gatherings and social events. Education can be passed from one person to another through discussion groups, while key lessons can be integrated into regularly held programs and religious sermons.

Interreligious Councils can play a key role in promoting such initiatives at a regional and local level by supporting networking and knowledge exchange. Convening meetings or conferences with teachers and theological trainers can help sensitize them to the importance of promoting peaceful coexistence through their institutions and provide space for strategic planning to identify the most appropriate forms of intervention when needed. One examples of effective initiatives is organizing student discussion groups on *Welcoming the Other*.

STEPS

1) Create networks:

Different approaches will work in different contexts. However, many good practices also exist to learn from. Many of the below mentioned examples have already been implemented by different interreligious councils, so you can also seek out advice on what has worked in similar contexts.

It can be effective to establish **national and regional peace networks**, **knowledge exchange platforms, and multi-institutional partnerships** to share training materials and theological resources. You can also host meetings and engage in dialogue with the local community at places of worship and informal worship gatherings. The moral authority of local religious leaders can be used to communicate messages of peace and positively influence attitudes and behavior of the local community.

Women of Faith Network members can take over important key roles to implement *Welcoming the Other*. They represent trusted relationships across religious divides that support a peaceful coexistence within the wider community. They can mobilize large numbers of volunteers with a wide range of practical and intellectual skills to support effective strategies for positive change

Interfaith Youth Networks members are also key actors of this program. The creation of safe spaces for young people of different faiths is important. Here, they can explore each other's experiences, find common ground, and engage in joint problem solving. The power of youth lies in their ability to communicate fresh ideas through new modes of communication, such as for example social media. They can also mobilize large numbers of young volunteers.



Forming an Interreligious Council and Women of Faith Networks in Sittwe. Copyright by Religions for Peace, Myanmar.

2) **Meet regularly** with your network members to discuss what kind of joint action you can do together for *Welcoming the Other*.

3) **Collect up-to-date information** from different religious groups in the communities. You can for example make sure that they have **creative activities together** such as celebrating religious festivities together (Christmas, Ramadan, …).

4) **Visit with your interreligious network members for example a school:** greet the school children together, let school children work together, organize a question and answer session (but do not teach them), show compassion to school children, help to those in need and so forth.

5) Let your **interreligious network members lead the conversation** and have them plan for actions.

If you want to go for advocacy, understand what this means: Advocacy is strategically communicating key messages to decision makers and influencers in order to change laws, policies, practices, and behaviors. It can be especially powerful when:

- it comes from multiple communities
- it comes from religious leaders and people with influence or access to extensive networks

If you want to advocate for the tool *Welcoming the Other*, examples for such activities are public campaigns, public statements and/or prevention and response activities.

What are the steps involved for *Welcoming the Other* advocacy?

1. Think first of an advocacy awareness training for your network members
2. Develop an idea for the impact that you want to have
3. Define your target groups
4. Discuss with network members what kind of advocacy tools you want to use
5. Discuss with your network members ways to approach different levels of stakeholders or policy makers
6. Define the way you collect evidence for your advocacy
7. Follow up and monitor the reached-out messages to your audience

Please have a close look at the advocacy chapter in this toolbox!



Interreligious social work. Copyright Religions for Peace Myanmar.

Tips

- Establish Interreligious and/or Interethnic Councils with religious and/or traditional leaders, local influential people, women and youth in your target areas.
- Collect the "true messages" from each religion or ethnic group regarding their culture, traditions and religious teachings. Collect the "true messages" from each religion regarding values such as peace, tolerance and social cohesion. Define what is means to do religious teaching in solidarity, tolerance and hospitality. Know it before you act.
- What is the history of the area and the conflict? Make sure to do a Do-no-harm-assessment (see conflict sensitive project management in this toolbox)

Where the tool comes from:

The Religions for Peace *Welcoming the Other* Guide to Action has been developed to support the leaders of the Religions for Peace affiliated Interreligious Councils and groups, the Women of Faith Networks, and the Interfaith Youth Networks. The guide specifically addresses practical actions to engage with the idea of *Welcoming the Other*.

The content of the guide is in line with commitments made by 600 religious leaders, representing diverse faith traditions, from every region of the world; at the Religions for Peace 9th World Assembly, held in Vienna, Austria, in November 2013. Focusing primarily on multi-religious responses to social hostility and intercommunal violence, this guide provides practical advice on planning, implementing, and evaluating interventions, along with supporting case studies from the Religions for Peace global family.

https://rfp.org, https://web.facebook.com/religionsforpeaceintl

Please ask your Religions for Peace Myanmar contact person for a hard copy of the guide!

Who can help you to do it:

Please contact Sapai Khaing, Project Coordinator, Religions for Peace-Myanmar at sapaikhaing@rfpmm.org. Office phone number: 09422335500. Mobile phone number: 095009518.

Useful links:

www.rfpmm.org/contact-us

https://web.facebook.com/religionsforpeacemyanmar

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GRANT MANAGEMENT TOOLS

Grant Management Tools

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1 Introduction

The sub-grant program is an important instrument of the C4P project to contribute to a **pluralistic, inclusive and peaceful society**. This tool is a summarized version of the project's Grant Manual and serves participating CSOs to prepare grant project proposals and – if they have been selected for funding – to implement these projects. In the frame of the project 100 sub-grants are provided to CSOs, each designed to allow them to implement their individual grant projects. 80 small grants (up to 3,000 Euros each) and 20 large grants (up to 13,000 Euros each) are evenly distributed among the five project areas of **Kayin, Northern Shan, Kachin, Mandalay and Rakhine States/Region** in the period from 2020 to 2023. There are a total of three grant cycles, with the small grants lasting up to six months and the large grants lasting up to 18 months.

The objectives of the sub-grant program are to:

- Create safe spaces for dialogue or joint action by involving duty bearers and rights holders who are either marginalized and vulnerable young men and women of opinion leaders including women opinion leaders;
- Enhance non-discriminatory trust and mutual understanding and thereby enhance social cohesion;
- Create evidence to advocate for equal rights for all; and
- Use arts, cultural activities and social projects for joint action in the promotion of pluralism and social inclusion and counter hate speech and radicalization.

1.1. Grant Characteristics

The **selection mechanism** ensures that sub-grants using art and cultural activities are prioritized (compare Pluralism Toolbox Chapter 2; 70% quota) over grants proposing social projects for joint action (see Pluralism Toolbox Chapter 3 for inspiration, 30% quota). Small grants are awarded for a maximum period of six months, while large grants are awarded for a maximum of 18 months. Three cycles will be launched, covering three years of the project. An indicative timeline for processing grants is shown below**.** Actual times can be varied.

1.2. Target group

The proposed combination of interventions will reach - regardless of faith, ethnicity, age or gender - about **50'000 women and men**, who engage in cultural and social projects through the sub-grants projects while **50'000 youth** will be targeted through especially social media - of them **50% will be women and 30% will belong to disadvantaged groups**.

The C4P project is particularly targeted at disadvantaged groups. The monitoring of the sub-grants must be designed in such a way that the CSO can report on the percentage of women, young people (16 to 35 years) and disadvantaged groups reached.

Any combination of at least two criteria belongs to disadvantages groups:

Criterion	Definition	Explanations
Assets	Landless or land poor	A person living in a rural area and making a living from agriculture without land-use (tillage) rights or land- use rights of less than 1 acre (per household).
Income	Below minimal wage	A person earning less than the minimum wage (January 2018): 4,800 Kyats for an eight-hour working day.
Education	School drop-out	A person who has not completed basic education.
Identity	Woman and/or ethnic and/or religious minority	Women: A person considering him- or herself belonging to an ethnic minority, whereas ethnic minority is defined as “non Bamar”. A person considering him- or herself belonging to a religious minority: Christian, Muslim, Hindu, or others (equal to “non Buddhist”).
Access	Remote locations, post-conflict or conflict area	Remoteness: A person who lives in a village without year-round road and/or boat access. Conflict area: A person living in an area where access is restricted or has been restricted in the last five years.
Ability	Handicapped	A person facing difficulties in 1) seeing, 2) hearing, 3) walking, 4) remembering / concentrating.

1.3. Types of Activities Supported by the C4P project

The project’s Pluralism Toolbox is intended to provide guidance and inspiration to the participating CSOs to plan and implement their projects.

Types of activities that can be supported through sub-grants include the following:

- promoting and/or facilitation of dialogue processes and collaborative initiatives e.g. by the provision of physical or virtual "safe spaces" for moderated exchanges;
- cultural events bringing together different social groups;
- inter/intra-faith conferences, meetings, solidarity visits to affected communities;
- measures to preserve the heritage of cultural and religious diversity (manuscripts, objects and sites);
- exchanges - including peer to peer and virtual groups – among e.g. students or scholars/teachers, exposing beneficiaries to diversity;
- production/dissemination of internet, local radio - or TV emissions using means such as video, drama/theatre, storytelling and/or other creative and artistic expressions;

- production and dissemination of virtual or printed material such as cartoons, videos, music, arts, catalogues, exhibitions;
- activities to document evidence generated to advocate for equal rights for all and/or the promotion of pluralism and/or social inclusion; as well as
- cultural activities concerning the elections (e.g. citizen rights).

1.4. Eligibility of Grant

The following eligibility criteria apply to all CSOs applying for a grant:

a. The CSO must be based in a project region;
b. The CSO must be recognized as a functioning organization in its community;
c. The CSO must have established policies and procedures to govern its operations;
d. The CSO procedures and policies allow the CSO to enter into agreements with LRC;
e. The CSO has adequate capacity to carry out proposed activities;
f. The CSO must be inclusive (sign non-discrimination self-declaration) and have gender equality considered;
g. The CSO has attended the Pluralism Training given by the C4P project including the Project and Grant Management training;
h. The CSO has not already received more than 19,000 Euros in awards under the C4P project, or will not exceed the 19,000 Euros maximum ceiling if they win a new award;
i. The CSO has not already received funding from other sources for the activities proposed in the grant application under the C4P project (complementarity to existing EU-funded and/or other projects in the sector and target, never the same activities with the same beneficiaries);
j. For large grants only: The CSO must have participated previously in an art, culture and/or social project either under the C4P or similar projects.

While for small grants, organizations should have a demonstrable record of activities of at least one year, this is a compulsory criterion for large grants. For large grants, organizations must demonstrate project and finance management, including reporting capacity. In case their project entails engaging with duty bearers such as local authorities, they should have demonstrable experiences in working with them.

Note: A CSO may receive more than one grant, with the restriction that the total amount of all grants may not exceed 19,000 Euros and that the CSO may only receive one grant per cycle.

1.5. Grant Project Reviewing

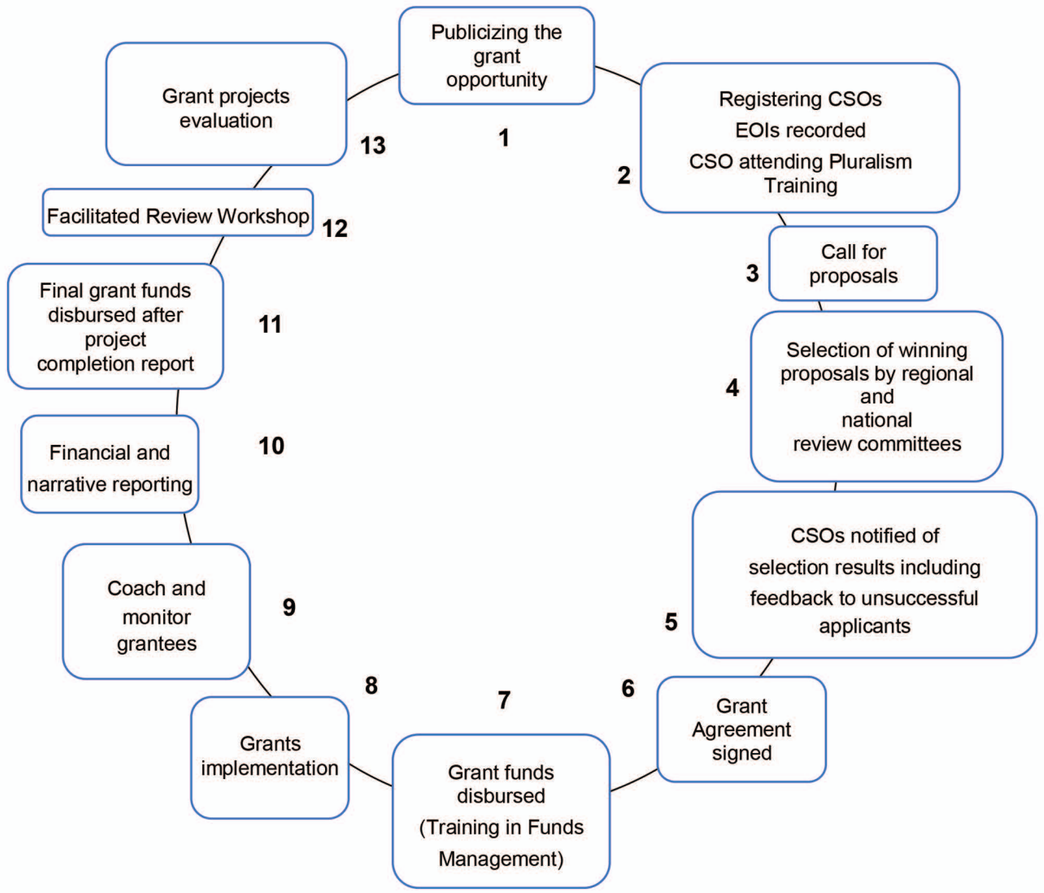
As the project's main implementer, LRC will organize the grant project review process; HELVETAS and *RfP*-M will assist LRC through the Project Review Committee. All grant projects will be reviewed by two grant project review committees: the Regional Review Committee and the National Review Committee.

Regional Review Committee: The Regional Review Committee is composed of at least four people from each of the five regional offices, comprising the LRC regional grant coordinator, a representative of the Department of Social Welfare, a representative of a CSO (who does not receive a grant) and a representative of a local artist group. This committee examines and evaluates the applications and then sends the results to the Project Review Committee in Yangon.

Project Review Committee: The Project Review Committee is based in Yangon and consists of four voting members: one member each from the project partners - LRC, Helvetas and RfP-M - and a representative of the Artist Board. The Project Review Committee has the final authority for the selection of grants and for administrative changes in the granting process. In making its decision, the Project Review Committee adheres to all the documented conditions of the call for proposals. The Project Review Committee keeps a record of the decisions made during its meeting: approved or not, with all conditions. In addition, the regional grant managers attend the committee meetings as needed (as non-voting participants) to discuss the proposals in their region. Unsuccessful CSOs will receive feedback with the reasons for the rejection of their proposal and will be encouraged to resubmit proposals for the next round.

1.6. An overview of a standard grants cycle

The following graphic shows a simple overview of the grants cycle:



2 Project Development Phase

This chapter explains the details of the proposals development phase, including steps and tips to become a winning proposal.

2.1. Attending the Pluralism Training

The grant activity supports CSO capacity building. All grant recipients must attend the Pluralism Training before they are eligible to receive a grant. The content of this training is the Pluralism Toolbox, which is provided to all participating CSOs.

2.2. Call for Proposal

In order to ensure that eligible CSOs are aware of the opportunities presented, LRC will undertake a series of outreach activities to promote the C4P project. The LRC Project Manager can prepare a call for proposal for each grant category separately, or as a unified Call for Proposal, but with separate components.

A call for proposal includes at a minimum:

- Objectives and rationale of the C4P project, especially the grant facility;
- An explanation of the distinct grant levels - small and large grants, with the total numbers expected to award in a region and cycle, the quota for cultural/arts projects (70%) and social projects (30%);
- The Call for Proposal submission process, including dates, places, and time frames;
- Forms needed to complete the application (LRC may decide to have separate application forms for small and large grants); as well as
- Limitations and exclusions (eligibility criteria).

All calls for proposals are translated into local languages, so that marginalized groups can also receive information about this opportunity. Examples of activities that have been used in the past for market opportunities include advertisements, social media, internet (emails and websites), targeted events such as local meetings, radio broadcasts and site visits.

2.3. Developing grant project

Grant application: An interested CSO fills in and submits an application form (see Annex 1). Applications must include practical and realistic goals, a work plan, a budget linked to the activities, expected results and a monitoring, evaluation and feedback plan. Applications also include a stakeholder, conflict and gender analysis (see chapter 4 of the Pluralism Toolbox, the instrument 'Conflict Sensitive Project Management' and 'Gender Equality and Social Equity'); a demonstration of social responsibility in relation to gender and inclusion mainstreaming; and consideration of environmental responsibility.

The differences in the CSO application between small and large grants relate to the grant scope, the responsibilities of the CSO, the levels of CSO certifications required and the review process.

Project duration: Small grants may last up to six months but could be much shorter e.g. for a particular cultural event for several days or weeks. Large grants may last up to 18 months but can also be much shorter depending on the activity being proposed, but a maximum of 6 months. Essentially, the duration of any grant depends on the project goals, budget and expenditure rate.

Prepare grant budget:

The types of expenses that are permitted in a proposal depend on the proposal. A simple budget format is used (see annexe 2). The sub-grant budget should contain estimates of all costs with adequate explanations and justifications.

All budgets will:

- be stated in Myanmar Kyats (MMK);
- provide details of all estimated project expenses (inputs, quantities and price) including, but not limited to, salaries, honoraria and fees payable to CSO management, staff and technical experts, direct project expenses (such as costs of cultural events, roundtables or seminars, training, transportation, promotion materials, monitoring), operational expenses (office rent and utilities, communications, equipment rentals); and
- where additional personnel and/or consultants are to be hired, terms of references must be prepared and the process of selection specified.

However, certain expenditures are not permitted in any of the grants.

Eligible and ineligible costs:

Eligible costs include:

- Costs for services and work related to the activities approved in the proposal;
- costs that are verifiable. This means that the costs are recorded in the accounting ledgers of the applicant using standard accounting procedures;
- costs that are legal;
- reasonable costs; as well as
- all costs incurred before the end of the project.

The grants will allow up to 7% of the total grant amount for indirect costs. These will be shown as a line item in the budget. Grants can also fund administrative costs associated with the project up to 23% of the grant amount. The applicant should be aware that proposals that are considered inefficient will receive lower scores in the evaluation phase. The CSO should finance all administrative costs over and above 30% (7% indirect: 23% direct admin costs) from sources of funds outside of the grant.

Relatively inexpensive equipment essential for a project can be purchased orprovided if it is justified, and if it is clear what will happen to the equipment at the end of the project. In the case of large grants this may also include IT equipment in order to ease reporting. In such cases, the grant will normally fund only a part of the cost of equipment. If a CSO can rent/hire the equipment at a reasonable rate, it should do so.

Ineligible costs include:

- Taxes, unless approved in the proposal budget;
- vehicles;
- contributions in kind;
- depreciation;
- provisions for future liabilities;
- debts and debt-service charges;
- costs associated with another project or action outside of the C4P project;
- any credits to third parties;
- fines, financial penalties, and any litigation costs;
- personal expenses; as well as
- any additional fees and charges from the applicant's personnel and management for items such as overtime, holiday pay, vacation pay, gift reimbursement, unpaid travel and housing expenses.

Checklist for proposal completion:

The following criteria will be used to evaluate 'completeness'. A proposal package includes:

- Grant proposal form (Annex 1);
- grant budget form (Annex 2);
- CSO eligibility form (self-declaration) (Annex 3); as well as
- evidence that the CSO has completed the Pluralism Training.

3 Implementation Phase

3.1. Singing Agreement

LRC will prepare, sign and send each winning CSO a grant agreement for signature. The grant agreement includes the winning proposal as an attachment. The grant agreement includes:

- Starting date, implementation period and ending date;
- the grant amount;
- reporting and payment arrangements;
- a detailed monitoring plan;
- contact information;
- any specific conditions from the Review Committee;
- EU requirements; and
- disclaimers.

The signed document must be returned before any disbursement of funds. In the event of any disagreements about the contract or terms of reference, an LRC designated staff person will correspond on behalf of the C4P project. If the contract needs to be modified during the implementation period, the grantee will make a formal request to the Regional Grant Manager who will review the request, and make a recommendation to the Review Committee for their decision.

3.2. Disbursement of Grants

LRC will make disbursements of grants to CSOs. All disbursements will be contingent on a CSO complying with the provisions of the project Grant Agreement, adequate and timely submission of the required progress reports to LRC, and a written request from the CSO for funds.

There will be three instalments of funding for the small and large grants: 50% at signing, 43% at an agreed-upon project-specific indicator; and, 7% at the submission of the final completion report. While three tranches are excessive given the size of these grants, the purpose is to give the CSOs experience with the tranche funding process.

For large grants, there will be four tranches: (40%: 30%: 23%: 7%). Like the small grants, the first and last tranche will be disbursed at the beginning and end of the project; the middle tranches will be distributed based on project indicators. Once again, the purpose is to allow CSOs to use internal mechanisms to track progress and manage funding.

The second and subsequent tranches depend on the achievement of identified benchmarks which will be specified in the Grant Agreement. The Regional Grant Manager, who monitors these benchmarks, must approve the release of the second and any subsequent tranches. The Finance Manager must approve the evidence (receipts) that the CSO provides, and receive the Regional Grant Manager approval before disbursing funds. In special cases, after consultation with the Regional Coordinator, LRC may decide that instead of using benchmarks, based on specific project characteristics, that it would be more beneficial to release funds in quarterly or semi-annual tranches.

For all grants, the Finance Manager will withhold 7% of the total approved grant amount until the CSO submits an acceptable project completion report and financial statement. These reports will be reviewed by the Regional Grant Manager and forwarded to the LRC Project Manager. The Project Manager authorizes the final tranche payment to the CSO.

If part of the grant remains unused when the CSO project is completed, the CSO is required to refund the remaining amount to LRC. If the remaining amount is less than the undisbursed amount of the grant, the remaining amount will be adjusted against the last tranche. However, if the remaining amount exceeds the undisbursed amount of the grant, the CSO will refund the full amount to LRC within sixty calendar days of the date when the CSO Project Completion Report is submitted.

There may be times when the payment to the grantee should be suspended. The following reasons are acceptable for withholding payment:

- LRC believes that conditions have changed such that the project is unlikely to achieve its original objectives;
- The grantee has not supplied proper supporting documents;
- LRC needs clarification, or verification of any documents;
- LRC has doubts about eligible expenses and needs to verify;
- LRC believes there is fraud or corruption involved (sSee the next section for more procedures in the event of fraud);
- LRC believes that obligations under the grant agreement have been breached.

Grant funds must be used for the purposes described in the CSO's approved proposal. If it is found that the grant is not being used as intended and the CSO is not taking appropriate remedial steps, LRC can cancel the remaining tranches of the grant. If LRC finds that the CSO has willfully misused grant funds, LRC can seek a full refund of the grant.

A CSO must understand its obligations to account for all funds received. LRC will hold a training session with the CSOs during the first disbursement event to review all the accounting procedures and acceptable practices for meeting the standards expected in this project. LRC will also inform the CSO of sanctions if these rules are not followed.

4 Reporting

Each Grant Agreement requires that a CSO submits financial and progress reports. For projects lasting longer than six months, the CSO will submit financial and progress reports to the Regional Grant Manager within 30 days after the end of each calendar quarter, (i.e., March 31st, June 30th, September 30th and December 31st).

4.1. Project Completion Reports

The Project Grant Agreement requires each CSO to prepare a Completion Report within **45 calendar days of the completion of the project** or by a date specified in the Grant Agreement, whichever is earlier. The report will provide information, supported by relevant analysis, on the extent to which the project succeeded or failed to achieve its original objectives, and identify any lessons learned for future guidance.

4.2. Grievance Reporting

There are three paths for someone to make an official complaint: (i) through the Regional Grant Manager, (ii) directly to the LRC Project Manager or (iii) to the Helvetas Country Director or Deputy Country Director. Depending on the nature of the grievance, individuals and organizations can pursue the solution channel they deem best. The choice is up to the person filing the complaint.

Examples of complaints that may need to be directed to Helvetas directly include:

- Complaints about the proposal selection process;
- Complaints about LRC staff involved in the process; or
- Complaints about the general program.

Official complaints to Helvetas must be made in writing or by phone to +95 (0)9979140158.

In general, the Regional Grant Manager will receive most complaints directly. The Regional Grant Manager should make every effort to resolve issues before they become official complaints. Complaints do not have a standard format, but all complaint submissions, either verbal or in writing, must be acknowledged by a return call to the person filing the claim, within one day of receipt of the complaint by the Regional Grant Manager.

The person filing a complaint can opt to make a complaint anonymously. Every effort should be made to ensure the security of any person making a formal complaint, by protecting that person's identity (if they wish) and by keeping the content confidential.

For complaints where the person identifies themselves, a follow-up response, after an investigation, must be made within five business days.

4.3. Adaptation of a grant project

Changing circumstances beyond the control of the CSO proposing a grant project such as

- Increased frequency and magnitude of violent conflicts;
- Natural disasters, pandemics;
- Lack of permissions to implement planned projects;
- Disturbance of the projects by nationalists and fundamentalists;
- Disturbance of the projects by the elections of 2020 and its results; or
- Deterioration of civic space;

may require the adaptation of grant projects.

The process to adopt a grant project is as follows:

All the above changes must inform in advance to regional grant managers at respective project regions. Regional grant managers will seek further approval from the senior management of the project. The letter of approval is signed by the LRC management team and responded to the funded CSOs within one week of the working day.

5 ANNEXES

Annexe 1: Grant Application Form

(This is the translation of the large grants Myanmar application form. A simpler form used for small grants can also be used; however, grant managers should be aware that the applicants need to know the answers to these questions to complete a thoughtful proposal.)

Part 1: Information about the applicant

- Organization's Name
- Year organization established
- Background Information of organization including Vision / Mission
- Main activities of organization (list the most important)
- Contact address (contact person, phone #, email, webpage, Facebook, etc.)
- Number of employees (full time: ___; part time: ___; volunteers: ___)
- Annual budget (MMK ___).

Part 2: Project description

Summary of proposal (200 words) (briefly, what do you plan to do and why is this important)

- Project Title
- Project Objective
  How does the project contribute to at least one of the following objectives of the grant program:
  - Create safe spaces for dialogue or joint action by involving duty bearers and rightholders who are either marginalized or vulnerable young women and men, or opinion leaders including women opinion leaders
  - Enhance non-discriminatory trust and mutual understanding and thereby enhance social cohesion
  - Create evidence to advocate for equal rights for all
  - Use arts, cultural activities and social projects for joint action in the promotion of pluralism and social inclusion and counter hate speech and radicalization
- Is it a) art & culture project or b) a social project?
- Describe the outcome you want to achieve in one sentence
- Describe how the project contributes to a pluralistic, inclusive and peaceful society
- Provide a stakeholder, gender and conflict analysis and based on it the measures for a Conflict Sensitive Project Management
- Target Group (Who will be affected and direct/indirect, male, female). Describe how the project is inclusive in terms of gender, age, ethnicity and religion.
- Target area
- List the activities you want to do, and when you will do them (this is your work plan). Get inspired from the Pluralism Toolbox.
- List any products from your activities (a report, event with number of people reached, evidence for advocacy, policy change etc.)
- List any other organizations involved in this project and describe how they will be involved
- List any government departments involved in this project and how they will be involved
- Describe any external factor (policy, natural event, laws, and individuals) that could affect your planned activities.
- Indicate how lasting you believe your activities will be?
- For the large grant applicants, the following table will include:

	Project Summary	Indicators	Means of Verification	Risks/ Assumption
Goal				
Outcome				
Output (1)				
Output (2)				
Activity (1)				
Activity (2)				

Part 3: Budget

- Requested amount (use the budget form provided in the application package)

Part 4: M&E

- What changes do you expect (individual, your organization and community) that will result from your activities?
- How will you measure the difference (result) your project made?
- How do you plan to monitor these changes?

Part 5: Other documents

1. Evidence showing the applicant attended the Pluralism Training
2. Previous experience implementing grant activities
3. Any other pertinent experience related to the C4P project objectives

Annexe -2- Grant Budget format

Applicant organization name:	**Person completing budget:**
Contact cell phone:	**Contact email:**

Budget Line	Description	Unit	# 0f unit	Unit Price	Total Cost (MMK)	Notes
1	**Personnel/ Human Resources**					
1.1	Eg: Salaries for Staff					
	Sub total					
2	**Operations/ Administrative Costs**					
2.1	Travel					
2.2	Utilities					
2.3	Communications					
2.4	Supplies					
	Sub Total					23%
3	**Activities Costs**					
3.1	Activity 1					
3.2	Activity 2					
3.3	Activity 3					
3.4	Activity 4					
3.5	Activity 5					
	Sub Total					70%
	Total Costs					
	7% Administrative fee					
	Total grant request					

Annexe - 3- Certifications Form

CSO Self-Declaration

I confirm that the CSO, _____ meets all of the following eligibility requirements to file an application for a grant under the C4P project.

a. is based in the C4P project region;
b. abstains from any discriminatory practices due to gender, age, ethnicity or religion;
c. actively promotes inclusion, pluralism and social cohesion;
d. is committed to use natural resources in a sustainable manner;
e. has a demonstrable record of activities of at least one year (desirable for small grants, compulsory for large grants);
f. has attended the Pluralism Training given by the C4P project;
g. has registered with LRC (Pluralism Training completion record); and
h. confirms that the proposed project is complementary to existing EU-funded or other similar projects in the sector and target area.

Signature: _____

Name: _____

Organization and position:_____

Date: _____

Sample certificate evidencing attendance in an LRC training session:

LRC will provide a Sample Certificate.

Annexe -4- Progress Reporting Form

Progress Report

Name of the Organization:	
Project Title:	
Project Location:	**Project Period:**

1. **Project Implementation Status**
2. **Overall Achievements**

(List achievements versus target indicators)

3. **Partnership**

(Partnership / Networking / Coordination activities within project area with relevant stakeholders)

4. **Constraints or Challenges**
5. **Key Lessons**
6. **Plans for next quarter**

(Refer to the work plan, and note any adjustments)

Annual Report (if duration longer than one year)

Annual Report

Name of the Organization:	
Project Title:	
Project Location:	**Project Period:**

4. **Project Summary**
5. **Overall Achievements**

(List achievements versus target indicators)

6. **Contribution toward outcome**

(Explain how the interventions fit into the Expected Results / Specific Objectives / Outcomes)

4. **Partnership**

(Partnership / Networking / Coordination activities within the project area with relevant stakeholders)

7. **Success stories**
8. **Constraints or challenges**
9. **Key lessons**
1. **Any impact on organizational development and project management through grant management**
2. **Recommendations**

Annexe -5- Sample CSO Grant Completion Report

CSO Name (English) (အဖွဲ့အမည်)				CSO's Office Detail Address & Ph Number အဖွဲ့ရုံးလိပ်စာနှင့်ဖုန်းနံပါတ်အပြည့်အစုံ			
CSO's Project Name (Related with C4P) စီမံချက်အမည်				Approved Budget Amount (MMK) လက်ခံရရှိသောငွေကြေးပမာဏ			
				Project Size (S/L) စီမံချက် အရွယ်အစား (အသေး၊ အလတ်၊ အကြီး)			
Targeted Group ဦးတည်အုပ်စု				Organization Led by (Women, Youth, Other) အဖွဲ့အစည်းအား ဦးဆောင်နေသော (အမျိုးသမီး၊ လူငယ်နှင့် အခြား)			
Main Sector of CSO အဖွဲ့အစည်း၏ အဓိက လုပ်ဆောင်ချက်များ							
စီမံချက် ရည်ရွယ်ချက် (C4P Grant's Obj:)							
# of Grant/Project Managing Experiences (Including this Time) First time, Second time..... (from LRC and Others) ရံပုံငွေ သို့မဟုတ် စီမံချက်ကို လုပ်ဆောင်ခဲ့ဖူးသော အတွေ့အကြုံ							ပထမအကြိမ်၊ ဒုတိယအကြိမ်၊ စသဖြင့်
Number of staff အဖွဲ့၏ဝန်ထမ်းအရေအတွက်	**M / ကျား**	**F / မ**	**Other**	**Youth (age 16- 35)**	**Total / စုစုပေါင်း**	Project Started date စီမံချက်စတင်သည့်နေ့စွဲ	Project End Date စီမံချက်ပြီးဆုံးသည့်နေ့စွဲ
CSO's Supervisor အဖွဲ့၏တာဝန်ခံ						Position (ရာထူး)	

Final Beneficiaries (CSO အဖွဲ့များ၏အဆိုပြုလွှာများတွင် ဖော်ပြထားသော တွက်ချက်မှုအတိုင်း ထည့်သွင်းရေးထည့်ရန်)

Direct Beneficiary (တိုက်ရိုက်အကျိုးခံစားခွင့်ရရှိသူများ)					Indirect Beneficiary (Beneficiaries from Events/ Campaign) (ထပ်ဆင့်အကျိုးခံစားခွင့်ရရှိသူများ)					Group (အများစုကိုရေးပေးရန်)		
M/ ကျား	F/ ဓ	Youth (Age 16-35)	Disadvantaged Group (F+Youth+ Reli+Ethnicity)	T otal / စုစုပေါင်း	M/ ကျား	F/ ဓ	Youth (Age 16 to 35)	Disadvantaged Group (F+Youth+ Reli+Ethnicity)	Total / စုစုပေါင်း	Ethnicity လူမျိုး	Religion ဘာသာတရား ကိုးကွယ်သံကြည်မှု	Others အခြား

Annexe -6- Project Review

Review your work plan and achievements (စီမံချက်လျာထားခဲ့သောလုပ်ငန်းများနှင့် အောင်မြင်မှုများအား ပြန်လည်သုံးသပ်ခြင်း၊ လုပ်ငန်းလုပ်ဆောင်မှုများသည် လျာထားချက်များထက် များနိုင်သည်။)

Activities (လုပ်ငန်းများ)	Indicators ညွှန်းကိန်းများ	Plan လျာထားချက်များ	Achieved အောင်မြင်မှုများ	Done % ပြီးမြောက်မှုရာခိုင်နှုန်း	Explanations(Why) If 10% over / under လုပ်ဆောင်မှုများ ၁၀ရာခိုင်နှုန်း (ထက်၊ အောက်) ပို‌သော၊ လို‌သော လုပ်ဆောင်မှုများအတွက် ခိုင်လုံ‌သော အကြောင်းပြချက်များ ရေးရန်

Sr	Objectives (Grant Objectives များ အခြေအနေအား ပြန်လည်သုံးသပ်ခြင်း) *To reflect the numbers of objectives that are included in the proposal*	(Fully achieved, nearly achieved, substantially achieved, partially achieved, limitedly achieved) စီမံချက်၏ ရည်ရွယ်များ ရည်မှန်းချက်များ အောင်မြင်မှုအဆင့်များ ရွေးချယ်သတ်မှတ်ရန်	Explanation (ဘာကြောင့် Limitedly Achieved သတ်မှတ်သလဲဆိုတာ အောင်မြင်မှုများ ရှင်းပြရေးပေးရန်)
၁		Limited Achieved (အနည်းငယ်သာ)	
၂		Fully Achieved (ပြီးပြည့်စုံစွာ)	
၃		Partially Achieved (တစိတ်တပိုင်း)	
၄	Grant progress towards its goal, strengths and impacts (mention how did you include the poor, women & youth; ethnic; under-educated; people living with disease or disability; migrant workers/ day laboures; landless, unemployed and indebted) (စီမံချက်၏လုပ်ငန်းစဉ်များသည် စီမံချက်၏ပန်းတိုင်သို့ရောက်ရှိအောင် လုပ်ဆောင်ပုံများနှင့်အားသာချက်များ) (လုပ်ငန်းစဉ်များတွင် ဆင်းရဲမှု၊ အမျိုးသမီး ၊ လူငယ်၊ လူမျိုး၊ အတန်းပညာမပြီးဆုံးသူများ၊ ရောဂါဝေဒနာခံစားနေရသောသူများ၊ မသန်စွမ်းများ၊ ရွှေ့ပြောင်းလုပ်သားများ၊ နေ့စားလုပ်ကိုင်သူများ၊ မြေယာမဲ့၊ အလုပ်မဲ့များနှင့် အကြွေးများနှင့်သူများကို မည်ကဲ့သို့ ထည့်သွင်းစဉ်းစား လုပ်ဆောင်ခဲ့သနည်း) (ဤအပိုင်းတွင် Grant မရခင်၊ မလုပ်ခင် ချမှတ်ခဲ့သော မျှော်မှန်းချက်ရလဒ်များကို အခြေခံပြီး၊ ထိုမျှော်မှန်းချက် ရလဒ်သို့ ရောက်ရှိအောင် မည်သို့၊ မည်သူများ၊ မည်သည့်အဖွဲ့များ၊ ဌာနများနှင့် အဘယ်ကဲ့သို့ လုပ်ဆောင်ခဲ့သည်များကို overall achievements များကို ခြုံကာ ရေးချရန်လိုအပ်ပါသည် အနည်းဆုံး စကားလုံး ၇၀၀ လောက်ရေးပေးရန်)	
၅	Sustainability (ယခုစီမံချက်ပြီးဆုံးသွားသော်လည်း လုပ်ငန်းစဉ်များ သော်လည်းကောင်း အဖွဲ့အစည်း ရေရှည်ဆက်လက်တည်ရှိစေရန်အတွက် ထည့်သွင်းစဉ်းစား ပြင်ဆင်ထားသည်များကို ရှင်းပြပါ) (e.g.: for grant/project implementations: Application preparations and submitted for grants, receiving grants status and activities sustainability status such as ownership sense/ functioning in the targeted area.	
၆	Challenges and weaknesses of this grant (စီမံချက်လုပ်ငန်းများ လုပ်ဆောင်စဉ် တွေ့ကြုံခဲ့ရသည့် စိန်ခေါ်မှုများနှင့် အားနည်းချက်များ)	
၇	Lessons learnt from this grant (စီမံချက်လုပ်ငန်းများ လုပ်ဆောင်စဉ် တွေ့ကြုံခဲ့ရသည့် သင်ခန်းစာများ)	
၈	Recommendations on this grant (စီမံချက်လုပ်ငန်းများ လုပ်ဆောင်စဉ် အတွေ့အကြုံများအပေါ် အကြံပြုချက်များ)	

၉	Overall grant's/ implementation's/ activities' most significant changes "Stories (or) Remarkable Quotes "(At least one)
	Reported by (အစီရင်ခံစာပြင်ဆင်သူ) Responsible from CSO

Review your budget plan and actual expenses (စီမံချက်လျာထားခဲ့သော ငွေကြေးပမာဏနှင့် သုံးစွဲခဲ့သောငွေကြေးပမာဏ)

Activities (လုပ်ငန်းများ)	**Budget plan** ငွေကြေး လျာထားချက် ပမာဏ	**Expenses** သုံးစွဲခဲ့သော ငွေကြေးပမာဏ	**Done %** ပြီးမြောက်မှု ရာခိုင်နှုန်း	**Explanations(Why) If 10% over / under** သုံးစွဲမှု ၁၀ရာခိုင်နှုန်း (ထက်၊ အောက်) ပို‌သော၊ လို‌သော သုံးစွဲမှုများအတွက် ခိုင်လုံ‌သော အကြောင်းပြချက်များ ရေးရန်

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PROJECT MANAGEMENT TOOLS

Project Management Tools

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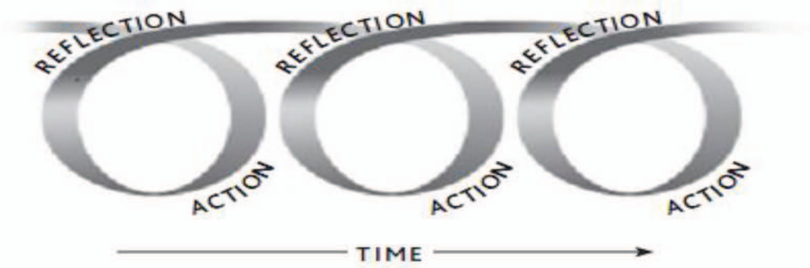
1. Project Cycle Management – one of the most important tools for guaranteeing the success of a project

What is Project Cycle Management?

Project Cycle Management (PCM) describes the process of planning, implementing, monitoring and evaluating any project irrespective of if its duration and complexity. Following the steps in PCM helps to learn and thereby assures effectiveness and efficiency of the project. PCM is based around a project cycle. A central value of the PCM method is that aspects of the project are reconsidered throughout the cycle to ensure that any changes which have occurred are included in the project design.



Project Cycle Management as a constant reflective process resulting in adjusted actions.

The participating CSOs who receive a grant in the frame of the C4P project are advised to follow the steps of PCM. These are in short:

- IDENTIFICATION: To identify what a project will focus on; we need to analyze who should benefit from the project and what this community's needs are. A needs assessment will give an overview of community problems whereas a capacity assessment shows how the community can address them. This work must be done along with a conflict assessment using the CSPM tool in this toolbox.
- DESIGN: Once it is decided to go ahead with the project, we can start thinking about the details. This involves carrying out further research in who is affected by a problem and how they are affected by it. We also need to consider the risks to the project and how we will measure the project's performance. Again, the project design must be done using the CSPM tool in this toolbox.
- IMPLEMENTATION: During the implementation of the project, it is important to monitor and review the progress of the project and any outside changes that affect it. The project plans should be adjusted as necessary. Ensure that the project is implemented in conjunction with the CSPM tool and the Facilitated Reflection Workshop tool in this toolbox.
- EVALUATION: Evaluation should be carried out at or after project completion. One can start evaluating a few months or years after the project has finished in order to assess its short and long-term impact and sustainability.
- LESSON LEARNING: While the project cycle is a useful way of outlining the stages of a project, it has one drawback: it makes the user think that the tools should be used one after another. In fact, many of the planning tools should be used at any stage of the project. Additionally, the tools should be repeated throughout the project to ensure that any developments affecting the project success are accounted for. Findings should also be used for organizational learning.

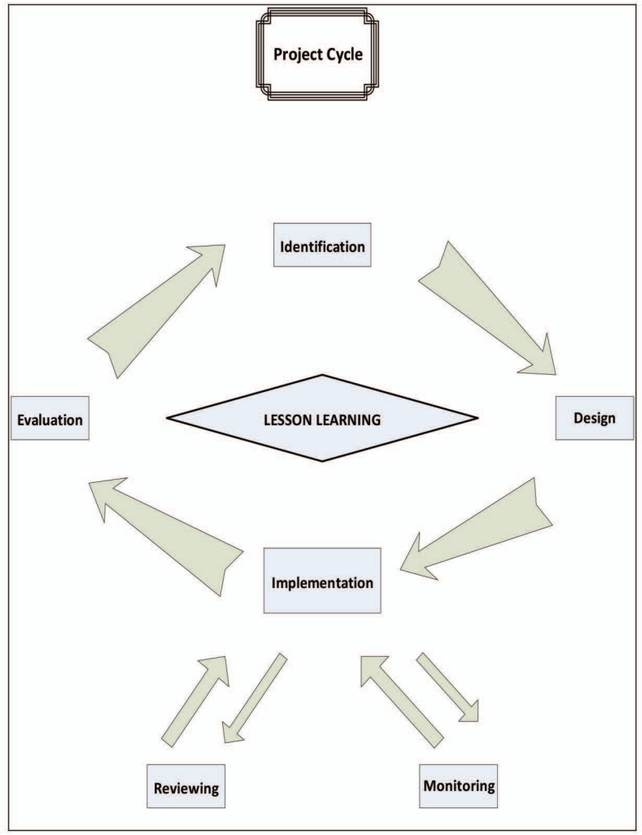
Project planning should be an ongoing process, which involves learning by reflecting and acting. It is important to take time to stand back, think, rethink and learn from others.

What are the detailed steps of the Project Cycle?

Step 1: Identification

The first step in a project cycle is to identify an issue that a project could address. This usually involves a *needs assessment* (conflict assessment) which identifies the community needs, whom they affect, their root cause, and the main actors. The *needs assessment* is followed by a *capacity assessment* to see what strengths the community has, and how these strengths can be used to address its problems. It is important to carry out needs and capacity assessments before planning development work, even in case it seems as if both are already known. Please consider that:

- The project should be developed in a perspective of substantial community needs and not from assumptions that we make what a community could need.
- Sometimes the needs are not immediately clear or cannot easily be understood.
- By talking to different people, we will be able to understand how problems affect people differently. For example, poor access to clean water may affect women more than men because women must walk a long way to fetch water.
- Circumstances change: There may be new people in the community, there may be new needs, old needs might have been addressed or problems might be affecting people differently than before.
- Needs assessment allows people to prioritize their needs, which leads to a more sustainable development project.



Step 2: Project Design

Once the priority community need has been identified, we can start to think about how it can be addressed. Project design consists of the following steps:

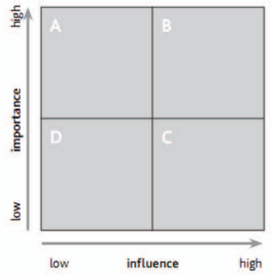
- stakeholder analysis
- problem analysis
- log frame if you can
- risk analysis (follow the CSPM tool in this toolbox)
- action planning
- budgeting

This is arguably the most critical of the phases of PCM. Planning is where you define all the work to be done and create the roadmap that you follow for the remainder of the project to get you there. It's during the planning phase that you figure out how you're going to perform the project and answer the questions: what exactly are we going to do, how are we going to do it, when are we going to do it, and how will we know when we're done?

Please find a full and detailed description of the project design steps in LRC's manual called "Module of Project Cycle Management". Below you find some tables addressing important aspects of these steps.

Stakeholders	Interests	Likely impact of the project	Priority
Primary			
Secondary			

Table of important aspects for a stake holder analysis



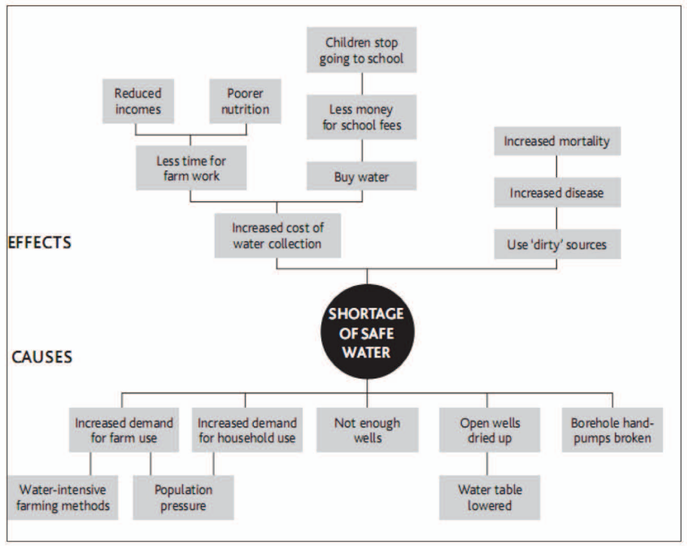


Table of important aspects for a problem analysis based on the example of a shortage for safe water in Afghanistan

Step 3: Implementation and Evaluation

There are two main reasons for measuring our performance:

1. ACCOUNTABILITY - we need to show our donors and those who benefit from our work that we are using the resources wisely.
2. LEARNING A LESSON - by measuring, analyzing and reflecting on our performance, we can learn valuable lessons that will improve our project plans and advance our approach in other projects.

In this stage, again, double-check that the project is examined in conjunction with the CSPM tool and Facilitated Reflection Workshop tool in this toolbox.

To measure performance, we need to consider:

- RELEVANCE - Does the project address actual/substantial community needs?
- EFFICIENCY - Is the quality of our work high with no waste of time and money?
- EFFECTIVENESS - Are the intended outputs being achieved and are the results successful?
- IMPACT - Has the wider goal been achieved? What changes have occurred that help beneficiaries?
- SUSTAINABILITY - Will the impact be sustainable and long-lasting?

This project is a great means to contribute to a more tolerant and just society in Myanmar. However, there is nothing worse than a badly implemented good idea. It destroys the entire success of the project. In this sense, please consider carefully the project management methods to make sure your project becomes a success!



Cheerful kids from Cambodia © Igor Ovsyannykov from Pixabay

On which idea is the tool based and who can help you?

This tool is based on LRC's manual called "Module of Project Cycle Management". The regional grant manager will assist you with this in both project development and implementation level phases. Contact LRC at lrcyangon@lrcmyanmar.org or www.lrcmyanmar.org.

Local Resource Centre
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2. **Facilitated reflection** – how has our project contributed to pluralism and social cohesion?

Please be aware that this is a model description of a tool. All CSOs are invited to create their own version based on their context and their experiences. However, a facilitated reflection is a mandatory activity towards the end of each grant funded project.



Key for a successful facilitated reflection is to identify a skillful and well accepted facilitator, picture taken by Peter Schmidt.

What is a facilitated reflection?

A facilitated reflection is a moment to critically think about the contribution of the own cultural or social project to a pluralistic society and social cohesion. It is a moment of joint learning among those who have been involved in the project. It happens towards the end of the project, after activities have been concluded but before the reporting has happened. It is a participatory event but well-structured and moderated (this means "facilitated") to reach to some key learnings for the participants, the CSO and even the community. The learnings then shall be included into the report about the project. Therefore, the facilitated reflection is part of the evaluation step in the project management tool, which is part of the Pluralism Toolbox.

How does a facilitated reflection contribute to social cohesion and a pluralistic society?

The facilitated reflection serves as a critical analysis of whether the own project has contributed to social cohesion and a pluralistic society. It fosters critical thinking and possibly brings hidden prejudices to the surface. It is a moment of learning.

How to do it?

Time needed: Careful preparation for a two-hour event.

Resources needed:

Budget: A physical space to meet (rent), snacks for the participants, paper and markers.

Human Resources: An experienced, neutral and accepted facilitator and somebody to take minutes.

Participants: The different stakeholders in a project including artists.

Steps:

1. Choose a facilitator.
2. Prepare an agenda taking into consideration the guiding questions. Choose your facilitation methods (individual reflection, plenary, panel discussion, group work, fishbowl, world café...).
3. Choose time and location. Both should allow all involved to participate. Consider gender and safety issues.
4. Invite participants. Basically, all those who have played a role in the project should be included. Consider inviting outsiders, too (e.g. opinion leaders). Assure diversity and equal representation (gender, age, ethnicity, faith…) among the participants.
5. Conduct the facilitated reflection. Explain the purpose in the beginning; introduce the facilitator and explain his/her role; assure equal participation; visualize main findings, e.g. by writing them on flip-chart sheets or on large post-it papers.
6. Let the facilitator summarize the main findings at the end of the event.
7. Assure that the event is well documented (photo minutes and a written summary). Consider recording some of the key statements (short video).

Guiding Questions

- Recall the **objectives** of the grant funded project. To what degree have we achieved them? If we have not or only partially achieved them, what were the reasons?
- Have there been **unintended results** (positive or negative)? If yes, which ones? Why did this happen?
- Have there been **difficulties** or challenges on the way of the project implementation? If yes, which ones? What would you do differently next time?
- Has the project **contributed to a pluralistic society and social cohesion**? If yes, describe how. If not, why has it not contributed?
- What has been the **most significant change** caused by the project? The change can be on personal level (e.g. behavior), on organizational level (e.g. about the performance of the CSO) or on community / society level (e.g. improved understanding among different ethnic groups).



Group discussions and visualization techniques help to make a facilitated reflection a truly inclusive and participatory event. Picture taken by Peter Schmidt.

Tips:

1. Make it a truly participatory and inclusive event. Assure that everybody can talk and is heard by the others. You may consider arranging group specific group works (e.g. a women group) and let the whole group report instead that individuals must expose themselves in front of all participants.

2. Consider conducting the facilitated reflection together with the CSO of another C4P project for joint exchange and learning.

3. Let participants tell their stories.

4. The most important question the facilitator should ask again and again is: “Why?”



Create an atmosphere of trust and confidence to encourage participants to express their learnings. Picture taken by Peter Schmidt.

How to minimize risks of doing harm?

- Recall the conflict analysis that you conducted in the beginning. Be attentive to whom you invite for the reflection. In case conflict parties can’t talk to each other conduct two or more facilitated reflections and share the results with the different groups.
- Be attentive to the protocol (e.g. formal opening of the meeting by the local authority, sequence of speakers, sitting order).
- Make sure all participants accept the facilitator.

Who can help you to do it?

In the trainer team of LRC are experienced facilitators, such as Saw Han Thar, sht.lrctraining@gmail.com, Ph; 09964133152

3. Conflict Sensitive Project Management (CSPM)

Please be aware that this is a guiding tool to be applied in both project development and implementation phases. A conflict analysis prior to starting your project is mandatory.

What is Conflict Sensitive Project Management?

Your project, your present and future actions can potentially have positive and negative impacts on the local context. CSPM makes these impacts clear and allows you to act accordingly. It is applied in three steps:

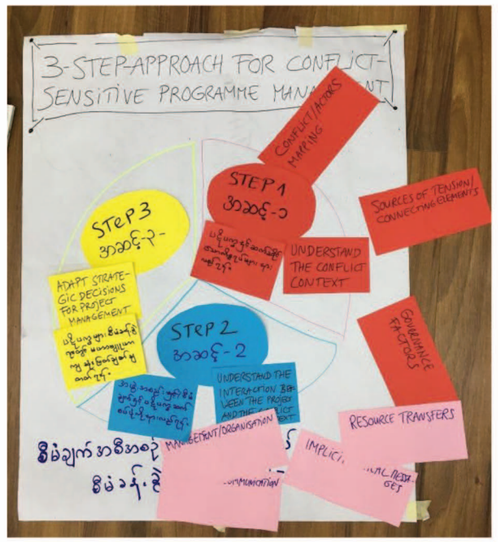


Figure 1: The three steps of Conflict Sensitive Project Management (Helvetas Myanmar 2019)

Step 1: Understanding the conflict context (conflict analysis)

This step provides an understanding of conflicts in the area of your project and the involved actors. It identifies which tensions may decrease or increase, and which tensions may develop into open conflicts or create adverse local effects.

Step 2: Understanding the interaction between your project and the conflict context

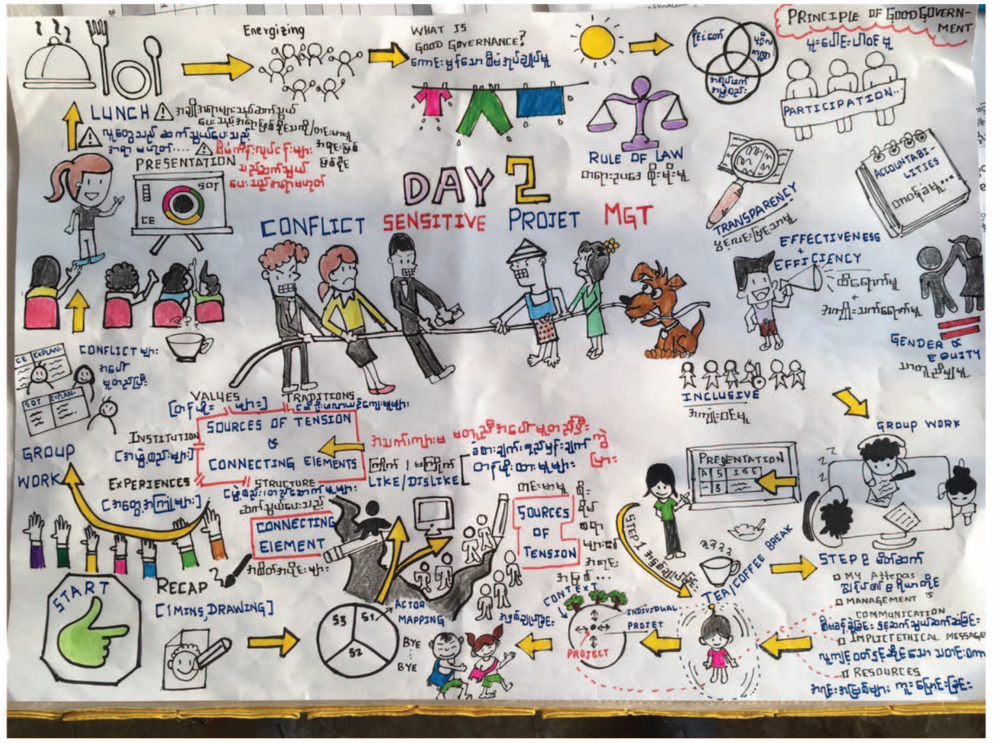
This step provides the understanding of what is the interaction between the conflict context and your project and your organization. It identifies relevant factors in the project, which may create tensions or have a positive impact on the conflict context.

Step 3: Decisions for project management

This step helps to take decisions and to adapt your project to be conflict-sensitive based on the findings from above two steps.

Why is conflict sensitivity important?

Myanmar is one of the most historically, religiously and ethnically heterogeneous countries in the world. Its major conflicts stem from the rise of nationalism, demographic and religious anxieties, intolerances and identity issues. This project is designed to address some of these root causes of conflict by promoting diversity. Cultural exchange, intercultural dialogue, the protection of cultural heritage and the promotion of cultural diversity are essential elements which contribute to a peaceful pluralistic society. The CSOs that engage in this project often work in fragile, and conflict-affected circumstances where resistance to diversity may prevail. In order to avoid to fuel tensions and in the opposite to contribute to peaceful co-existence conflict sensitivity is key.



Artistic minutes of a CSPM workshop in January 2019 drawn by the LRC trainer Ko Saw Han Thar (Helvetas Myanmar 2019).

How to ensure that the project is implemented in a conflict-sensitive manner?

The C4P project supports 100 CSOs that have been trained on how to use the Pluralism Toolbox. Then, the CSOs may develop grant proposals with the guidance of the Pluralism Toolbox. Each grant proposal needs to include a conflict analysis (see part 2 of this toolbox: Project Description). The conflict analysis is one of the selection criteria. The CSPM tool in your hands serves as a guidance to do the conflict analysis, to understand how your organization and the project relates to the conflict context and to adapt your project in such a way that it is conflict sensitive. Experience has shown that it is helpful to proceed as follows:

1. Choose your project idea (with the inspiration of the Pluralism Toolbox).
2. Organize a workshop with the project team to go through all three steps of the CSPM tool as described below.
3. Develop your project taking into consideration all the results from your discussion.
4. Make sure that your proposal (either directly in Part 2: Project Description or as an annex) answers to all questions of the conflict analysis (see Annex 1 to this tool below).

Definitions

Conflict: Conflict is a relationship between two or more parties (individual or groups) who have, or think they have, incompatible goals, values, interests or claims to status, power or scarce resources. Conflicts are a fact of life, inevitable and often creative. Conflicts are usually resolved peacefully and often lead to an improved situation for most or all of those involved (Chris Mitchell, 1981). There are different types of conflict: A conflict can arise abruptly and be the result of simple misunderstandings that can be addressed through improved communication, for example a surface conflict. Contrarily, open conflict is obvious and often has deep roots within the society. A latent conflict is less visible and cannot be addressed while it is still under the surface. The causes and dynamics of conflict are very different, and the conflicts may change rapidly from one type to the other (for example a latent conflict can turn into an open conflict, and so forth).

Peace: Peace does not mean the absence of conflicts, as conflicts are part of life. It is often described as the situation in which conflict is managed by society through the involvement of all parties and guided by the principles of equality and mutual respect. Peace leads to settlements accepted by all parties.

Violence: Violence consists of actions, words, attitudes, structures or systems that cause physical, psychological, social or environmental damage, and/or prevent women and men from reaching their human potential.

Violent Conflict: Based on a combination of the definitions above, violent conflict is:

1. An action which is non-cooperative, destructive, widespread and persistent;
2. Violations or capture of property rights over assets, persons, or institutions;
3. Instigated through some degree of group (versus individual) activity.

(Conflict) Actors: Those individuals or groups who can influence for or against peace, to undermine support, to actively promote peace or block it or deliberately perpetrate violence.

Connecting Elements: Elements in societies, which connect people, facilitate non-violent dispute resolution and can facilitate transformative processes.

Sources of Tensions: Elements in societies which divide people from each other and create tensions

Source: https://www.helvetas.org/Publications-PDFs/2013_hsi_manual_3_steps_wfcs.pdf

Step 1: Conflict Analysis

Know your local conflict issues

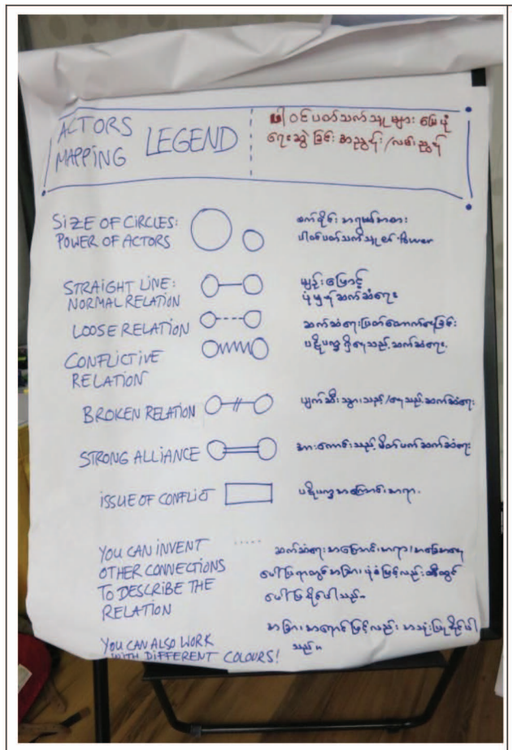
Develop in your team a shared understanding of the conflicts prevailing in the future project area.

- Which conflicts / tensions prevail in your project area?
- Are these conflicts latent, open or even violent?
- What are the root causes of the conflicts?
- Which factors are contributing to these conflicts?

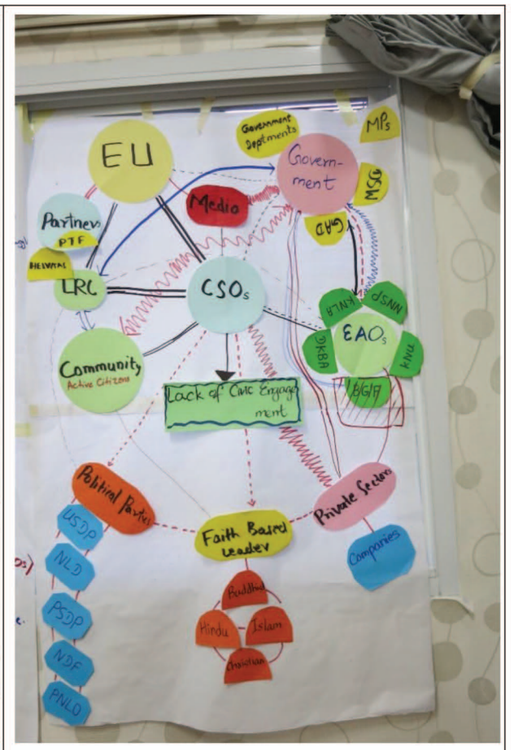
Who are the Actors?

Develop an actors map to get an overview of the most important actors of the identified conflicts. Ask yourself and describe:

- Who is involved in the conflict and is creating tension?
- What are their relationships?
- Who are the power holders?
- Who is fueling tensions?
- Who has the potential to mitigate tensions?



Legend of a conflict actor map (Helvetas 2019).



Example of a conflict actors map (Helvetas 2019).

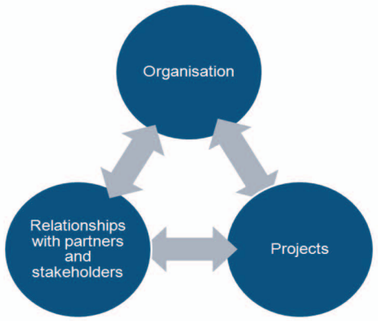
Sources of tension and connecting elements

This is to identify the sources of tensions and connecting elements. Ask yourself the following questions:

- What leads to tension in the current situation?
- What are the elements in your community which divide people from each other and create tensions?
- How are women and men affected differently by tensions?
- What are the connecting elements?
- What are the current threats to peace and stability?
- What supports stability and non-violence?
- What do people do together despite tensions?

Step 2: Interaction

Be aware, your own organization is an actor in any conflict context, too. Your project may contribute to tensions. The choice and relationship of your organization with partners and stakeholders will be sharply observed by conflict actors and you, therefore, need to take informed decisions with whom to interact.



Therefore, ask yourself:

Organization

- Is our organization a credible actor to promote pluralism? Please note that you need to submit together with a project proposal a self-declaration to confirm that you abstain from any form of discrimination.
- Do our values (vision and mission statement) promote diversity and social cohesion?
- Does our track record of activities proof that we are promoting diversity and social cohesion?
- Does the composition of our board and staff reflect diversity?
- Is our staff sufficiently trained in CSPM?
- Do we have a safety and security plan in case of escalating conflicts?

Project

- Is there a risk that our project contributes to conflicts? Could conflict actors perceive the project as a threat, as taking side in a conflict? If yes, how do we deal with this?
- Is the selection of participants in our project conflict sensitive, for example involving different groups regarding age, gender, ethnicity, religion? If not, can we change it? If not, how do we deal with it?
- Does the project benefit all groups (regarding age, gender, ethnicity, religion) equally? If not, can we change it? If not, how do we deal with this situation?
- Could a conflict actor perceive any activity of our project as offensive? If yes, what do we do about this?
- Is the selection of the project location (for example the site for a cultural event, the location of a space for dialogue, the implementation place of a social project) chosen in a conflict sensitive manner (have all conflict parties access or come to this place)?
- How do we deal with arms (presence of arms at project locations / events)?

Partnerships, partners, stakeholders

- Is the selection of our implementing partners (if any) in our project conflict sensitive in the sense of involving different groups regarding age, gender, ethnicity, religion? If not, can we change it? If not, how do we deal with it?
- Is the selection of our service providers (for example renting space for events, renting of equipment, purchase of project materials) conflict sensitive? Could a conflict party perceive our selection as taking side with another conflict party?
- Have local authorities and other power holders been adequately informed about the project and given their consent? If not, what do we need to do?

Step 3: Strategic Decisions

Knowing that we are not harming is the first necessity to work in situations of conflict. We, therefore, need to ensure that we have a good understanding of the sources of tension and the roles and relationships of different groups in the local area. We may, therefore, need to build on components that strengthen the Connecting Elements and promote social cohesion and stability.

Steps 1 and 2 of this tool describe analytical steps for assessing the context of the conflict and how we – our organization and our project - interact with it.

Step 3 is about integrating the analysis of Steps 1 and 2 into the elaboration of the project proposal. Later, during project intervention, it needs moments of reflection to reassess the conflict situation and if needed to adapt the project (compare the Project Management Tool in this Pluralism Toolbox).



CSPM Workshop in Yangon, January 2019. Copyright Helvetas/Peter Schmidt).

Tips

- Be sure that the meaning of "conflict context analysis" and the reason why it is done is understood in your project.
- Allocate enough time for Steps 1 and 2. A one day workshop with the project management, staff, artists and other stakeholders is recommended.
- The project must aim to reach equitable outcomes for women and men. CSPM always also has a gender dimension (compare the GSE tool in this Pluralism Toolbox). Remember, everything we do has consequences. We are always part of the context. Conflict sensitivity is not only relevant in contexts with violent conflicts.

On which idea is the tool based?

This tool is based on the manual of HELVETAS, "3 Steps of Conflict Sensitive Project Management".

Who can help you to do it?

The LRC's regional grant manager will assist you with this in both project development and implementation level phases.

Contact LRC by email: lrcyangon@lrcmyanmar.org

Website: www.lrcmyanmar.org

Useful links:

https://www.helvetas.org/Publications-PDFs/2013_hsi_manual_3_steps_wfcs.pdf

https://www.helvetas.org/Publications-PDFs/field_guide_working_in_fragile_and_conflict_affected_situations.pdf

4. Annex 1: Conflict Analysis

Sr.	**Organizations' Name:** **Township:** **Date:**
1	**Background: History until today** Describe current conflicts in your project area — maximum half page. – What was the conflict situation in the past? – What is the conflict situation today? – What trends / changes regarding the conflict situation do you observe? Why?
2	**Conflict Issues:** Describe the relevant conflict issues — maximum 1 page. – What are the conflict issues? – What are the root causes of the conflicts?
3	**Dynamics:** Describe the current conflicts and what could trigger them to escalate to violent conflicts — maximum half page. – What is the escalation level of the conflicts (latent, open, violent)? – What are trigger points that could further escalate the conflicts? – What are early warning signs for an escalation of the conflict? – Any another?
4	**The Actors:** Map the conflict actors and their relationships to each other — maximum half page. – Who is involved in the conflicts? – What are their relationships? – Who are the power holders? – Who may escalate the conflicts to become violent? – Who has the potential to mitigate the conflicts? – Any other?
5	**Risk/conflict mitigation:** Describe how your project planning and implementation measure risk and mitigation. – How do the conflicts affect your project? – Can you assure the security of own staff, partners and participants in the project? – What is the risk that your project fuels the conflicts? How can you avoid this? – What can you undertake to mitigate the conflicts? – How do you monitor the conflict situation? – What are the decision points in the project cycle management to assess the conflict situation and adapt the project accordingly? – Any other?

5. Gender Equality and Social Equity (GSE) tool

*Please be aware that this is a guiding tool to be applied in both project development and implementation phases. A **GSE analysis** prior to starting your project is mandatory.*

What is GSE?



HELVETAS' supported Hair and Facial Treatment skills test taken by male and female vocational trainees (photo taken by Daw Ei Ei Lwin).

It is a fact that a person is more likely to be economically poor if it is a woman or belongs to a minority ethnic or religious group, comes from a remote/isolated geographical area, was born into a low social status (caste, bonded labor), is young or very old, or lives with impaired health. Poverty tends to be strongly correlated with being socially disadvantaged – that is, experiencing social discrimination and powerlessness. Hence gender rights and inclusion are integral and essential to how we work.

Gender is a socially constructed definition of roles, behaviors and power relations between women and men, not to be confused with sex (the biological characteristics of women and men).

Gender equality means the recognition of women and men having equal rights, opportunities and responsibilities in realizing their potentials. Gender equality does not always mean striving for equal numbers of women and men in all activities and/or treating them in the same way. Women and men have diverse needs, priorities, desires, face different constraints, and contribute to development in different ways. Gender discrimination is an integral part of social inequity, which often impact a greater degree to women than men.

Social equity can be understood in different ways in different contexts, but it is about upholding human rights and addressing social injustice of people with diverse backgrounds (e.g. age, race, faith, education, wealth). It is crucial to reduce or remove the unequal life chances that prevent poor and disadvantaged individuals and groups from playing an active role in their personal and community development.

Disadvantaged groups are defined as shown in the below table. Any combination of at least two criteria below identifies a person as belonging to disadvantaged groups.

Criteria	Definition	Explanations
Assets	Landless or land poor	A person living in a rural area and making a living from agriculture without land-use (tillage) rights or land-use rights of less than 1 acre (per household)
Income	Below minimal wage	A person earning less than the minimal wage (January 2018): 4,800 Kyats for an eight-hour working day
Education	School drop-out	A person who has not completed basic education
Identity	Woman and/or ethnic and/or religious minority	– Women – A person considering him- or herself belonging to an ethnic minority, whereas ethnic minority is defined as "non Bamar" – A person considering him- or herself belonging to a religious minority: Christian, Muslim, Hindu, other (equal to "non-Buddhist")
Access	Remote locations, post-conflict or conflict area	– Remoteness: A person who lives in a village without year-round road and/or boat access – Conflict area: A person living in an area where access is restricted or has been restricted in the last five years
Ability	Handicapped	A person facing difficulties in 1) seeing, 2) hearing, 3) walking, 4) remembering / concentrating

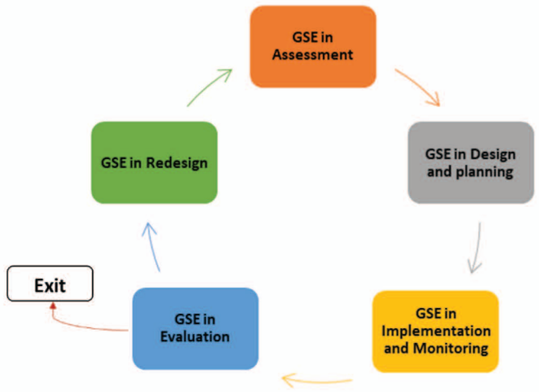
Why is GSE important?

The 2030 Development Agenda recognizes gender as integral to achieving the SDGs. SDG 5 Gender Equality prioritizes nine key targets tackling gender rights, disparity, discrimination, violence, access to services and resources among others. CSOs are also responsible to contributing to the achievement of these key targets. As per the global gender inequality index (2018), Myanmar ranks as 148 of 189 countries.

Myanmar is one of the most historically, religiously and ethnically heterogeneous countries in the world. As per the 2014 census, women in Myanmar account for 51.8% of the total population (51.4 million). The Myanmar government is a signatory to the Convention on the Elimination of All Forms of Discrimination against Women, the Beijing Platform for Action, the International Conference on Population and Development and the Millennium Declaration.

However, gender equality and social equity in Myanmar still needs to be substantially improved. The role of CSOs is very crucial for the systemic change in collaboration with the government and private actors.

How to mainstream and uphold GSE aspects?



GSE in Project Life Cycle

GSE is not a new concept for Myanmar but many organizations find it difficult to concretely mainstream, monitor and report accordingly. Often it is misperceived merely as the empowerment of women, which could have led to exclude/discriminate men and disadvantaged groups (e.g. LGBQI, People with Disability, People Living with HIV/AIDS, etc.). Besides, social equity is often forgotten. Promotion and mainstreaming of GSE often ends up with awareness creation and attempting to involve equal number of female and male beneficiaries. How to concretely and sufficiently integrate GSE into the PCM is often a challenge for most development actors including CSOs. Part of the reason is the lack of practical tools.

The following are different stages of the project life cycle where guiding questions, but not limited to, are given for the CSO to integrate GSE into the PCM.

GSE in Assessment

This is the stage when necessary assessments (e.g. feasibility study, baseline-survey) are conducted to decide whether/why the project is needed for what and for whom and to explore potential partners and so on. GSE analysis shall be conducted to understand about the GSE context in your target project area.

- Who has the power? Who are excluded from leadership roles? Who has no voice?
- What are the roles of women, men and disadvantaged groups in your project area?
- What are different needs and opinions, chances and challenges of these groups?
- What is their degree of empowerment?
- How is their space to take leadership roles?
- What are the social statuses/issues among them?
- What are the root causes and symptoms of these social issues (reflect GSE aspects in Problem and Objective Trees Analyses)?
- What are the impacts your project intends to make for which group and why? What do you want to do for them?
- What do you need to know and prepare to involve concerned individuals and groups for a participatory and sustainability development/policy change?
- What other primary and secondary sources of information you need to sufficiently understand the GSE context in your target project area?

GSE in Design and Planning

This is a stage when you have a much clearer picture of your intended project, partners, target stakeholders, geographic areas and so on.

- Whom do you need to involve or consult with to have a GSE sensitive design and planning?
- Are the project's results (goal/objective, outcomes and outputs) GSE sensitive?
- Do you have necessary GSE specific and/or related results and activities?
- Are there sufficient activities to address GSE issues?
- Are your indicators formulated in the way they can be measured GSE related results?
- Are targets GSE sensitive (e.g. sex and age disaggregated data)
- Is the M&E system/plan GSE sensitive?
- Are data collection methods (e.g. GSE monitoring tools/forms, whether data collectors know how to collect GSE data) designed to collect, document and report GSE related results?
- Are GSE related risks analyzed and mitigation measures planned?
- Does your organization have necessary organization's policies, strategies, guidelines, working procedures and standards to be GSE sensitive? For examples, do you have Regulations on Child Protection and Sexual Exploitation and Abuse, does your human resources policy supports women leadership and necessary benefits for pregnant and lactating mothers, and do you pay equally to women and men?
- Are your organization's senior management team and leaders (e.g. Board of Directors) ready to internalize GSE aspects?

GSE in Implementation and Monitoring

This is a stage when both implementation and routing monitoring activities are conducted where the planned GSE activities and/or GSE mainstream activities need to be implemented, documented, monitored and reported accordingly.

- Are concerned staff ready to implement GSE activities and/or GSE mainstreamed activities?
- Are they ready to document, monitor and report GSE results?
- How do they learn the GSE related monitoring findings?
- How do they reflect and improve the way they are working/implementing to be more GSE sensitive?
- Should your project need a mid-term review, are GSE aspects covered?
- Are women and other disadvantaged groups involved as planned?
- Are there any supports required to empower them and create enabling environment (space), which might not be planned and budgeted? If so, how would you still support?
- Is the project sufficiently networked regarding GSE (e.g. engagement in Gender Equity Network, Women Organization Network)?

GSE in Evaluation

Evaluation is part of the M&E process to measure whether the project's targets are achieved accordingly.

- How do you plan to evaluate your project to cover GSE aspects?

- Is the evaluator or evaluation team able to evaluate GSE aspects?
- Are evaluation methods (research methodology) GSE sensitive? How will you capture the voices of the concerned stakeholders including women and disadvantaged groups?
- Are there GSE related questions?
- How will you communicate the evaluation results to the concerned stakeholders including women and disadvantaged groups?

GSE in Redesigning

Should the project have a next phase, this is a stage for redesigning your project as required.

- What are the achievements you need to repeat?
- What are the areas for improvements?
- How would you reflect these learnings when you redesign the project?
- What resources you need to realize these changes?

GSE in Exit

The sustainability and exit strategy of the project shall be planned since the beginning of the project where GSE aspects are to be considered. This strategy needs to be implemented in respective stages of the project life cycle rather than waiting for the last moment of the project.

- Does the project's sustainability and exit strategy cover GSE aspects?
- How will you communicate this strategy to women, men and disadvantaged groups?
- What are different roles and responsibilities, power and resources of your target stakeholders regarding sustainability?
- Why/when do you need them (for ownership and accountability)?
- How will you involve them to for sustainability and for a proper exit?

Tips (GSE principles)

1) Concept and commitments
- Gender is not equivalent to sex.
- Women empowerment is not equivalent to gender equality.
- Focusing only on women and men is not enough. So, do not forget about social equity.
- Acknowledge the different needs and opinions, chances and challenges of women and men.

2) Start from within (internal organization)
- Ensure all concerned staff of the project and organization have a enough knowledge and skills to mainstream and uphold the GSE aspects.
- Ideally, it would be great to have a dedicated staff or at least a focal person who is internalized with GSE and can lead in integrating the GSE into the PCM.
- Ensure the organization's policies, strategies, guidelines, working procedures, standards and tools are fit for mainstreaming and upholding GSE (e.g. having a mother and child friendly space, strive to have a gender balanced human resources, promote women leadership, GSE awareness included in new staff orientation, having a regulation on Sexual Exploitation and Abuse).

3) Interventions
- Be sure that GSE analysis is conducted since the beginning of the project and GSE is mainstreamed in all stages of project life cycle.
- Empower women and disadvantaged groups to actively participate in and/or lead for their concerned development and policy change.
- Be sensitive to local culture while respecting human rights.
- Be GSE sensitive in working with partners (be selective in the choice of collaborating and coordinating with public and private actors who share the values on GSE).
- Highlight about GSE in policy and advocacy efforts.
- Learn and improve GSE efforts by having the right monitoring and evaluation system.

On which idea is the tool based?

HELVETAS' **Gender and Social Equity Policy** was elaborated through a careful and wide consultation process within the organization and with key partners. Therefore, this GSE tool is largely based on the GSE policy, the Country Strategy and the GSE Diamonds (dimensions) of HELVETAS Myanmar.

Find an overview of additional information here: https://www.helvetas.org/en/switzerland/what-we-do/our-topics/gender-social-equity/gender-expert

Who can help you to do it?

Daw Pansy Tun Thein, Executive Director of LRC, is the National Advisor of Gender Equality Network. LRC has a longstanding experience in several projects funded by different donors. Through the LRC's regional Grant Manager, necessary supports can be sought for both project development and implementation level phases.

Contact LRC by email: lrcyangon@lrcmyanmar.org

Visit LRC's website: www.lrcmyanmar.org

Useful links:

The Gender Equality Network is a diverse and inclusive network of more than 130 CSOs, national and international NGOs, and technical resource persons working to bring about gender equality and the fulfilment of women's rights in Myanmar.

Visit their website: https://www.genmyanmar.org/

Local Resource Centre
Religions for Peace-Myanmar
HELVETAS MYANMAR

Co-funded by the **European Union**

Implemented by

HELVETAS Myanmar, Local Resource Centre and Religions for Peace-Myanmar

DIALOGUE AND EXCHANGE TOOLS

Visibility and Communication Guidelines

Unlike other tools of the Pluralism Toolbox these Visibility and Communication Guidelines are binding for CSOs that are implementing a project with grant funding from the C4P Project.

Contents

Dialogue and Exchange Tools

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1. Purpose of these guidelines

The purpose of these 'Visibility and Communication Guidelines' are to guide the visibility and communication activities of participating CSOs in the frame of the C4P project.

2. Communication objectives

Any communication and visibility activities shall contribute to the C4P project's main objective, which is *to contribute to a pluralistic, inclusive and peaceful society in Myanmar by supporting civil society organizations to play a prominent role in fostering intercultural dialogue, non-discrimination and respect for diversity.*

Accordingly, the communication objectives are as follows:

- **Project stakeholders** are informed about the project, its objectives, basic working approaches and achievements (target group 1 below).
- The **general public** in Myanmar is informed about the project and its achievements (target group 2).
- Members of related domestic, regional and international networks and platforms as well as interested circles in Germany, Switzerland and elsewhere are informed about the project in general and its achievements (target group 3).

3. Communication target groups

Project stakeholders

The target groups of the C4P project are as follows:

1) Myanmar's dynamic and diverse civil society (CS)
2) Opinion leaders promoting social inclusion
3) Artists, cultural professionals and their networks.

For communication purposes they are the first target group called 'Project Stakeholders'. They include the project's primary stakeholders, namely 300 local CSOs in Kayin, Shan, Kachin, Rakhine states and Mandalay region. Opinion leaders include local authorities and Myanmar government officials such as parliamentarians and non-state actors. Among the project stakeholders are also artists and their networks who are involved in the project activities.

Myanmar general public

The general public in Myanmar will gain information on the project activities and experiences through media events, advocacy events, news coverage on project activities and other media related activities.

Interested circles in Myanmar and beyond

The third target group are interested professionals related to the theme of the project in Myanmar and beyond. They include development agencies and international donors including the European Union in Myanmar with an interest in supporting local civil society organizations, the members and change agents of the Myanmar National Human Rights Commission, concerned participants in regional and international platforms.

4. Key messages by target group

Any communication in whatever form needs to convey the key messages below:

Target Group 1, Project Stakeholders

The Culture for Peace Project promotes pluralism and social cohesion in five states/regions of Myanmar by supporting 300 local Civil Society Organizations. To this end it uses culture and arts as an approach. It is implemented by Helvetas Myanmar, the Local Resource Centre and Religions for Peace Myanmar and co-funded by the European Union.

Target Group 2: General public

Diversity is a strength of Myanmar's society. The Culture for Peace Project supports pluralism and social cohesion in five states/regions of Myanmar by supporting 300 local Civil Society Organizations by using arts and culture as an approach. It is implemented by Helvetas Myanmar, the Local Resource Centre and Religions for Peace Myanmar and co-funded by the European Union.

Target Group 3: Interested circles

Arts and culture are a valuable approach to promote pluralism and social cohesion in a fragile and conflict-prone situation such as in Myanmar. The Culture for Peace Project, which is implemented by Helvetas Myanmar, the Local Resource Centre and Religions for Peace Myanmar and co-funded by the European Union exemplarily shows the value of arts and culture to contribute to peaceful coexistence.

5. Communication tools and channels

Online communication

- **Websites**: Participating CSOs that are maintaining their own websites are invited to communicate about their C4P related activities there. Links are to be provided to the websites of the three implementing partners of the C4P project.
  - www.helvetas.de/en
  - www.lrcmyanmar.org
  - www.rfpmm.org/

- **Social Media**: Participating CSOs that are using social media are invited to communicate about their C4P related activities there. Hashtags (#) or links are to be provided to the implementing partners.
  - www.facebook.com/HelvetasMyanmar/
  - www.facebook.com/LRCMyanmar
  - www.facebook.com/religionsforpeacemyanmar

Events

- **Events**: In the frame of the C4P project participating CSOs organize and implement many different events. They include cultural events and social projects. They are inspired by the Pluralism Toolbox developed by the project. In addition, the C4P project foresees ten regional/state-level advocacy events and three national level advocacy events. The participating CSO are invited to communicate about these events. Visibility of the EU as co-funder and the implementing partners must be assured.
- **Visits**: The project organizes visits to its activities for interested representatives of the government, donors, media and other interested parties. The participating CSOs are requested to host such visits after prior information and coordination. The CSOs are invited to communicate about such visits.

Media

Participating CSOs in the frame of their grant funded projects may produce media products (e.g. audio-visuals, photographs) as part of their grant funded projects, to share their experiences and/ or for advocacy purpose.

In addition, participating CSOs may prepare media releases and conferences as well as media visits to project activities. All media releases, conferences and visits need to be prepared in cooperation with the implementing partners and they in turn coordinate with the EU Delegation.

Audio-visuals: Grant funded projects of CSOs may include the production of video documentaries (see e.g. the tool Audio-Visual Documentation in the Pluralism Toolbox). The videos need to include the following notion:

'*This [film/video/…] was produced with the financial support of the European Union*.'

They further need to contain the emblem of the EU and the logos of LRC, RfP-M and Helvetas Myanmar.

Photographs: Grant funded projects of CSOs may include the production of photographs (see e.g. the tool Audio-Visual Documentation in the Pluralism Toolbox). CSOs are encouraged to document project activities with high quality, people centered photographs. Photographs selected for publication must be accompanied by a separate metadata file in English detailing (for each image) the photographer's name, date of production, place of production and a short description of the image including the consent, names and functions of any identifiable individuals.

Printed materials

Grant funded projects of CSOs may include the production of printed communication materials. CSOs that use on-line communication channels must by default disseminate printed materials in electronic form through their websites and social media, too.

In addition to the logos of the CSOs and partners involved in the grant funded projects, all print materials must clearly identify on the cover or front page the publication as being part of an EU-financed action by adding the EU Emblem. In addition, next to it the logos of Helvetas Myanmar, LRC and RfP-M are placed.

The lower banner of the front or back page must carry the following disclaimer:

> *'This publication was produced in the frame of the Culture for Peace Project with the financial support of the European Union. Its contents are the sole responsibility of <name of the author/partner> and do not necessarily reflect the views of the European Union' nor of the implementing partners of the Culture for Peace Project.'*

Display panels, banners

Banners: Events are accompanied by banners (e.g. from vinyl) mentioning

- Culture for Peace
- The name of the event
- Date and place
- The EU emblem and the logos of the partners
- The name and logos of the organizing organizations.

Displays: The project produces a standard display in English and Myanmar, which can be used by participating CSOs. It contains a brief description of the project and shows the EU emblem and the logos of the partners.

Please use the C4P Leaflet of this Pluralism Toolbox as a text reference for all online, printed or digital communications.

6. Copy rights, image rights and sound recordings

Publications produced in the frame of the C4P project follow the "Creative Commons" copy right rules. All publications produced in the frame of the Culture for Peace Project follow a specific "Creative Commons" copy right rule: In brief it allows third parties to use, copy and distribute the documents except for commercial purposes and without changing it. This Creative Commons license is called **"**Attribution-NonCommercial-NoDerivatives 4.0 International**».** Authors need to mention this type of license on the first or last pages of their document.

If images of natural persons, their voices or any other private personal attributes feature in a recognizable manner in the communication and visibility results, the CSO must obtain written or filmed statements from the persons concerned (or, in the case of minors, from the persons exercising parental authority) giving their consent for the specified use of their image, voice or other private personal attribute for all communicational purposes linked to the C4P project. On request, the CSO must submit copies of those statements to LRC.

7. Communication about the European Union

The C4P project is co-funded by the European Union. In case a general statement *about* the EU in a written communication is given, the following standard general statement may be used:

> *'The Member States of the European Union have decided to link together their know-how, resources and destinies. Together, they have built a zone of stability, democracy and sustainable development whilst maintaining cultural diversity, tolerance and individual freedoms. The European Union is committed to sharing its achievements and its values with countries and peoples beyond its borders'.*

This may be supplemented as follows:

> *'The Culture for Peace Project contributes to the EU – CSO Partnership Strategy in Myanmar, which seeks to support the creation of an enabling environment for civil society to participate in policymaking and policy implementation processes at the local and national levels.'*

8. Emblem of the European Union and its use



"Co-funded by the European Union"

- the minimum height of the EU emblem is 1 cm;
- name of the European Union must always be spelled out in full;
- the typeface used in conjunction with the EU emblem must be one of the following: Arial, Calibri, Garamond, Trebuchet, Tahoma, or Verdana. The use of italics, underlining and font effects is not permitted;
- there are no particular rules on the positioning of text in relation to the EU emblem, but the text may not interfere with, cross or cover the emblem in any way;
- the font size used must be proportionate to the size of the emblem; depending on the background, the color of the font may be reflex blue (the same blue color as the EU flag), black or white.

Where appropriate it is recommended to use the Burmese version of the EU emblem (see below). It can be designed by any user following these guidelines.



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EU emblem with Burmese Myanmar

Any communication materials need to include the Emblem of the European Union (as described above) and the logos of the implementing partners of the Culture for Peace Project as follows:



Where space allows this is further specified:

This project is co-funded by the European Union

This project is implemented by



9. Disclaimers to be used

For publications in print or electronic format:

'This publication was produced in the frame of the Culture for Peace Project with the financial support of the European Union. Its contents are the sole responsibility of <name of the author/partner> and do not necessarily reflect the views of the European Union' nor those of the implementing partners of the Culture for Peace Project;

For websites and social media accounts:

'This <website/account> was created and maintained in the frame of the Culture for Peace Project with the financial support of the European Union. Its contents are the sole responsibility of <name of the author/partner> and do not necessarily reflect the views of the European Union' nor those of the implementing partners of the Culture for Peace Project.

For videos and other audio-visual material:

'This <video/film/program/recording> was produced in the frame of the Culture for Peace Project with the financial support of the European Union. Its contents are the sole responsibility of <name of the author/partner > and do not necessarily reflect the views of the European Union nor those of the implementing partners of the Culture for Peace Project.'

10. Human and financial resources

Communication activities are an integral part of the projects that receive grant funding. The required human and financial resources need to be included into the proposals and budgets of the grant projects (compare chapter 5 of the Pluralism Toolbox).

11. Additional information and support

These guidelines are based on a more comprehensive “Communication and Visibility Plan” for the C4P project has been approved by the EU. It is available in Myanmar and English and can be received on request from LRC.

For further support don’t hesitate to contact the Program Coordinator or Communication Officer of LRC (Kyaw Zin Ko Ko, Email: <programmecoordinator@lrcmyanmar.org, Ph: 09785473766) and the Communication and Advocacy Officer of RfP-M (Ei Shwe Hmone Soe, Emial: eishwehmone@rfpmm.org, Ph: 09 252285465).

Working with Media – a very powerful tool if you know how to use it!

What means *Working with Media*?

Media are different forms of communication such as television and radio; newspapers, magazines, written materials (or "print media"), and, more often now, the internet. Often, each subgroup such as for example social media is called “a channel”. They are used to spread information from a source (which can be a person, an organization, a business, a government agency, a policy maker, or another media outlet) to the general public.

Advocacy means openly supporting a certain viewpoint or group of people. If you are an advocate for a specific cause, you work to persuade local, regional, state level or national governments or other entities to grant specific rights, make policy changes, provide money, or create new laws for the good of your cause. How to do advocacy work is further explained in chapter 7 of this toolbox.

Media advocacy is the use of any form of media to promote an organization’s objectives, which are rooted in the group's vision and mission. For example, suppose you’re a media advocate for a non-profit organization working to encourage tolerance towards Muslims in your mainly Buddhist neighborhood. You would try to present neighborhood issues related to discrimination and the changes you want to make in the media in such a way that you:

- *Change* the way Buddhist community members look at their Muslim neighbors. You might want to make it clear how discrimination affects Muslims and why, or why Buddhists think negatively about Muslims and how this judgement is based on stereotypes or even wrong information.
- *Create* a reliable, consistent stream of publicity for your agency's issues, including articles and news about the causes and results of discrimination and about what your agency’s work entails, personal interest stories, success stories, interviews with agency staff and Muslims neighbors, etc.
- *Motivate* community members and policy makers to get involved. You probably have ideas about what could be done with public funding, or with government policies that address discrimination. You might have volunteer opportunities or want to publicize a city-sponsored initiative that needs public support.
- Media advocates, or the people who work to attract publicity for organizations and causes, know that the media transmits a public or social policy message to the largest audience possible in the least amount of time.

As a media advocate, you can use the media to:

- *Inform* the public about what really contributes to intra-religious tolerance and social cohesion and educate them about the concept of a pluralistic society.
- *Recast* problems such as discrimination as societal concerns that affect the whole community, not just individuals. If you asked most people whether they wanted to stop discrimination or racism, they’d say yes. But they don’t seriously consider it their problem unless someone they know or are close to is involved. The media can help frame it as everyone’s problem, and Muslims as one normal part of a national society.
- *Encourage* other professionals and community members to find out more about tolerance and social cohesion in general, and to get involved.[1]

[1] This text is mainly taken from https://ctb.ku.edu/en/table-of-contents/advocacy/media-advocacy/working-with-media/main.

How does *Working with Media* contribute to social cohesion and a pluralistic society?

In the context of this project *Working with Media* is designed to educate the public on issues such as pluralism, diversity, social cohesion, and to provide important news throughout the country, including rural areas. The key idea is to spread the experiences gained and lessons learned from the grant projects conducted by CSOs to opinion leaders and the wider public beyond the limited geographic area were the grant project happened.



Examples of media include newsletters from newspapers and many other forms. Copyright by Gerd Altmann from Pixabay.

How to do it?

Time needed: Working with media is to be integrated into the planning of the grant projects. Typically, media might be involved at the launching of a project and at the closing when the results are presented. In the case of cultural events it of course is indicated to invite media representatives.

Resources needed:

Budget for: At times media charge for reporting. This needs to be budgeted.

Manpower for: Designate a person in your CSO to coordinate with media. You may want to designate an inspiring spokesperson, too.

Target groups: Opinion leaders and the general public.

Steps:

The following steps are for inspiration only. Each CSO is encouraged to develop its own work steps for successful media work.

1. Designate a media coordinator in your organization who is good in talking, writing and coordinating easily with journalists and external stakeholders.

2. Think about the goals of your project and target your media partner very precisely looking at his or her profile (who does your media partner reach? Mainly young people? Mainly literate adults? How many? What suits you best?)

3. Set up a media plan for your project: Plan when and with which story you want to be in touch with media targeting which channel.

4. Make sure to understand the work and the needs of your counterparts (for example of a journalist writing for a large print media) before you do the planning as it will help you to be more successful in reaching your goals.

5. Write press releases if you want to be in touch with traditional print media. Send them via e-mail to all important journals and follow-up by phone. Be sure to understand when they need the information (there is no use to send information on Tuesday if their weekly planning is on Monday). You can also hold a press conference if the event is important.

6. Always have good photos at hand in the correct resolution!

7. If media takes up your story and you or one of your colleagues is interviewed, make sure to get a printing proof before the journal publishes it. A printing proof is the article that is sent to you for you to approve (comment or change it) before it is released.

8. Other media such as Television or Facebook require different approaches, please check under links for further references.

Tips:

- **Develop solid relationships long before you "need" them.** You don't want your first interaction with the media to be when you're not prepared. Make sure to establish a relationship of trust that will serve you well. Establishing a solid relationship means to be available when the media call. This means responding promptly, respecting media deadlines and being forthright and honest. If you develop a reputation for being someone the media can rely on to be truthful and helpful, you will be much more likely to be perceived as credible during sensitive situations.
- **Know the media that's likely to target you and the media that you'd like to target.** Be proactive in approaching the media. Develop a list of the media where you'd like to receive coverage as well as a list of the media that are likely to be interested in your activities; your local media partners are likely to be your best bets. If the list is very long, you'll want to do some prioritization. Then learn as much as you can about each of these media partners, the type of information covered, their style of writing, the reporters, etc. The more you know, the better you are able to target your own pitches to meet their needs and the more comfortable you are in responding to their inquiries.
- **Create and focus on key messages.** You should have both general key messages about your organization and its products and services that you use for every interview. Your general messages should focus on the messages that you want the media – and, ultimately, your target audience, to know about you. Additionally, you should have specific key messages that you develop for each media interaction of the Culture for Peace Project. Be sure to include these messages in each of the interviews you do and each of the pitches you make. Very often, at the end of the interview, the reporter will say something like: "Do you have anything else to add?" That's your opportunity to say: "Yes! – and a chance to make sure that your key points have been conveyed.
- **Be a "broken record."** While you can never anticipate with 100 percent accuracy what questions a reporter is going to ask you, you do know with 100 percent certainty what **your** key messages are. You should refer to those key messages again and again throughout the interview. Don't be afraid to be repetitive. Keep in mind that interviews are made up of "sound bites" and you can never know which comments the reporter will decide to use. If you make the same key points again and again, albeit in slightly different ways, you can be more confident that **your** messages will reach the audience.
- **Maintain "control."** Don't be intimidated by the media. They need you and your cooperation as much as you need their unbiased and professional handling of whatever issue it is that you're being interviewed about. So, while you should be aware of media deadlines and attempt to meet them whenever possible, never feel pressured to respond to a media inquiry. Always take the time to make sure that you've gathered the background information and facts that you need and that you've developed your key messages.
- **Take advantage of live interviews.** Most spokespeople fear live interviews, never realizing that live interviews are their best opportunity to ensure that the points they want to make are made – and received by the audience. What you say is received word for word by the television or radio audience. This gives you total control. Take advantage of that control by maintaining focus on your key messages. If you study well-experienced spokespeople, you'll see that they can respond to just about any reporter's question by "looping back" to one of their own messages with such statements as: "I don't have any information about that, but what I can tell you is [insert key message]," or "We haven't found that to be true, but [key message]. Learn to love the live interview. It's every spokesperson's best media opportunity.

- **Make the reporter's job "easy."** Provide background information and additional materials, especially if your message is complex and you're worried about the reporter "getting it right." The added benefit of providing background information, though, is that reporters are busy people and if you've provided good information, that's well prepared and not too "self-promotional", it's likely to be used.[2]
- **Follow the guidelines** provided in the tool "Communication and Visibility Guideline".

How to minimize risks of doing harm?

- Be conflict sensitive for example in the selection of the media you partner with or whom you invite. Be aware that many ethnic groups also have their own media. Be balanced when working with media.
- Ask always for a moment to review the article / broadcast / video to be published. Screen it from the point of view of conflict sensitivity. Remove any hatred or any statements that could be misunderstood as favoring a conflict party. To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

Contact the media representative of LRC at Si Thu Maung Maung, Ph:09-952377456, Email: training@lrcmyanmar.org.

Useful links:

The Community Toolbox is a free, online resource for those working to build healthier communities and bring about social change. You can find much more on working with media there:

- https://ctb.ku.edu/en/table-of-contents/advocacy/media-advocacy/working-with-media/main

[2] This text is mainly taken from http://blog.stratcommunications.com/7-tips-for-working-with-the-media/

Storytelling – what makes a good case study?[3]

What is storytelling?

Storytelling is the process of using fact and narrative to communicate something to your audience. Some stories are factual, and some are embellished or improvised in order to better explain the core message. Storytelling is an art form as old as time and has a place in every culture and society. Why? Because stories are a universal language that everyone — regardless of dialect, hometown, or heritage — can understand. Stories stimulate imagination and passion and create a sense of community among listeners and tellers alike.

Why do we tell stories?

There are a variety of reasons to tell stories — to educate, entertain or sell. But why are stories the best way of sharing, raising awareness and advocate? Because stories simplify complex messages and solidify abstract concepts. We've all experienced confusion when trying to understand a new idea. Stories provide a way around that. Think about times when stories have helped you better understand a concept: perhaps a teacher used a real-life example to explain a math problem, a priest illustrated a situation during a sermon, or a speaker used a case study to convey complex data. Taking a lofty, non-tangible concept and relating it using concrete stories is one of the biggest strengths of storytelling. Stories can be powerful tools for advocacy work. Stories can also be used to report about the achievements and learnings of your project, as part of your monitoring and evaluation system (for example in the method "Most Significant Change" or for reporting to your primary stakeholders or donors.

How does storytelling contribute to social cohesion and pluralistic society?



Father tells a story to his kids and they listen attentively. Copyright imtmphoto.

Stories are emotional and bring people together.

We all understand the story of the hero, of the underdog, or of heartbreak. We all have emotions and can share feelings of love, hope, and despair. Sharing in a story gives even the most diverse people a sense of commonality and community. In a world divided by a multitude of things, stories bring people together and create a sense of community. Despite our language, religion, political views, or ethnicity, stories connect us through the way we feel and respond to them. Stories make us human …

[3] Most of this text is based on the great guideline provided by https://blog.hubspot.com/marketing/storytelling.

Stories inspire and motivate. The story of a divided community full of distrust and mutual accusations developing into a peaceful neighborhood as people learn how to respect each other is much more compelling than policy papers. Good stories are concrete and tap into people's emotions. Revealing both the good and bad is how stories inspire and motivate - and drive action. This means that you convince people best about pluralistic values by using a good story.

What makes a good story?

There are a few important components that make for a great storytelling experience. Good stories are …

- **Entertaining**: Good stories keep the audience engaged and interested in what's coming next.
- **Educational**: Good stories spark curiosity and add to the audience's knowledge.
- **Universal**: Good stories are relatable to any audience and tap into emotions and experiences that most people undergo.
- **Organized:** Good stories follow a succinct organization that helps convey the core message and helps the audience absorb it.
- **Memorable**: Whether through inspiration, scandal, or humor, good stories stick in the audience's mind.

There are three components that make up a good story[4] — regardless of the story you're trying to tell:

- **Characters**. Every story feature at least one character, and this character will be the key to relating your audience back to the story. This component is the bridge between you, the storyteller, and the audience. If your audience can put themselves in your character's shoes, they'll be more likely to follow through with your call-to-action.
- **Conflict**. The conflict is the lesson of how the character overcomes a challenge. Conflict in your story elicits emotions and connects the audience through relatable experiences. When telling stories, the power lies in what you're conveying and teaching. If there's no conflict in your story, it's likely not a story.
- **Resolution**. Every good story has a closing, but it doesn't always has to be a good one. Your story's resolution should wrap up the story, provide context around the characters and conflict(s), and leave your audience with a call-to-action.

How to do it?

Time needed: This depends mainly on your decision if you want to produce a written, a spoken, an audio or a digital story. Written stories would take less time than audio or digital stories. Calculate with one day for a written story and with three to four days for an audio or digital story.

Resources needed:

Budget for: depending on the type of story > photo rights, camera or phone with high resolution photo, video, audio, transport costs if you need to travel

Human resources for: Story writer and proofreader, eventually camera person, audio person, editor

Target groups: Your audience, depends on the purpose of the story

[4] According to HubSpot Academy's free Power of Storytelling course cited in https://blog.hubspot.com/marketing/storytelling.

Steps:

1. Know your audience: Who wants to hear your story? Who will benefit and respond the strongest? In order to create a compelling story, you need to understand your audience and who will respond and take action. Before you put a pen to paper (or cursor to word processor), do some research on your target group. This process will get you acquainted with who might be reading, viewing, or listening to your story. It will also provide crucial direction for the next few steps as you build the foundation of your story.

2. Define your core message: Whether your story is short or long, it should have a core message. Like the foundation of a home, it must be established before moving forward. Summarize your story in six to ten words. If you can't do that, you don't have a core message.

3. Decide what kind of story you're telling: Not all stories are created equally. To determine what kind of story you're telling, figure out how you want your audience to feel or react as they listen or read. This will help you to determine how you're going to weave your story and what objective you're pursuing. If your objective is to …

- **incite action**, your story should describe how a successful action was completed in the past and explain how the audience might be able to implement the same kind of change. Avoid excessive, exaggerated detail or changes in subject so your audience can focus on the action or change what your story encourages.
- **convey values**, tell a story that taps into familiar emotions, characters, and situations so that the audience can understand how the story applies to their own life. This is especially important when discussing values that some people might not agree with or understand.
- **foster community or collaboration,** tell a story that moves the audience to discuss and share your story with others. Use a situation or experience that others can relate to and say, "Me too!" Keep situations and characters neutral to attract the widest variety of readers or listeners.
- **impart knowledge or educate**, tell a story that features a trial-and-error experience, so that the audience can learn about a problem and how a solution was discovered and applied. Discuss other alternative solutions, too.

4. Establish your call-to-action: Your objective and call-to-action are similar, but your call-to-action will establish the action you would like your audience to take after experiencing the story. What *exactly* do you want your audience to do? Do you want them to like your page on Facebook, participate at one of your events, subscribe to a newsletter, participate at a workshop? Outline this alongside your objective to make sure they line up. For example, if your objective is to foster community or collaboration, your call-to-action might be to "Tap the share button below."

5. Choose your story medium: Stories can take many shapes and forms. Some stories are read, some are watched, and others are listened to. Your chosen story medium depends on your type of story as well as resources, like time and money. Here are the different ways you can tell your story:

- **A written story** is told through articles, blog posts, or books. These are mostly text and may include some images. Written stories are by far the most affordable, attainable method of storytelling as it just requires a free word processor like Google Docs … or a pen and paper.
- **A spoken story** is told in person, like a presentation, pitch, or panel. Because of their "live", unedited nature, spoken stories typically require more practice and skill to convey messages and elicit emotions in others.
- **An audio story** is spoken aloud but recorded — that's what sets it apart from the spoken story. Audio stories are usually in podcast form, and with today's technology, creating an audio story is more affordable than ever.
- **A digital story** is told through a variety of media, such as video, animation, interactive stories, and even games. This option is by far the most effective for emotionally resonant stories as well as active, visual stories … which is why it's also the most expensive. But don't be stopped: video quality doesn't matter as much as conveying a strong message.

6. Write! *Now* it's time to put pen to paper and start crafting your story. With your core message, audience objective, and call-to-action already established, this step is simply about adding detail and creative flair to your story.

7. Share your story: Don't forget to share and promote your story! Like with any piece of content, creating it is only half the battle — sharing it is the other. Depending on your chosen medium, you should definitely share your story on social media and email. In addition, written stories can be promoted on your blog, or through guest posting on other publications. Digital stories can be shared on YouTube and Vimeo. While spoken stories are best conveyed in person, consider recording a live performance to share later. The more places you share your story, the more engagement you can expect from your audience.

If you are working with a factual story that was told you by one or more real people, you must have their explicit permission to publish it. Please check the Communication and Visibility Guidelines in this toolbox.

Tips:

- A good case study comes with good pictures. Make sure that they are high resolution in order to make use of them for every medium (printed newspapers for example require high resolution photos). Get the copyright, as described in the Communication Guidelines.
- Integrate people with different ethnic, religious and social backgrounds in your stories. In this way you can promote mutual understanding and peaceful coexistence.
- Think about the best language(s) for your story.
- Follow the visibility plan of this project.

How to minimize risks of doing harm?

- Write in a conflict sensitive manner that does not discriminate anybody.
- Focus on personal stories, not on collective memories, e.g. along ethnic or religious lines.
- Always behave in an exemplary manner and in line with the Code of Conduct. Do not use words that could offend others and always communicate openly to avoid misunderstandings.
- To minimize risks of harming, you will also find useful inputs in the conflict-sensitive project management section of this toolbox.

Who can help you to do it?

- The LRC communications responsible can help you; Tin Zar Win Htut, Ph: 09-425778540 Email: tzwh.lrc@gmail.com.

Useful links:

There are many good descriptions and Internet links to storytelling, including this one which forms the basis of this tool: https://blog.hubspot.com/marketing/storytelling. You can also find more relevant links and tips there.

Local Resource Centre

Religions for Peace-Myanmar

HELVETAS MYANMAR

Social Media Campaigns – a modern tool addressing everybody, not only young people

What is a social media campaign?

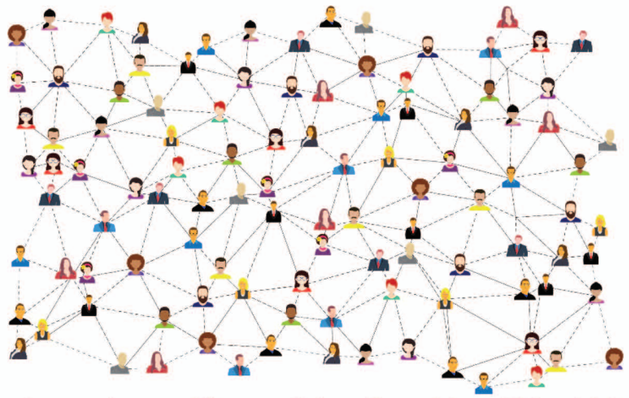
Social media are interactive computer or mobile phone mediated technologies that facilitate the creation or sharing of information, ideas, career interests and other forms of expression via virtual communities and networks. Very popular social media tools (so called channels) are Facebook, Instagram, Twitter, and LinkedIn amongst others.

A social media campaign is a coordinated effort to reinforce a project goal using one or more social media platforms. Social media helps amplify advocacy efforts by potentially reaching more people, in more places, faster than ever before. Campaigns differ from everyday social media efforts because of their increased focus, targeting and measurability. A social media campaign should focus around one single project's objective goal. Common goals include: Raising awareness, involving and getting feedback from users, building email communication lists, increasing website traffic, or directly driving information.

Almost every advocacy campaign can benefit from some form of social media. The perception is that social media reaches young people primarily, but its growth is explosive and far-reaching. People of all ages around the world are increasingly using social media. Specialized tools exist to help organize volunteerism, donate, fundraise, bring people together for rallies and meetings, to boycott or support businesses, participate, discuss, and subscribe to updates.[5]

Four Skills are needed to use Social Media to Drive Social Change:

1. Focus – hatch a goal that will make an impact
2. Grab Attention – stick out in an overcrowded, over-messaged, noisy world
3. Engage – make people connect with your goal
4. Take Action – empower others, enable them, and cultivate a movement[6]



Social Media Networks connecting many different people from all around the world. Copyright by Gordon Johnson, Pixabay.

[5] Last two paragraphs taken from https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/electronic-advocacy/main.

[6] Taken From The Dragonfly Effect, by Jennifer Aaker and Andy Smith, cited in https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/electronic-advocacy/main

How does a social media campaign contribute to social cohesion and a pluralistic society?

Social media has been gaining importance as a tool to promote pluralistic values. Social media brings the regions, states, and the world closer to our fingertips, can help individuals and universities to raise awareness around diversity and pluralism and has contributed to pluralism itself because it allows people democratically to directly express their personal views. When communicating via social media, geographical barriers become less important, allowing distant groups to obtain directly information from and about these places. With a social media campaign, you can raise awareness on topics that are controversial or even silenced in a certain region and discuss topics broadly.

How to do it?

Time needed: This depends on how long the project is and how distant remote areas are.

Resources needed:
Budget for: 1) Facebook or Instagram page 2) Internet connection; 3) Short animation, videos and photos, 4) Boost fees 5) Promotional material; 6) eventually budget for additional activities such as a quiz session.

Manpower for: 1) Social worker / volunteers who tour around and inspire the target group (see also tips); 2) local CSOs who take care of the coordination in the area.

Target groups: Everybody is welcome to participate.

Steps:

The following steps are for inspiration only. Each team is encouraged to develop its own work steps for a successful project.

1. Set campaign goals

The first question you need to ask before a campaign is: why am I running this campaign? Answering this question will determine other steps you take during your campaign. Generally, common goals for running social media campaigns include: Increasing awareness for your advocacy topic such as for example disseminating values of pluralism, targeting a specific geographical area such as for example one region/state and targeting a specific target group such as for example young men and women. However, after setting these general goals, you need to be more precise. To set effective goals, they need to be specific, measurable, attainable, relevant, and time-bound (SMART).

2. Choose your social media channels

When running a social media campaign, you're likely to get better results when you focus on only a few social media channels. However, it is important to coordinate and mainstream your social media products also with other media channels such as your website or your print articles in newspapers. Please also have a look at the tool "working with media" I this toolbox. When deciding which social media channels to focus on, consider your target audience's preferences.

Most times, it also depends on the type of services you're offering. For instance, Facebook is a popular social media network for most non-government organizations because many decision-makers and audiences are present on the platform. Another way to select social media channels for your campaign is to look at the analytics of your past posts. Which posts have referred more visitors to your page in the past? Which channels have brought in more leads?

Stating these channels will affect your campaign as each channel has its best practices. Furthermore, each channel has its best content type and posting frequency. For example, what works on Twitter won't necessarily work on Instagram and there's a huge difference between Facebook and most other major social networks.

3. Measure your impact

Now it is vital to state how you are going to measure the achievement of your goals. Fortunately, it is easy to track data through many free analytic tools for websites and social marketing tools, which are often built into the tool itself. Once you have decided upon which social media tools you will use, you may want to explore what built-in analytics they offer, and whether you will need additional analytics or monitoring capabilities. For example, some of these monitoring sites may be of use: Google Analytics, Google Alerts, Technorati, Twazzup, Social Searcher, HootSuite, Klout, Web2express Monitoring).[7]

4. Have a social media calendar

When you run a social media campaign, timing is very important. Using a social media calendar, you can outline your content from the beginning of your campaign to the end. With a calendar in place, your team can focus on what needs to be done at a particular time. Some important tasks to have in your social media calendar include: **Content creation overview** to track that content is created in time, and **content posting** to know when you share the created content with your audience. Your social media calendar will help ensure that you don't miss any important steps in your strategy, while also helping you to be more productive with your time.

5. Run your campaign

Run your campaign but allow enough flexibility to react to current events and topics the social community cares about. Your ratio of non-self-interested material to self-interested material should be roughly three to one. Integrate and streamline social media efforts, while retaining an authentic presence on each platform. Meaning, don't "spam" your users with the exact same content, but do consider opportunities to share key information across platforms easily. For example, you might post an article to your blog and automatically tweet that new content is there. You'll also want to integrate any online efforts with your offline efforts (printed materials, public relations, media outreach) to maximize success. Make sure you include social media reference points on printed materials and promote content from printed materials online. Monitor your efforts and tweak as needed. Remember to use the tools you have set up to monitor your traffic. Use Google Alerts, Facebook stats, and RSS feeds to stay informed and be responsive.[8]

[7] Last three paragraphs mainly cited from https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/electronic-advocacy/main

[8] Paragraph taken from https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/electronic-advocacy/main

Tips

- **Run your social media campaign** not only electronically, but also travel to the target region and make sure that you talk about the campaign in physical trainings or meetings. Show participants how to visit the Facebook site and how to respond.
- **Be selective with the target** to be focused. Conduct stakeholders mapping to understand your target/primary stakeholders and those who can help you (for example reach out to influential people who can inspire your target stakeholders).
- **Be sure to formulate a specific message** for the right target stakeholders posted at the right time and advertised in the right method. Be creative in designing your post. Be attentive on the level of detail (do not provide less information or bombard with too much information).
- **Ask someone to check** before you post. Ideally the person who writes the contents and designs the post has someone to check.
- **Be user-friendly** – use the local language and words that are familiar to your stakeholders.
- **Ask users to interact** with social media posts. Invite them to ask questions, take polls, provide reviews, enter contests and join mailing lists.
- **Provide incentives** - give them a reason to provide information about themselves. Offer prizes, and exclusive content in exchange for their attention and information.
- **Proactively engage throughout the campaign** - answer and address critique quickly and reinforce positive interactions with personal attention.
- **Promote the campaign across all social media accounts**, even if the campaign is focused on one platform (for example on Facebook).
- **Adapt the look and messaging** of your entire online presence to reinforce the campaign. Include campaign branding and language on headers, landing and home pages.
- **Provide references** as required. Be attentive with the contents and media you are posting. Always give credit to the owner of the information (text/media) and the copyright. If required, ensure to get the consent, record the consent and mention it properly.
- **Carefully monitor the performance** of your campaign and adjust the strategy if needed.

How to minimize risks of doing harm?

- Be gender and conflict sensitive! Make sure to create posts only in case they promote peace and social cohesion. Be sure that your contents are not promoting or contributing to hate-speeches and discriminations. Be ready to deal with complaints and hate-speech addressed to your social media campaign.
- If you want to add posts, but you are not sure if they are appropriate, please contact LRC.
- To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.

Who can help you to do it?

Please reach out to Si Thu Win, Network Officer of LRC (phone: 09266716201, email: networkofficer.lrc@gmail.com)

The Community Toolbox is a free, online resource for those working to build healthier communities and bring about social change. You can find much more on working with social media for advocacy there: https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/electronic-advocacy/main

Local Resource Centre

Religions for Peace-Myanmar

HELVETAS MYANMAR

Audio visual documentation – powerful and emotional videos that convince people of the positive power of diversity

What is an Audio Visual Documentation?

CSOs who wish to document the arts and culture initiatives that they are implementing for the Culture for Peace project can produce audio visual documentations – videos – for communications purposes. The budget of this activity will be covered by the sub-grant scheme. Often, short videos are a very strong and powerful tool to communicate with a wider audience. Videos can be used to show concretely how C4P projects enhance the respect for diversity through art and cultural activities in Myanmar. They can prove evidence for the importance of pluralism and/or share processes, opinions or results from the sub-grant projects. Concretely this means, that for example a poetry writing workshop, a youth photo exchange or a interreligious dialogue between a mosque and a temple are filmed. This can be done at various stages of the project depending on the goals of the audio visual documentation – either raising awareness, interviewing participants for evaluations, documentation for learning events and so forth. The videos can be shared via social media, on relevant websites and Facebook channels and YouTube accounts.



Video documentaries produced by Yangon Film School in 2014 with youth participants from Mon, Kayin, Kayah and Kachin ethnic groups. The films conveye messages that promote inter- and intra-ethnic tolerance and respect. © Yangon Film School.

How do Audio Visual Documentations contribute to social cohesion and a pluralistic society?

The audio visual documentations contribute to a pluralistic society if:

- the activities to create safe spaces for dialogue and their use are documented and their good practices are disseminated for learning, replication and upscaling, to build a critical mass of organizations and people committed to promote pluralism
- they capture and address the absence of relevant voices (such as minority groups) in a multi-cultural and multi-ethnic society
- they facilitate positive exchange on pluralism among beneficiaries and stakeholders
- they address gaps in systematic information on how multi-cultural and multi-ethnic societies can improve social cohesion by enhancing the respect for diversity through art and cultural activities
- they facilitate a network of likeminded actors on pluralism in Myanmar
- they support the networks' and local CSOs' advocacy work on the discriminatory legislations and contribute to the analysis of potentially discriminatory legislation and its interpretation
- and so forth.



Young female film maker at Yangon Film School.
© Yangon Film School.

How to do it?

Time needed: This depends mainly on the final duration of the video and the remoteness of the filming location(s). Generally, calculate for a short video one day for preparing the story board, two days for filming, one day for cutting/editing and one day for post-editing (totally one week).

Resources needed:
Budget for: (1) Film maker team fees coming along with a camera set or good mobile phone that can take video, photo and sound recording with high resolution, (2) transportation fees (3) vehicle, (4) commercial broadcasting fees.
Manpower for: (1) Film maker team (2) Media and academia partners, (3) Interviewees. Feel free to budget for salaries, fees and / or per diems for the teams if appropriate.

Target groups: CSO who produce the films, the general public who watch the films

Steps:

1. Develop an internal idea and concept for this action.

2. Identify a film team who has expertise in audio visual documentaries and a good knowledge on social cohension and pluralism.

3. Sit together with your film team:
   a. Brief them on the Culture for Peace Project.
   b. Identify together the targeted areas and topics to be filmed.
   c. Develop a story board (film concept) deciding on main goals and main messages. One main goal could be for example to raise awareness of young people for diversity through a street art project. One main message could be for example to be tolerant towards people with different religious and ethnic backgrounds.
   d. Discuss where to broadcast the video at the end. This will also determine style and lenghth of your video: If you want to post it on Facebook for example, you have to produce a short video (length one to three minutes).

4. Produce your video together with your film team. Make sure to have separate team members for (1) filming, (2) recording sound and (3) interviewing.

5. Get permission of every filmed person. Make sure that people's rights are respected by guaranteeing that everybody is informed in which way the film material where he or she appears is going to be used. Get people's informed consent. Instead of signing documents, film the authorization. For ethical considerations on video productions, please see links below.

6. Have your film team do the editing for a draft video version. Have a look at the draft version and check if this is in line with your main goals and messages. If not correct.

7. Have your film team finalize your audio visual documentary. Add subtitles if necessary and/or dub the video.

8. Broadcast the video on selected media channels and upload it onto social media and official (partner) websites. Monitor the impact.

Tips:

- Check carefully the Storytelling Tool and the Participatory Video Tool in this toolbox where you will find many useful tips for producing a catchy video.
- Follow the mandatory visibility guidelines for the Culture for Peace in this toolbox.
- Check out the Project and Grant Management chapters of this toolbox.
- Get advice from the people mentionned under «Who can help you?» if you feel that it would be useful.

How to minimize risks of doing harm?

- When developping a story board, consider the conflict sensitive approach in this toolbox and do a regular conflict-sensitive monitoring. To minimize risks of doing harm, you will also find useful inputs in the conflict sensitive project management section of this toolbox.
- Pay special attention to diversity, follow the taboos and prohibitions of different societal groups and do not use undecent words.
- Focus on personal stories, not on collective memories such as along ethnic or religious lines.
- Use clear word to avoid the misunderstanding

Who can help you to do it?

- Also the Yangon Film School (http://yangonfilmschool.org) can help you with tips. Please contact Aye Mya Hlaing at ayemyahlaing@yangonfilmschool.org [+959250369739].

Useful links:

- Consider these tips for ethical rules for filmmaking: www.library.georgetown.edu/gelardin/ethical-filmmaking.

Local Resource Centre
Religions for Peace-Myanmar
HELVETAS MYANMAR

Regional and national civil society networks – a small guide on how to network successfully

This tool addresses how individuals or organizations can work and network with the same thematic group, other groups or systems at different levels.

"It takes a village to raise a child."

African proverb

Why building a network?

Today, many issues related to social, economic and cultural development are highly complex. CSOs who want to contribute to sustainable development by addressing a certain issue often find themselves confronted with numerous laws, rules and regulations, with social and cultural trends that are not always easy to understand, as well as with a plethora of actors with specific interests and agendas. Hence, a single CSO may not only find it difficult to understand what's going on and to gather the necessary intelligence, but also realize that it has no voice if compared to other, more influential actors. Finally, a CSO may lack the necessary resources and outreach to start doing something.

This is especially true if you are a local CSO representing marginalized groups and want to move things at regional or national level. It can certainly be sobering when you have to admit that your CSO is unable to move things on its own. At the same time, however, it can be very satisfying when you realize that others share your ideas, who also want to do something, and who are ready to share and cooperate. In such a case, working together, exchanging experiences and ideas, and striving for a common objective can greatly contribute to social cohesion and promote a pluralistic society.

How can networks contribute to social cohesion and pluralistic society?

Most success stories of civic engagement were not written by a single organization, but by civil society networks, alliances, and movements. Working together can help to unite people with diverse knowledge, intelligence, skills, and capacities. They can help to amplify the voices of the marginalized and can spread risks across a large group of actors. This way, networks can increase the effectiveness of advocacy work and allow people to raise their voice – thus contributing to a pluralistic society. Hence, networks between civil society organizations and actors in development and humanitarian aid are important. They often start from a single point of common ground – shared interests, goals, themes or questions –, and many are geared towards political influence or fostering innovative approaches.

Active citizenship is a prerequisite for building a network and contributing to social cohesion and a pluralistic society. This refers to the philosophy that members of non-profit organizations, companies or nation states have specific roles and responsibilities towards society and the environment, even if they have no specific governmental tasks. Civic participation is therefore very important and means working for a positive change in civic life by combining knowledge, skills, values, beliefs and motivation. This requires morally and civically responsible persons who see themselves as members of a larger social structure and therefore regard social problems at least partly as their own. Especially young people can be very important as they often bring in new, innovative ideas and are the leaders of tomorrow.

In Myanmar, various CSOs and Faith-based Organizations collaborate in order to achieve certain changes at communal or national level. On the one hand, there exist many **local and regional networks** across the country, such as Smile. Existing networks like RfP-M can help to bring the voices of marginalized people at the local level into national policy dialogue. Alternatively, new networks can be formed through regular networking and coordination meetings at local and regional level. Based on previous experiences of the Civic Engagement Network across the project areas under the Promoting Equitable Accountable Civic Engagement project (PEACE), the "Salone" (indigenous rights case) have been successfully advocated for at national level, and indigenous land rights were claimed.

On the other hand, there are important national networks linked to pluralism and social cohesion, such as the Myanmar Interfaith Network for HIV / AIDS (MINA), a coalition of faith-based organizations that campaign against racial and religious discrimination against HIV patients.

But also **beyond Myanmar**, CSOs can access and use various networks and platforms for synchronizing their interests and building wider support. Examples include the ASEAN Peoples' Forum (ACSC/APF), the International Congress on AIDS in Asia and the Pacific (ICAAP), or Religions for Peace International (RfP).

How to start your own network?

Time needed: You should plan at least half a year for setting up a regional network.

Resources needed:

Budget for: Initial workshop to set up a regional or national network or to link an organization to an existing network; the development of a strategy and advocacy plan including evidence-based research on thematic issues and a stakeholder mapping and -analysis; rent for meeting rooms and writing materials for the organizing team; regular coordination meetings.

Human resources for: Core team, participating CSOs, experts (if needed)

Target groups: Depending on the focus and objective of the network, e.g. policy makers and government representatives, CSO leaders/change agents, or youth from the local community

Steps

1) **Explore** (takes a few weeks to months)
   Explore the interest other organizations/groups in your thematic field – are there many like-minded organizations in my region / in the country who might be interested in forming a network? To find out, talk to them individually to resonate your ideas and get a feeling of whether building a network stands a realistic chance.
2) **Establish** (1-3 days)
   If you think there is enough interest, invite key stakeholder CSOs, individual change agents, youth, artists' associations, community influencers and anyone else who might be helpful to an **introductory workshop**. Depending on the circumstances and your objectives, it might be useful also to invite local authorities (at least for a part of the workshop) to demonstrate

transparency and openness and avoid any misinterpretation from the very beginning. An introductory workshop can last between one to three days and should focus on the following:

- **Jointly identify and prioritize issues** the network should address—Map relevant stakeholders in your thematic field to identify potential additional partners as well as possible target groups.
  Method: Problem tree; spiderweb, stakeholder mapping (in groups).
- **Build a consensus to form a network** (or join an existing regional or national network) around a specific issue.
  Method: Presentation of key factors of networking and advocacy; facilitate plenary discussion.
- **Set up a steering committee** of volunteers to lead the network.
  Method: Voluntarily propose at least 20 members or nominate them by all participants.
- **Agree on a core team (secretariat) and/or a physical presence:** Discuss and agree on whether your network needs a secretariat team. If yes, identify and agree on the physical place where the network is located – a dedicated place, ideally shared with one of the steering committee members offices. In case your network decides not to have a secretariat, you probably don't need a physical presence. Be aware that both aspects are relevant in terms of financial and human resources.
  Method: Plenary or group discussion (depending on the number of participants)
- **Agree on other formalities:** Outline the Terms of Reference for the steering committee, set a date for the first meeting and planning (who, when, how and where).
  Method: Plenary or group discussion (depending on the number of participants).

3) **Consolidate, strengthen & expand** (continuously)
   In addition to regular steering committee meetings, arrange regular information and coordination meetings for all network members to maintain momentum, reinforce ownership, exchange knowledge and experience, and to ensure that all members meet their commitments from the initial workshop. This will be essential to strengthen your network and ensure its sustainability in the long run.
   - Use **regular member meetings** to inform and consult members about progress and next steps; facilitate sessions where members can exchange and learn from each other; invite external guest speakers for inputs and discussion; etc.
   - Develop a **policy or guideline or standard operating procedure** for all members. In the first follow-up meeting after the initial workshop, let all members also confirm the steering committee's ToR.
   - Hold an **Annual General Meeting** (AGM) to discuss all formal issues related to the network, including reconfirmation of the steering committee, the inclusion of new network members, agreeing on membership fees etc.
   - **Reach out to other (national) networks** to get connected and widen your sphere of influence. If you are a regional network, look out for national networks who may be able and willing to help you promoting your issue beyond your own region. If you want to advocate for a specific legal change, building ties with national networks is a must.

4) **Take joint action** (continuously)
   Depending on your network's aims and objectives, you may want to start a **joint advocacy campaign and/or conduct a public event**. Based on the regular member meeting and the initial workshop commitment, the steering committee can draft the campaign or event together with some members. Check Chapter 7 of this toolbox to see how to plan an advocacy campaign.

Practical tips

- **Build on experience:** The facilitator of the initial workshop should have thorough knowledge of the role of civil society to protect and promote marginalized people's rights and to contribute to a pluralistic, inclusive and peaceful society. He/she should be experienced in supporting CSOs to play a prominent role in fostering intercultural dialogue, non-discrimination and respect for diversity.
- **Allow for gradual growth and consolidation:** Your network may start with only a few members/member organizations and even operate informally in the very beginning. Over time, however, your network may gradually grow as others become interested and want to join, too, and it may grow into something more formal. Hence, you don't need to define and fix everything from the very beginning. However, having a clear vision, strategy, and objectives is crucial, and there should be a clear commitment to strive for a more systematic (formal) network in the long run.
- **Keep learning and improving** to be fit for representing civil society and engagement with concerned stakeholders for coordination and advocacy purposes in the area of social cohesion and pluralism
- **Networking platforms are** available online where you can exchange ideas with other professionals, join groups, publish blogs and share information.

How to ensure pluralism and minimize the risks of doing harm

- Strive for diversity among the network members and in the steering committee. Be conflict-sensitive (including on GSE) in selecting members and steering committee members.
- Apply the CSPM tool (in chapter 5 of Pluralism Toolbox) to avoid doing harm and mainstreaming the governance of the network and its strategy.
- Make sure that you include a project team member who is familiar with conflict-sensitive project management.
- Make sure to work with an experienced facilitator, ideally with a few years of CSO leadership experience so that your network functions well and maintains trustful communication.
- Have a communication and visibility guideline, which is conflict-sensitive (e.g. dealing with hate speech in internal and external communication, assigning a spokesperson who has the capacity of being conflict-sensitive, medium of communication that represents the languages of members/target area)
- To reduce the possibility of opposition network/group attacking, ensure that they have been identified and have a strategy to deal with those network/group.

Who can help you to do it?

Nyi Nyi Aung from LRC can help you set up a network. Please contact him at nyinyiaungnnaung@gmail.com.

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ADVOCACY TOOLS

Advocacy Tools

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Chapter 7 - Advocacy Tools

ADVOCACY WORKS!

1. INTRODUCTION: WHAT IS ADVOCACY & CONTENT OVERVIEW

This chapter is devoted to advocacy. It will guide you through the process of developing, adjusting and improving an ambitious but realistic advocacy strategy on a specific issue of concern. But wait – what exactly do we mean when talking about advocacy? If you search the internet, you may find lots of different definitions for advocacy. A widely used definition describes advocacy as

"the act or process of supporting a cause or proposal".

In the context of civil society work, advocacy may be best defined as the deliberate process of influencing decisions within political, economic and social systems and institutions with the aim of making policies and processes more just, inclusive and pro-poor. This also means that advocacy is not just about criticizing the government, but about a deliberate and informed way of influencing decision-making processes, be it towards the state, the private sector or civil society.

Now you may find these definitions still too conceptual and abstract. In this case, the following little story will help you to get the essence of what advocacy is. It comes from Jonathan Ellis, a British advocacy professional and experienced trainer, who advises and works with civil society organizations around the world. It goes like this:



"Imagine a little girl at home in her kitchen with her mother. The little girl has a problem: She is hungry. But she knows the solution to her problem: she wants a cookie from her mother's cookie jar on the top of the shelf. She also knows that her mother has the power to give her one.

At first, she tries the direct approach and says, "Mum, Mum, can I have a cookie?" Her mother says, "No".

She then says, "You gave a me a cookie yesterday", so she is using historic precedent – she is a clever girl. Her mother still says, "No".

She then says, "You gave my little brother a cookie." Her mother again repeats, "The answer is no."

She then thinks for a while and runs next door to the lounge where her father is watching television, and says, "Dad, Dad – Mum won't give me a cookie."

As simple as this story may be – it contains nearly everything you need to know about advocacy. The little girl has a clear understanding of her **problem** (she is hungry); she knows the **solution** to her problem (eat a cookie); she knows who has the **power** to help her solve the problem (her Mum); and she knows who might help her to **influence** her mother (her Dad). In addition, she is

ready to use different **arguments and tactics** – and above all, she is **persistent** and does not give up after the first "No". If you have children yourself, you will know very well that they can be really hard advocates.

Now in your case, you may not want to advocate for cookies, neither for any other direct benefits to you or your organization. Instead, you may want to convince your city council, the minister of labour or the boss of a company to change certain laws or rules, or to invest a certain amount of money into a specific project. You may want to convince public or private decision makers to do something for a specific group, be it the young or the elderly, people with disabilities, or other marginalized groups.

This chapter helps you to find out how to best do it. It consists of seven sections that build on each other. Each section deals with a specific analytical or planning step which helps you to develop an advocacy strategy that responds to actual circumstances, is embedded in the existing institutional and political framework, and takes into consideration the resources at your disposal.

Section 1 helps you to better understand and properly define the problem you are dealing with, and to formulate a realistic solution that you are going to propose and advocate for (what is the problem, how can it be solved?). This may sound easy – but it isn't! This step forms the basis of your advocacy strategy.

Section 2 is all about analyzing and understanding the wider context in which you operate. Who has an interest in your issue? What are relevant policies, laws and regulations in the country, region or municipality you are working in? Who has the power to make the change you want to see? Who might be able and willing to help you, and who might oppose your ideas and plans?

In **Section 3** you identify the different ways and avenues for reaching out to those who can make the change you want to see. The 'Influence Tree' will help you to see how you can reach out to decision makers and to be clear about when and in what order you are going to do so.

Section 4 presents a selection of methods and techniques you can use for reaching out to decision makers. After all, advocacy can take many different forms, from confidential talks behind closed doors to public rallies and media work.

Section 5 is all about evidence: To be a credible and convincing advocate for your issue of concern, you must be able to proof what you say. However, there are different forms of evidence, and depending on your audience, you may want to present the same evidence in different ways.

Section 6 deals with getting your advocacy plan right. Using the building blocks established in section 1 to 5, you can now go on to draft your 'Theory of Change'. What are you going to do first, so that something else happens? And what comes next?

Section 7 helps you find out to what extent your advocacy has been successful or not. Measuring progress and failure in policy processes can be challenging, but a few simple steps help you to get clarity on where you stand with your advocacy.

Finally, **Section 8** shows you to identify and manage advocacy-specific risks.

If you are a newcomer and would like to draft your advocacy strategy from scratch, it is highly recommended that you follow these sections step by step. This will help you to carefully develop your strategy, understand how the different elements build on each other – and avoid coming up with some 'fantasy advocacy' that is overambitious and detached from reality.

At a later stage, or if you have already gathered some advocacy experience, the different sections can also be consulted and used independently from each other, especially if you already have an existing advocacy strategy that requires punctual reflection and improvement.

2. SECTION 1: KNOW YOUR PROBLEM – PROBLEM STATEMENT AND PROPOSED SOLUTION

Remember the cookie story? If so, you will certainly remember that the little girl has a very clear understanding of a) what her problem is, and b) how this problem can be solved. Her problem is hunger and eating a cookie (or two) would make the problem go away.

Having a clear idea of what you want to advocate for is an essential precondition for any successful advocacy. Now this may sound obvious, and you may feel very confident in terms of the problem you want to address and of what decision makers would have to do. Yet before you start advocating, you want to be very sure that you are addressing the right thing, and that the solution which you propose is working. Even more, if you advocate together with others, you need to ensure that everyone shares the same understanding of the problem and supports the same solution. In fact, many campaigns have failed because they addressed the wrong problem, proposed the wrong solution, or because partners and allies started from the implicit assumption that they all share the same understanding of the issue – only to realize halfway that they did not. And finally, you cannot advocate for five issues at once. Instead, you need to focus in order to gain clarity and make sure others understand what you want.

The following, very simple exercises help you to avoid these pitfalls. In case you are planning your advocacy strategy together with partners (e.g. another civil society organization), it is advisable to do this exercise – just like all the other, following exercises – together.

THE 'BUT WHY' EXERCISE: GET TO THE ROOT OF THE PROBLEM



Let us assume you are working for a civil society organization that supports poor farming families living in remote areas. The general problem you want to address is that farmers are stuck in extreme poverty and that they cannot make a living from their farming activities. Now this is a very broad problem, so you need to get to the root of the problem to get focus and identify your priority issue. The easiest way to do so is to ask, "But why is this a problem?" – and continue asking until you have a good understanding of the root causes of your problem. Here is how this could work:

The immediate problem: Farming families are stuck in extreme poverty and can't make a living from farming. **> But Why?** Because their production is very low and they don't have any surplus to sell on regional markets. **> Possible response:** Offer agricultural trainings to improve farming practices.

> But Why? Why is production so low? Because their access to arable land is severely limited, and they can cultivate only small plots of land far away from their village. **> Possible response:** Improve the road leading to the remote fields.

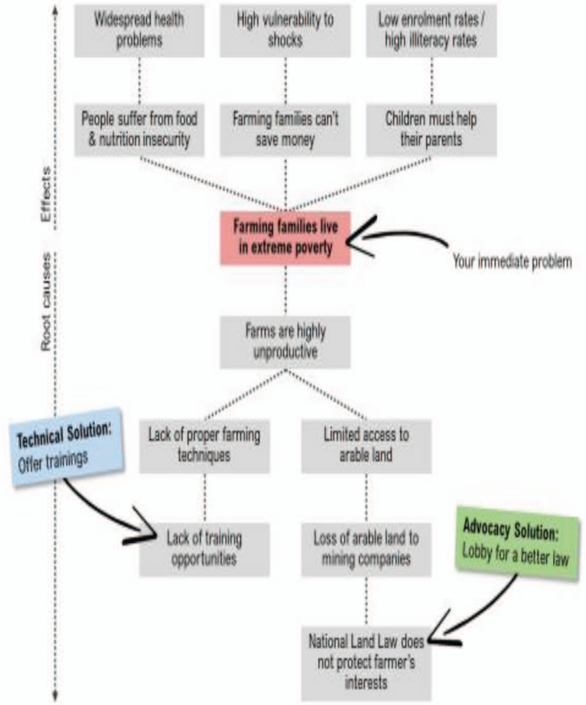
> **But Why?** Why is land so scarce and scattered? Because a mining company occupied all arable land close to the village without offering compensation. **> Possible response:** Advocate mining company to revert part of the land or pay decent compensation.

> **But Why?** Why could the company occupy the land without offering compensation? Because the National Land Law does not require private companies to compensate affected villages. **> Possible response:** Advocate the national government to change the law and ensure future compensations to affected communities.

Let's stop here – although you could continue with this exercise for a long time. Some even find it disturbing to continuously ask 'But Why?'. It forces you to dig deeper and ask uncomfortable questions. Nonetheless, doing this exercise can be very revealing as it helps you to distinguish two things: First, you can tell symptoms from root causes. Second, you can distinguish problems that require a 'technical' solution (e.g. road construction) from problems that require an advocacy effort. You can make this even more explicit by drawing a so-called Problem Tree.

THE PROBLEM TREE: FIND OUT WHERE ADVOCACY CAN HELP

Many people find it helpful to visualize their problem analysis. For this, you write your immediate problem in the center of a big sheet of paper and start to develop various root causes from there. This will help you to quickly recognize interrelated problems. In a second step, you can also write down possible effects of your problem, i.e. what might happen if the problem does not get solved. A problem tree on the problem described above might look like this:



Once you have done this, discuss with your colleagues and partners which problems might be addressed through advocacy, and which ones rather not. Highlight them by using different colors.

By now, you should have identified the key problem you want to address through advocacy, and you should be able to formulate a concrete solution for how the problem can be solved. Since this – problem statement and proposed solution – will form the basis of the following steps towards your advocacy strategy, write it down by using only one sentence each. This could look like this:

Problem statement: 60% of all smallholder farmers in our country live in extreme poverty because they lack access to arable land.

Proposed solution: Adjust the National Land Law to protect the farmers' right to land, and to ensure proper compensation in the case of enforced land loss.

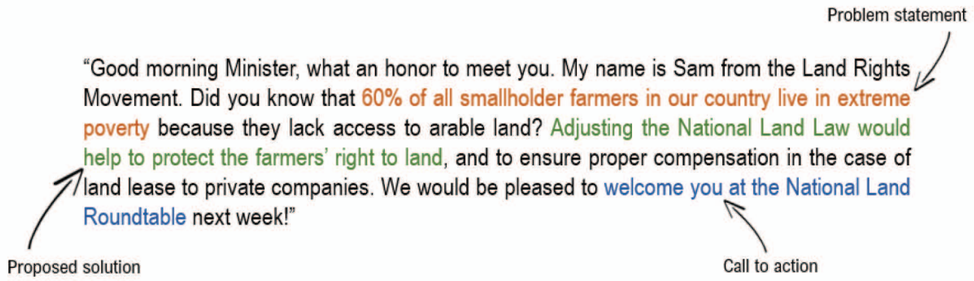
THE ELEVATOR PITCH: PROBLEM, SOLUTION, CALL TO ACTION

Now you might wonder why you are repeatedly asked to keep it short and simple – but there is a good reason for it. Many advocates tend to overcomplicate their messages to decision makers. Once they get the opportunity to talk, they won't stop for a long time, describing their problem in every detail. However, many decision makers lack time and nerves, so your message needs to be very brief and to the point.

Here is how to train this: Imagine you step into an elevator – and run into the one politician you tried to meet for weeks and months already. How are you going to use the next 30 seconds, until the elevator reaches the next level? As time is very limited, you need to concentrate on three things:

- **Your problem:** What are you talking about?
- **Your proposed solution:** What do you propose?
- **Your call to action:** What should the politician do next?

Conveying these three key points in only 30 seconds can be hard – but it is feasible! Practice your pitch on a friend or colleague and use stopwatch to make sure you can do it in time. Here's an example on the topic used above:



Practicing your pitch might feel a bit ridiculous at the beginning – but it is hugely helpful as it allows you to convey your key message within no time and make everyone understand what you are advocating for. Have fun practicing!

3. SECTION 2: CONTEXT AND POWER ANALYSIS

Once you are clear on your problem statement and your proposed solution, you need to orientate yourself: How does the wider political and institutional context for your issue look like? Who is taking important decisions in this respective thematic field? What are relevant laws, rules and practices in relation to your subject? In short: What is happening around you, and how could it be relevant for your advocacy work?

The starting point here is that we often tend to focus on our issue of concern only (e.g. land access for poor farmers) – and forget everything around it. However, a problem never comes on its own, but always has multiple causes (as we have come to realize in Section 1) and is embedded in various sets of rules and practices. At the same time, things tend to change – the government issues a new regulation, a private company changes its business practices, people change their minds, or an international trend has an unprecedented influence on a certain debate.

To test whether you are a good observer, have a look at this car commercial! (https://vimeo.com/161908570)

ANALYZE YOUR EXTERNAL ENVIRONMENT: HOW DOES POWER WORK?

Analyzing the external political and institutional context can be a lengthy exercise. If you search the internet you will find many excellent tools – most of which can be pretty time consuming. For a start, you might therefore decide to do a first rough analysis, to which you can add more intelligence and insights at a later stage. To do so, follow two basic analytical steps:

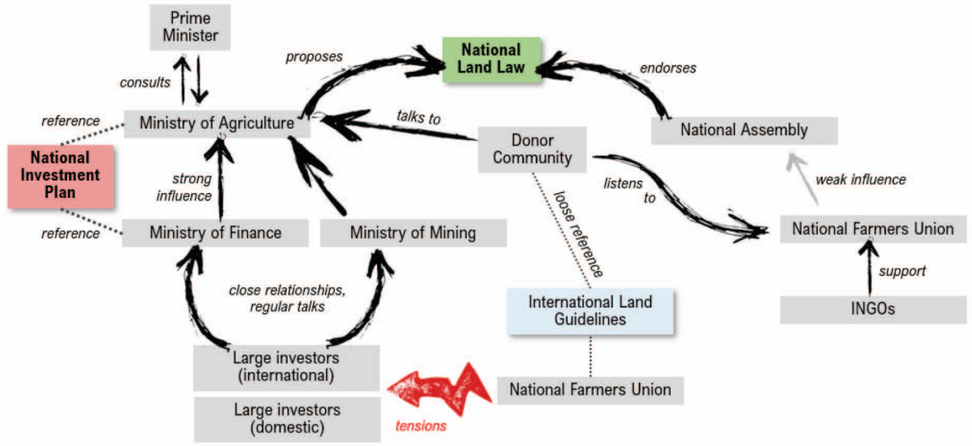
First, **map all actors, organizations, institutions and processes** that you consider relevant in regard to your issue. These can be

- state entities (e.g. ministries, regional governments, municipal authorities);
- private sector (e.g. national and international companies; business associations);
- civil society (e.g. other NGOs, social movements, Unions);
- universities and research institutes;
- specific laws, rules and regulations (e.g. National Land Law; regulation on handing our land concessions);
- and many more.

Don't stop too early, and do this exercise with your advocacy partners and allies – doing it together you reveal much more than if you do this on your own.

Second, think about **relations and processes between these actors, organizations and institutions**: How do they relate to each other? Who takes the important decisions? How does power work for your issue of concern?

Now this might sound a bit academic, so here is an example how this could look like (based on the same example used in Section 1):



Use different types of arrows and different colors to indicate certain processes and/or the type of relationship between certain institutions – whether it is good or not so good, strong or weak. Be creative and use this rough analysis as a first basis to which you can keep adding information as you learn more on the way.

INFLUENCE AND INTEREST MATRIX: WHO STANDS WHERE?

Once you have a better understanding of the external context, you can start to position relevant actors in relation to your issue of concern. Who stands where regarding your key ask? Who might be willing to support your cause? Who might oppose your plans? Who might simply not care? And most importantly: Who might be ready to engage at all?

The Influence and Interest Matrix helps you to get clarity on this. It helps you to identify your potential partners and allies, but also your opposition. It is a very simple matrix, and you can use it like this (compare the example below):

- Take a large piece of paper and draw a simple X-Y matrix.
- The **vertical axis** reflects whether someone likes your key ask and proposal or not, i.e. whether someone agrees with what you say and propose. The higher up on the axis, the more support for your advocacy ask.
- The **horizontal axis** reflects whether someone is likely to engage in a political debate or not, i.e. whether someone has the resources (time, money, people) and the energy and motivation to support or oppose you. The further right on the axis, the more likely it is that they will become active.
- Go now back to your context analysis from before and start to **fill in all actors from your context analysis** into this matrix. Do it one by one – ask yourself whether a particular ministry, NGO or company might like what you say and whether or not they might engage. Do this one by one, until you have positioned all relevant actors on your matrix.
- In a second step, try to go beyond whole organizations like ministries, NGOs or donor agencies by **adding individuals**. After all, here might be someone in the Ministry of Finance who supports your ideas and might help you to convince others.

The final result of this exercise will show you:

- **your allies**, who are likely to support your cause and with whom you should cooperate (upper right corner, green);
- **your opponents**, who will oppose your plans and with which you will have to argue (lower right, orange);
- **potential partners**, who support your ideas in principle but do not engage because of certain limitations or because they have other priorities, so you will have to talk to them (upper left, light green). If you manage to convince some of them to support your cause as 'surprising allies', it might considerably boost your advocacy work!
- **ignorants**, who don't really care, and whom you don't have to bother with a lot (lower left, light orange).



By now you should know who might support your advocacy and might oppose it. With this, you have made a big step towards your advocacy strategy! However, as with the exercises before, try to do this matrix repeatedly. As you start advocating, you will inevitably learn new things about others – what they think, how they position themselves, and why. You will also come meet new stakeholders you did not think of before. Use this matrix as a 'living document' to which you can add new intelligence, share it with your partners – and reflect any changes you may observe in your wider context.

4. SECTION 3: INFLUENCE TREE

Having completed the first two sections of this chapter, you should by now be clear about your problem statement and your proposed solution; you should have a clear understanding of the political and institutional context around your cause; and you should know the different actors and how they position themselves towards your key ask. With this, you have completed the analytical part and are now ready to start working on your advocacy strategy!

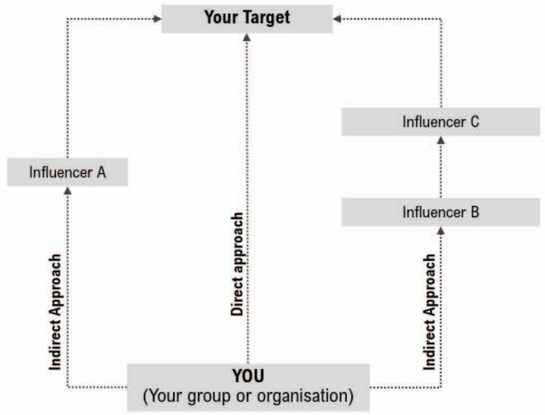
By now, you should be ready to answer the question "Who can make the change we want to see?" Or in other words: Who has the power to resolve your problem by initiating the desired solution? Remember the cookie story (compare Introduction)? The little girl knows very well who can help her to solve her problem: it's her mother who has the power to open the cookie jar, give her a cookie and make her hunger go away. So, the little girl goes directly to the kitchen asking her mother for a cookie – she takes the direct route. When she eventually fails to convince her mother, she takes another route and asks her father – the indirect route.

This is exactly what this section is about: It helps you to identify your main target group and start thinking about the various routes you can take to reach out to your target. After all, if one route doesn't work, you need to have alternatives. Let's get started!

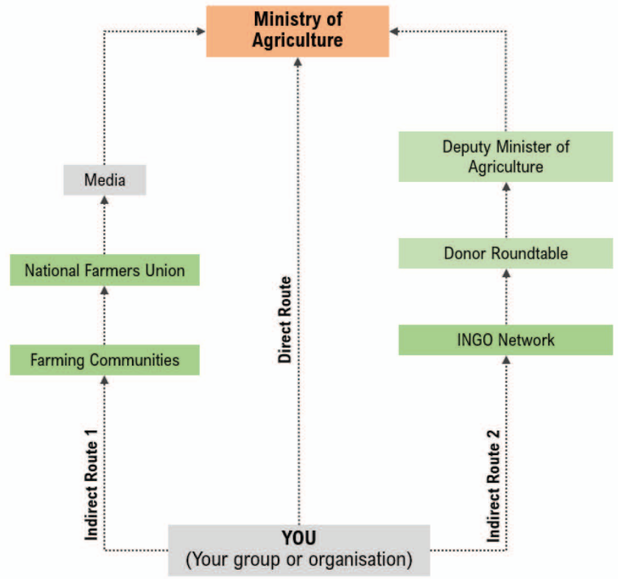
THE INFLUENCE TREE: HOW TO REACH YOUR TARGET GROUP?

To do this exercise, take another large sheet of paper and pens of various color. Then follow these steps:

- At the **bottom of the page**, draw yourself, i.e. your organization or group.
- On **top of the page**, draw your main target, whether it's a ministry, the prime minister, a certain company or anyone else. Just make sure it is the one person or organization that has the power to make the change you want to see.
- Now start thinking about different ways how you could reach out to your target group. As a first choice, you may want to try **the direct approach**. After all, you could just ask the minister for a meeting and explain her/him what s/he should do. Sometimes it works – so you should always give it a try.
- In most cases, however, the direct route does not work. Ministers are usually hard to reach, and even if you can talk to them, they are usually hard to convince. This is why you need to think about **alternative routes**: Who might help you to reach out to your target? Who has better access to the minister, who is a close advisor or friend? And who can influence these advisors or friends, if you cannot? Here you start to think about **influencers**. To do so, go back to your Interest and Influence Matrix (Section 2) to see whom you might ask for help.



The figure on the left illustrates the logic of the Influence Tree: Which routes or approaches can you take to reach out to your main target group? And if the direct approach does not work, who can help you? Who are your main influencers, and how can you reach them?



To make things more concrete, let's come back to our previously used example of land rights. From our previous analysis (Section 2), we know that the main power to change the National Land Law lies with the Ministry of Agriculture – it has the power to draft legal changes and to propose them to Parliament. Hence, it will be the main target of our advocacy for a better Land Law that protects the interests of farming families (at least in the beginning). The influence tree below features three distinct routes or approaches: The **direct route** between our organization and the Ministry – it probably won't work, but let's give it a try! If it doesn't, we can take an **indirect route**: We reach out to the INGO network, who in turn can mobilize the donor community. After all, we know from our analysis (see Section 2) that they are supportive to our key asks. They in turn can talk to the Deputy Minister of Agriculture of whom we know that s/he is quite positive about our proposed change. S/he might then try to convince the Minster of Agriculture to initiate a redraft of the Land Law (Indirect Approach 1). Alternatively, and at the same time, we can mobilize local communities by various means (compare Section 4) so that they raise the issue and stir up the National Farmers Union – which in turn then raises broad public awareness about the problem of smallholders through media work. This will increase public pressure on the Ministry, so that they must address the issue and come up with a meaningful draft law.

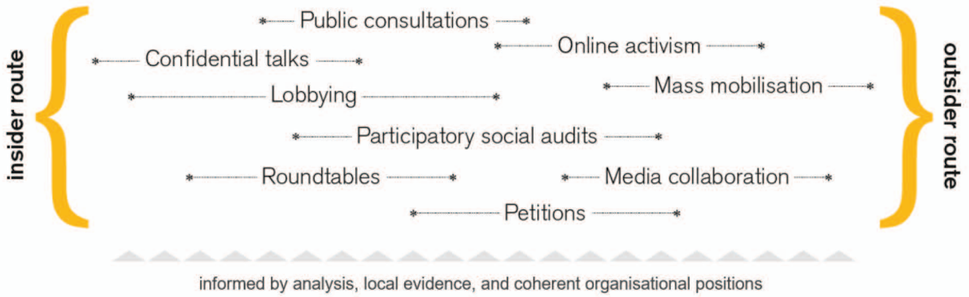
When doing this exercise, it is essential that you build on your previous analysis. Use your Context Analysis and your Interest and Influence Matrix from Section 2 to draft your influence tree. Ask yourself were your partners and allies might come in to help, and how they might influence important actors you have no access to. After all, advocacy is all about building strong alliances and networks!

5. SECTION 4: METHODS & TONE OF VOICE

When hearing the word 'advocacy', many people tend to think of street protests, public 'naming and shaming' campaigns and the like. Yet advocacy is so much more than this! Remember the introductory section? It defines advocacy as a "deliberate process of influencing decisions". Thinking of the cookie story, you will also remember that the little girl does not just shout at her mother but instead tries different ways and arguments to persuade and convince her. And this is exactly what advocacy is all about: You need to be creative by trying different ways and approaches to reach out to your target groups and convince them of your cause. There are plenty of things you can do – this section introduces you to the wide range of advocacy methods, helps you choose the right ones, picks out a few to look at in more detail, and helps you to strategically build them into your advocacy strategy.

INSIDER AND OUTSIDER ROUTE

In general, advocacy methods can be differentiated by the 'insider' and the 'outsider route'. On the one hand, the **insider route** includes those methods that are not geared towards a broad audience and are not intended to mobilize a large number of people for building public pressure. Instead, they seek to convince decision makers and other key stakeholders by virtue solid evidence presented face-to-face meetings and behind closed doors. Advocacy methods like confidential talks, lobbying in parliament or smaller roundtables fall into this category. On the other hand, the **outsider route** describes those methods that seek to build broad awareness to raise public pressure on decision makers. This can include online petitions, collaboration with mass media, or even public protests and rallies.



The above figure contains a few examples only to illustrates that there is a whole range of methods between the insider and the outsider route – it's not just black or white. As a matter of fact, many advocacy efforts start from the insider route: They first try the direct approach by proposing **bilateral talks** with policy makers to convince them by virtue of solid evidence and strong facts and figures. They may then follow up with a **roundtable**, involving a few more stakeholders, to discuss possible solutions and eventually come an agreement. In such a case, there is no need for the outsider route.

Very often, however, the insider route is not enough: If a regional governor repeatedly refuses to meet with you and your partners, if a roundtable ends without agreement, or if policy makers reject a public consultation process, you might want to use other methods. This can include **public gatherings or consultations**, filing **petitions**, **media reports** or even **public protests**. The aim of any method along the 'outsider route' is to increase the number of people knowing and talking about your cause, so that public pressure on decision makers rises and eventually forces them to address the issue.

If you have used other parts of this toolbox already, you will know various methods that can be used to inform people and raise public awareness, to build people's confidence so that they dare to speak out on a certain issue, or to spread the word and raise public pressure on decision makers to act. For instance, a **mobile library** can be used to inform communities about certain issues and to give them the opportunity to learn by themselves about specific problems. Organizing an opening event can be an opportunity to start a discussion and let people express themselves. Going one step further, an **issue-based participatory community exhibition** allows people to actively reflect on a certain issue, to express their thoughts and feelings and to start discussing with each other. The same goes for **issue-based participatory video** – only that it makes spreading the word even easier as you might be able to show the film in other places, too. The **Theatre of the Middle Way** is another great method to start a public debate and cautiously touch upon burning issues that affect a community, such as migration, human rights, health, education or the environment. Less resource intensive methods include **chanting performances** or **community dance** – what unites them is that they all provide a safe space for free expression and include elements of non-violent communication and active listening.

HOW TO CHOOSE THE RIGHT METHODS

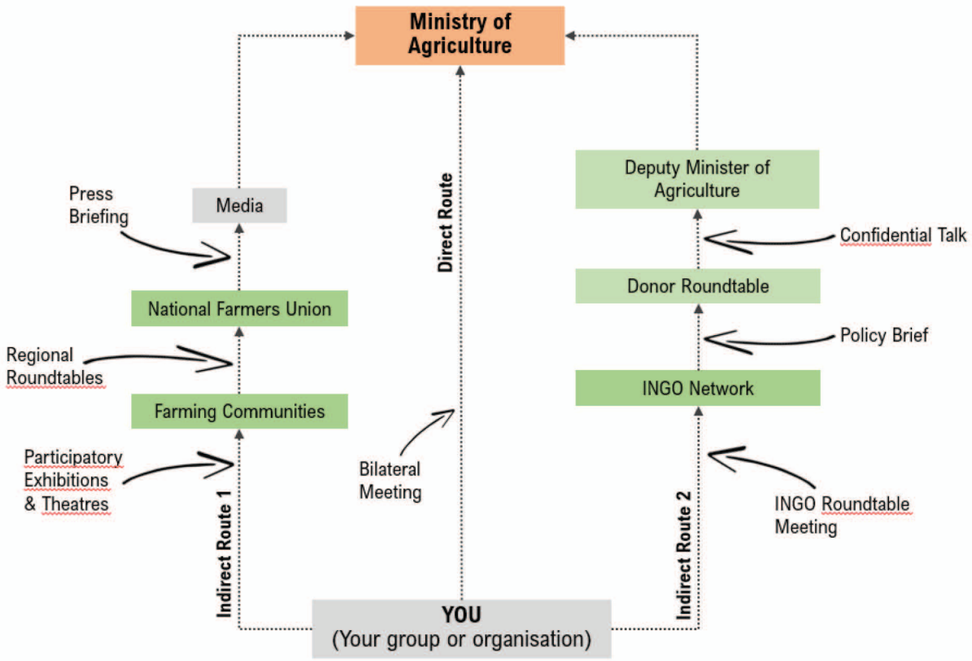
Needless to say, it is up to you (and your partners and allies) which advocacy methods you want to use. However, there are a few criteria you need to consider when developing your strategy:

- **Your organization's desired positioning:** If you want to position yourself as an advisor to the government, you will certainly choose the insider route. If you cherish your independence and want to be seen as a critical observer, you might choose the outsider route.
- **Your preferred tone of voice:** If you want to be seen as a trustworthy, reliable counterpart which is open for constructive dialogue, you may rather start along the insider route. If you don't care and think it's time to stir things a bit – choose the outsider route.
- **Your understanding of the external context:** In some contexts, it is not advisable to speak out loud about sensitive issues, so you better do not organize large public gatherings.
- **Your knowledge about your target:** While some decision makers are easy to contact and open for bilateral meetings with civil society, others just never listen. In such a case, you will need to go public to build up pressure.
- **Your resources, skills and capacities:** Choosing the outsider route can be costly, as organizing meetings and printing material has its price. At the same time, facilitating a roundtable or a public consultation requires certain skills, so make sure you are ready for it. But remember: If you don't have the necessary skills or resources, maybe one of your partners does.
- **Your partners and allies:** Make sure that your partners and allies agree with the chosen strategy – you don't want to run others into trouble.
- **Your success:** Sometimes the direct route works perfectly, so there is no need to use the outsider route.

BUILD THE METHODS INTO YOUR STRATEGY

Since you now know about different advocacy methods, you can start building them into your strategy. To do so, go back to your Influence Tree (Section 3), and follow these steps:

- Look at each approach or route you have foreseen in your Influence Tree and think about which method might work best to reach a certain actor / stakeholder.
- You might foresee different methods along a certain route, depending on whom you try to reach.
- Write down your method along the respective arrow.



As a last step, think about **timing**: Will you use all routes at the same time, or will you try one after the other? This is a delicate but important aspect. Many decision makers react negatively if they realize that an issue is already in the media before confidential talks have even started. And some mind if there is too much pressure from different sides, while others don't. Again – the better you know your target, the better you can decide what to do when.

Finally, be prepared for failure and don't give up if a certain route does not work as expected. After all, advocacy includes a lot of 'trial and error' and requires creativity along the way.

6. SECTION 5: USING OPPOSITION & EVIDENCE

One of the main reasons why certain advocacy campaigns fail is that they do not care enough about their opposition. You now may wonder 'Why should I think about my opponents at all? Isn't it enough if I care for my own campaign?' And it's only natural and fully understandable if you focus on your preferred messages and those facts and figures that convince yourself. But in the end, you don't advocate to yourself and don't need to convince yourself – as you are hopefully already convinced by what you say and do. Instead, you need to convince others, show them why your cause is right and eventually let them make the change you want to see. This is why as an advocate, you should really care about opposition, try to understand why they oppose your plans – and figure out how to best change their mind.

So, this section is all about understanding and convincing your opposition. The first tools help you to systematically analyze your opponent's concerns, while the second part looks at different types of evidence and how to use them towards different audiences and target groups.

THE OPPOSITION MATRIX

This is another very simple tool – but a very powerful one. You should use it repeatedly as your advocacy unfolds, as you will hear many new concerns and criticism brought up against your key asks. Here is how to do it:

- Take a sheet of paper and draw three columns and a few lines.
- Go back to have a look at your Stakeholder Mapping (Section 3) and your Influence Tree (Section 4) to see who is likely to oppose your plans and whom you will have to convince of your proposed solution as you go along.
- To begin with, select one particular opponent (e.g. a minister or an organization) and try to figure out what s/he might say against your ideas and proposals. What different arguments might they raise to oppose you?
- Write these arguments one by one and below each other in the **first column** of your sheet.
- Once you have done this, think about how you can counter each critique. What can you say in favor of your campaign? How can you best answer to these concerns? Write down each response in the **second column**.

Against your ideas	In favour of your ideas	Supporting Evidence
Concern 1	*Supporting Argument 1*	*Evidence 1*
Concern 2	*Supporting Argument 3*	*Evidence 2*
Concern 3	*Supporting Argument 3*	*Evidence 3*
…	…	…

For certain concerns, you may have several good and convincing counterarguments, while for others you may struggle to reply in a convincing manner. These are the ones you need to focus

on! Discuss in your team, with your partners and allies to find good arguments to support your advocacy work. In addition, try to find out which concerns feature highest in your opponents' minds. What scares them most, what are their primary concerns? Focus on these and be sure you can really address and counter them.

Finally, make sure you can prove what you say. Referring to hearsay only and citing questionable sources will make you vulnerable. Do you have solid and reliable evidence to prove what you say? Can you back up each of your supporting arguments with proven facts and figures? Most of your opponents won't be convinced by kind words alone, but they will want to see a proof for what you say. So, in the **third column**, write down what evidence you have.

Going back to the **land rights example** used in the previous sections, major opposition may arise from the Finance and Mining Ministries, but also from certain people within the Ministry of Agriculture as well as from private companies who profit from large land transfers and have no interest to strengthen local people's voice and rights. Hence, a first Opposition Matrix for the case may look like this:

Against New Land Law	In favour of New Land Law	Supporting Evidence
The existing law sufficiently protects smallholders' land rights	There are no safeguards in the existing law	Comparative legal analysis
Farmers receive compensation, they are greedy	Compensation is either not paid or insufficient	Investigative media report (TV documentary)
The mining industry is key for the country's future	Only rich people profit, while rural poverty remains	Economic analysis
...	...	...

Doing this exercise helps you to quickly identify whether a) you have a good understanding of your opposition and their ways of thinking; b) you can counter their most important critique; and c) you can really prove what you say.

Repeat this exercise as your advocacy evolves. When talking to different people you will hear new arguments and critique you have never thought of before. Include it into your Opposition Matrix, complete the list and make the evidence check. This way, you always have an up-to-date list with your key arguments which you can also share with your partners and allies.

DIFFERENT TYPES OF EVIDENCE

When doing the opposition matrix and the evidence check you might realize that you do not have convincing and reliable evidence to support each of your arguments. In such a case, you will have to invest a bit to find the evidence you need. There are many different forms of 'evidence', such as:

- A scientific report with facts and figures about your subject.
- A legal study that analyzes a certain law you want to change.
- First-hand accounts of concerned people
- A documentary or investigative media report
- Anecdotal evidence proving that certain things do happen (e.g. photos, short films)

You can certainly think of more than this and will know examples from other campaigns. Think about other campaigns that you liked – what evidence did they present, and how?

USING EVIDENCE FOR ADVOCACY

Sometimes you first have to generate the evidence you need because it does not yet exist. In such a case, you might want to contract a study or analysis, or reach out to the media so they report on a certain issue. Sometimes, however, evidence is already there and all you need to do is to present it in a way to make people listen. Yet not everyone listens to the same messages! Some people are more receptive to dry facts and figures, to thorough and detailed analyses. Others want to hear surprising stories and first-hand accounts, real quotes from real people who recount their experiences and share their point of view. So, depending on your man audience, you may want to repack your evidence and present it in different ways and formats. The table below gives a you a few ideas on which forms of evidence resonate best with different audiences (Oxfam 2016; www.nature.com/articles/s41599-018-0176-7).

Audience	Evidence they might respond to best
Elected policymakers	• Big ideas • Compelling stories • Positive visions
Civil servants	• Objective and rigorous • Credible methodology • Data and technical details
Corporate executives	• Company-specific findings • Credible methodology
Communities	• Community-focused • Generated with their participation
Activists and the broad public	• Human face to the story • Simple facts easy to remember
Media	• Controversial, new • Human face to the story • Simple facts with numbers

(Oxfam 2016)

Obviously, policy makers like ministers or members of parliament listen and respond to other evidence than civil servants, activists or the media. This means that if you have a well-researched analytical paper, you might have to process it into different formats: A two-page policy brief for politicians (because they have not time to read more than this); a full-fledged report for civil servants (because they want all the details), and a catchy story with some key facts for the media (because that is what sells).

7. SECTION 6: THEORY OF CHANGE ('SO THAT')



If you have followed this advocacy chapter until now, you now should have a pretty clear understanding of the problem you are dealing with and of the solution you are going to propose; you know who has the power to make the change you want to see; you know your natural partners and allies as well as your potential opposition; you have a plan for reaching out to your main targets; and you have pondered on opposition and how you are going to use evidence to overcome it.

The only thing that is missing now is – action! The best advocacy plan is utterly useless if never put into action. Obviously, you could go on for days and months improving your advocacy plan, adding more intelligence, doing more research, scrutinizing your opponents. This is known as the 'paralysis of analysis' – to remain inactive just because you think you don't know enough to give it a go.

This section helps you to translate your analysis into an action plan, or in other words: to draft your Theory of Change. How is your story of change going to evolve? What will be the sequence of action and reaction that will ultimately lead to the change you want to see? Having a well-structured Theory of Change does not only help you to be clear on what to do when and why. It also helps you to convince others to support your cause, because you have a compelling story to tell.

THE 'SO THAT'-CHAIN

So that – these two words will help you to build your Theory of Change. To do so, follow a few simple steps:

- Go back to your Influence Tree (Section 3) to see which direct and indirect routes you want to take, and what advocacy methods (Section 4) you want to use.
- Start with the first thing you will do to get things going.
- Think about why you are doing it, and what you want to achieve with it: We do A **so that** B happens.
- You then continue with this *so that*-chain: B happens **so that** C can happen, and so on.
- In a **first round**, focus on the big steps. This may look like this:

We do some research **so that** we can present it at a press conference **so that** we get broad media coverage **so that** the government must respond **so that** the ministry initiates a legal reform **so that** parliament endorses a better law **so that** people's rights are better protected.

- In a **second round**, add the smaller, incremental steps that are needed to make the big steps happen. This is not so attractive, but absolutely crucial to stay realistic. So, your Theory of Change may look like this:

We draft Terms of Reference **so that** we can hire a researcher **so that** we can do some research **so that** we have first results after three months **so that** we can prepare a policy and media brief **so that** we can present it at a press conference **so that** we can follow up with focused media work **so that** we get broad media coverage **so that** the government must respond **so that** we are invited for a roundtable with policy makers **so that… so that… so that…**

PLANNING YOUR ADVOCACY STEP BY STEP

Your Theory of Change is like a movie screenplay – it contains the whole story and tells you and others how the various scenes follow each other. But like with a film, you also need to know **who does what when**. After all, you and your organization are probably not the only ones to advocate but ideally act together with partners and allies.

In a **next step**, you therefore enrich your Theory of Change with additional information. This can be a very revealing exercise when done in a group with partners from various organizations. Once you have jointly elaborated your Theory of Change, think about who would be best placed to do what, and start to assign roles and responsibilities. For instance, you may have a lot of experience in mobilizing people and organizing community theatres, while your partners know how to work with national media. Use your comparative strengths to make the best out of your plan! Here's a great way **how to do this exercise in a group**:

- Ask everyone to write their / their organization's name on a few sticky notes and put them on the Theory of Change where they feel most skilled or comfortable to contribute. Like this, you will quickly see for which steps you have sufficient support and where you need to find someone to do the job.

Step		Who	When
1	Prepare Research TORs; hire researcher	…	Mar-Apr
2	Conduct research	…	May-Jul
3	Invite for roundtable	…	Jun-Jul
4	Prepare media and policy brief	…	End of Jul
5	Faciliate roundtable	…	~~12 Aug~~
6	Follow-up with national media	…	Aug-Sep
7	…	…	…

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Media House
Media House

Gap: Who is going to facilitate the roundtable?

It is very important to understand that this is just a first plan, and that it is very likely that you will have to change it once you start advocating. As soon as you get going, you will realize that some things don't work as expected – so be prepared for setbacks and changes! This will be easier if you consider your Theory of Change a living document, rather than a strict 5-year plan.

8. SECTION 7: MEASURING SUCCESS & FAILURE

You now have elaborated your advocacy strategy and are ready to start advocating on your issue of concern. Great – let's go! Yet… how will you know if your strategy works? How can you be sure that you are on the right track and things are happening as you would like them to?

As mentioned in the previous sections of this chapters already, it is essential that you build in regular checks and moments for reflection. Discuss with your team, your partners and allies whether your advocacy work is on track, and what you want to adjust in order to stay focused and effective. The problem, however, is to figure out whether you are doing the right thing and whether your advocacy is really leading towards the change you want to see. Obviously, you don't want to wait until the new law you are advocating for gets passed and implemented, as this might take years. So, focusing on your final change objective alone will make you frustrated. Even more, you might miss many of the small but important changes that are happening on the way towards your desired change.

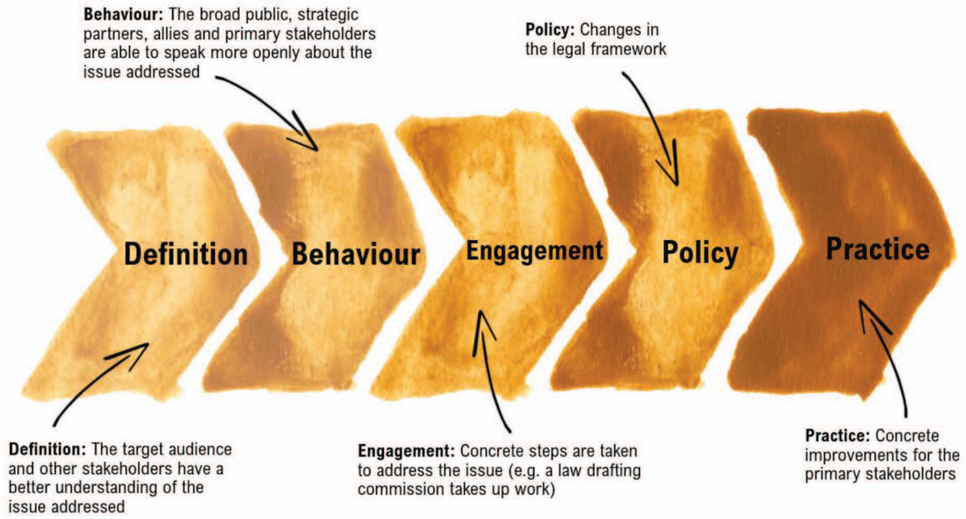
To avoid this, and to keep your motivation as an advocate high, there is a simple model which helps you to better understand change processes – and to see where your advocacy currently stands, and whether it is successful or not.

THE 5-STEP MODEL OF POLICY CHANGE

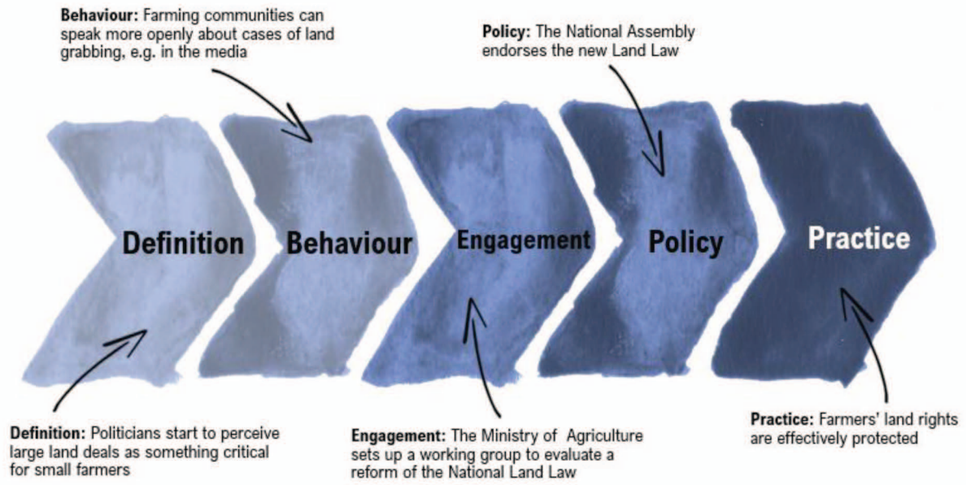
Whether you are advocating for a new law, for more funding to a particular community or social group, or for better quality in basic education – the change process you have to go through is nearly always the same. In principle, policy change (and change in general) is usually non-linear. It always starts long before a concrete policy gets endorsed and implemented, and it usually happens step by step. As an advocate, you want to understand these different steps to see where you are and what comes next.

A simple but helpful model divides the policy change process into **five distinct steps or shifts**:

1. **Shift in definition** – People start to see things differently: your target audience and others have a better understanding of the issue addressed.
2. **Shift in behavior** – People start to behave differently; the broad public, partners, allies and primary stakeholders are able and ready to speak more openly about the issue.
3. **Shift in engagement** – People start to engage: Concrete steps are taken to address the issue.
4. **Shift in policy** – A policy, law, regulation or practice gets changed.
5. **Shift in practice** – Things start to change in real: The new policy, law, regulation or practice results in concrete improvements for people's daily life.



It takes some practice to apply this model to your own cause and be able to differentiate the different steps in the change process you are advocating for. But once you manage to do so, having this model in mind will help you a lot to better understand where your advocacy stands and what you have already achieved – although the final objective might still seem far away.



To apply this in practice, take your Theory of Change (Section 6) and discuss where and when your advocacy work might make (or contribute to) one of these shifts along the way. Referring to the land rights example, the following could be **relevant questions to ask**:

1. What needs to happen so that politicians start acknowledging that large land deals can be problematic for smallholders? And if this happens – how do we know?

2. What needs to happen so that farming communities dare to speak openly about critical land deals and demand their rights? And if this happens – how do we know?
3. What needs to happen so that the Ministry starts reviewing the Land Law? And if this happens – how do we know?
4. What needs to happen so that a new, better Land Law gets endorsed by parliament? And if this happens – how do we know (well, that's rather easy to find out)?
5. What needs to happen so that the new Land Law helps to improve the everyday life of small farmers and effectively protects their land rights? And if this happens – how do we know?

Try to **formulate at least one example for each of these five shifts for your own advocacy** and define one indicator each so you can prove that the shift has actually happened.

Being able to define these five shifts for your specific change process will make your life as an advocate much easier, and the whole advocacy process more rewarding: You will be able to identify even small steps and celebrate them as an interim success – because you know that you are on track and heading towards the big change you want to see.

9. SECTION 8: DEALING WITH RISKS



Sometimes, advocacy can be very easy and straightforward – you get the space and the opportunities to raise your voice and talk, decision makers listen to you, and everything goes well. Very often, however, advocacy is arduous, and you are repeatedly confronted with problems, obstacles and setbacks. Whether it's going well or not depends largely on the issue you are advocating for, your target group, your partners and allies, as well as on the wider political, social and cultural context you are in (compare section 2 of this chapter). If you are raising a very sensitive issue politicians don't want to talk about, you are very likely to run into problems. If you are addressing corruption and nepotism among state authorities, trouble's ahead for sure. At the same time, open or hidden social, ethnic or religious conflicts can undermine your efforts to build coalitions and may even put you and your partners at risk. And finally, some governments see civil society generally as a threat rather than a development partner, so that openly addressing human rights issues may cause serious repercussions. As an advocate you therefore want to know the risks you might be facing, so that you can avoid or mitigate them to the extent possible.

HOW TO IDENTIFY ADVOCACY-SPECIFIC RISKS

Avoiding uncomfortable discussions and hoping for the best never pays off. Instead, try to address potential advocacy risks as early and as open and transparent as possible. Ideally, schedule a separate meeting with your partners and allies for a joint brainstorming on the types of risks you may encounter on the way. Write them down to make things as explicit as possible, and make sure everyone has a say. The following structure may help you to start a discussion:

Risks for your organization	Exclusion from certain spaces or events; non-renewal of your operational permit as CSO; loss of members or supporters; office raids and confiscation of material and information
Risks for your team	Pressure and threats against staff members and their families (especially if they belong to an ethnic, religious or other minority); non-extension of work permits; arrests
Risks for partners and allies	Pressure and threats against organizations and groups as well as against individuals and their families; ban of organizations; arrests
Risks for communities and citizens	Economic and political discrimination; pressure and threats against groups, individuals and their families; arbitrary arrests
Risks for the project	Bureaucratic harassment by public authorities; restricted access to certain villages; forced shut down of project activities or offices

This list is certainly not conclusive, so you may identify more and other risks in your discussion. The important thing is that you do this together with your partners and allies, because they might see things differently than you do. Once you have established such a list and have a rough idea how likely and severe these risks might be, go on to discuss how these risks can be avoided or mitigated.

HOW TO AVOID OR MITIGATE ADVOCACY-SPECIFIC RISKS

There are many ways to avoid and/or mitigate some of the risks related to advocacy. The first question you must ask yourself is whether you can avoid a certain risk or not. For instance, you might realise that openly addressing a certain land rights case bears unpredictable risks for the concerned community, so you postpone your campaign plans or seek other ways to raise public attention. However, if you and your partners agree that the risks are justifiable in principle, you need to discuss how to manage them. There are many ways for mitigating such risks – here are some first ideas:

Act through networks, build coalitions	Don't act on your own. Instead, seek partners and allies so that you can build a network or platform to advocate together and thus spread responsibility, public exposure and risks (see chapter 6 on networks).
Always be open and transparent	Openness can help to dispel doubts and misconceptions. Openly inform your partners and allies, and maintain a regular exchange with public authorities, e.g. through letters, meetings, or organized field visits.
Involve project partners	Inform and involve your funding partners when your project comes under pressure.
Identify actors of change	Identify and connect with committed individuals within government and administration. Even when a certain Ministry might dislike your ideas, some public servants might support you (see section 2 of this chapter).
Call for public responsibility	Approach different departments of the government as well as parliamentarians to assume their responsibility towards their constituency.

Again, you will certainly find more ways to mitigate 'your' risks. The important thing is that you do not just do this once (e.g. when you start a new project), but instead regularly review and reassess the identified risks, their likelihood and potential impact and the measures taken. And finally: As depressing as a list like this might appear at first sight – don't let yourself be disenchanted! Knowing these risks and how to manage them is a first big step towards your successful advocacy campaign. Good luck!