

The Role Of Participatory Arts In Social Change In Timor-Leste

by

Kim Dunphy (B.A., Grad Dip Movement Dance, M. Ed)

Submitted in fulfillment of the requirements
for the degree of Doctor of Philosophy,
Deakin University
October 2013



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Previously published work

Several chapters of this thesis include material that has been previously published, as per this list.

Peer reviewed articles

Chapter Two: Dunphy, K. (2010). How can the impact of cultural development work in local government be measured?: towards more effective planning and evaluation strategies, *Local-Global*, 7, 100-119, www.rmit.edu.au/browse;ID=p0lnk7tughdyz.

Chapter Six: Dunphy, K. (2011). Evaluating the *Scared Cool project*: Understanding peacemaking through creativity and personal development in Timor-Leste, *e-journal of UNESCO Observatory Multi-Disciplinary Research in the Arts*, 2 (2), 1-20. http://web.education.unimelb.edu.au/UNESCO/pdfs/ejournals/009_DUNPHY.pdf

Chapter Eight: Dunphy, K. (2013). The contribution of creativity to human development in a new nation: A case study of *Afalyca* art school, Timor-Leste, *International Journal Of Creativity And Human Development*, 2. <http://www.creativityjournal.net/index.php/contents/articles/item/153-the-contribution-of-creativity-to-human-development-in-a-new-nation-a-case-study-of-afalyca-community-art-centre-timor-leste#.UbejuOu5T8E>.

Chapter Nine: Howell, G. & Dunphy, K. (2012). Toka Boot- The Big Jam: Making music in rural East Timor', *International Journal of Community Music*, 5(1), 27-44. <http://www.ingentaconnect.com/content/intellect/ijcm/2012/00000005/00000001/art00003?crawler=true>.

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Chapter Three: Dunphy, K. (2012). Community arts in Timor-Leste 2001-2011: the contribution of the arts to international development goals. In M. Comte (Ed.) *Community Arts*, North Melbourne: Australian Scholarly Publishing.

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Abstract

Participatory arts initiatives are increasingly utilised as tools for social change in international development contexts. However, theories of change for these interventions are often poorly articulated, making planning processes less effective and reducing their suitability for evaluation. At the same time, formal evaluation processes that provide a full assessment of outcomes are infrequently undertaken. This research responds to this situation by presenting and trialling three new models for participatory arts initiatives: two theory of change models to support planning and a holistic approach to evaluation.

Five participatory arts initiatives provide case studies to which the models are applied, facilitating both examination of the usefulness of the models and the effectiveness of the initiatives. These case studies are all based in the half-island nation of Timor-Leste, an emerging democracy that faces many challenges after centuries of colonial oppression. The research demonstrates that the models can contribute to evidence-based planning approaches and effective evaluation. The theory of change models applied to the case studies indicate potential for improved planning processes of participatory arts initiatives, by facilitating alignment of organisational values, goals, intended outcomes and activities, and enabling evaluation against desired goals. The holistic evaluation model provides a viable solution to the conundrum of the purported intangible nature of the arts and its impacts, as well as calls from the human progress movement for consideration of outcomes beyond economic and social.

In applying the evaluation model to the case studies, it is apparent that these participatory arts initiatives offer significant positive outcomes for program participants, particularly in the dimensions of social, cultural, and personal well-being. Skill development and engagement with new ideas that lead to new opportunities and realisation of potential were the most significant benefits for individuals. Direct and indirect positive outcomes on the wider community and broader society were also evident, including reduced family and community disharmony and increased positive engagement with the wider world. One recurring challenge for case study organisations was the issue of appropriate leadership models that are empowering and affirming for Timorese leaders while still providing effective support and skills transfer. Factors in achievement of successful project outcomes included the use of creative participatory processes, direction by skilled leaders and modelling of inclusive and respectful relationships. Additional benefits were obtained in programs that gave credence to Timorese culture while also introducing new ideas and possibilities.

Glossary

Word	English translation	Language
<i>Afalyca</i>	Wild People	Macassae
<i>Arte Moris</i>	Living Art	Tetun
<i>Ba Futuru</i>	To The Future	Tetun from Portuguese
<i>ema boot:</i>	Big People (VIPs)	Tetun
<i>kakalo/kakaloe</i>	traditional bamboo instrument	Fataluku
<i>Kote Baru</i>	Old Town	Indonesian
<i>lafaek</i>	Crocodile	Tetun
<i>liu rai</i>	traditional king	Tetun
<i>malae</i>	foreigner	Tetun
<i>mana</i>	sister- term of address for peer female	Tetun
<i>maun</i>	brother- term of address for peer male	Tetun
<i>Merkadu Antigu</i>	Old Market	Portuguese
<i>tais</i>	traditional weavings	Tetun
<i>Timor-Leste</i>	East Timor, literally East-East	Tetun from Indonesian and Portuguese
<i>Toka Boot</i>	Big Jam	Tetun
<i>Xefe de Suco</i>	literally Chief of Village, Mayor	Tetun from Portuguese

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Part A: Theory, Literature and Methodology

Chapter One: Introduction

In Timor-Leste, we need a new mentality; people who have initiative, creativity and innovation, and who apply this with hard work.

Prime Minister of Timor-Leste Xanana Gusmao,
Human Rights Arts and Film Festival Launch, Melbourne, 9 May 2013

1.1: The research question

Participatory arts are increasingly applied as tools for social change in international development contexts around the world. Programs in which community members engage in the making of art for some intentional benefit are being initiated by individuals and a diverse range of government and civil society organisations. Agencies leading such programs perceive a broad range of benefits for participants and their communities. In Timor-Leste, participatory arts initiatives are being used to address many salient concerns, including disconnection from traditional culture, social disharmony, resistance to change, gender inequity and lack of opportunities for young people. This thesis sets out to examine this practice, to determine what changes such participatory arts initiatives make and to understand the processes by which the change occurs. The research question specifically is, do participatory arts contribute to social change in Timor-Leste and if so, how?

These arts initiatives addressing social change goals take place in a climate of growing accountability in the international development field (Kaufmann, 2009; Vogel, 2012). Funders encourage implementing organisations to seek the best outcomes relative to investment, through initiatives that deliver maximum benefits while causing least harm (Morra-Imas & Rist, 2009; OECD, 2010). Funded programs are increasingly expected to utilise evidence-based approaches, make their theories of change explicit and evaluate their work against clearly stated development objectives (Funnell & Rogers, 2011).

While economic progress remains a high priority on the international development agenda, other paradigms of progress that consider outcomes beyond economic are becoming more influential. Holistic approaches increasingly consider other dimensions of development, such as social, cultural and environmental, as significant as economic change for beneficiary communities (Clammer, 2012; Stiglitz, Sen & Fitoussi, 2010; UNDP, 2013; Vanuatu National Statistics Office, 2012). The interrelationship between these different dimensions is recognised more frequently, along with the potential for change in one dimension to influence change (positive or negative) in others (Scerri & James, 2010; Balamoune-Lutz & McGillivray, 2009). Contemporary participatory development approaches also emphasise the diverse perspectives of different stakeholders in development processes (Davies & Dart, 2003; Fishkin, 2009).

Although theory about evidence based practice and logical approaches to planning and evaluation in development have grown exponentially, the reality on the ground indicates a slower uptake of sophisticated ideas (Patrick, 2011; Sloman, 2011). Much debate and trial and error learning continues.

In the field of participatory arts applied in development, the take-up of new ideas from theory is further impeded by arts-specific challenges. In making these assertions, I draw on the modest relevant literature and my professional experience,

including a decade in a peak body supporting artists working in community settings. The intuitive and emergent processes of art-making can be seen as antipathetic to the analytical approach required for evidence-based planning and evaluation (Conquergood, 2002; Hill, 2009). The paucity of relevant literature is both a symptom and an outcome of this, with practitioners not necessarily skilled or motivated to document their practice (Cleveland, 2005; Badham, 2010). This perpetuates the low use of professional literature in planning and reduces the incremental progress that can be made by learning from others.

Training of practitioners that focuses on artform development and not the intentional thinking that is needed for attainment of specific goals is an additional challenge. Value clashes can occur between artists prioritising artistic product and funders who seek directed focus on non-arts issues (White, 2006; Goldbard, 2010; Etherton & Prenkti, 2007). Most significant of all are the complexities of measuring value and outcomes of the arts because of their perceived intangible nature. These difficulties are evidenced in the persistent tensions about the intrinsic versus instrumental valuing of the arts (McCarthy, Ondaatje, Zakaras & Brooks, 2004; Throsby, 2001; Holden, 2006).

All of these factors contribute to a lack of appropriate models for planning and evaluation of participatory arts initiatives that are satisfactory to stakeholders including practitioners, managers and funders. Consequently, the practice of arts as a social change mechanism involves sophisticated planning and evaluation less often than might be desirable. Evidence about its potential contribution is consequently reduced. Lack of evidence can negatively impact allocation of resources, thereby reducing activity and the consequent potential for change.

This research responds to those challenges by proposing and testing three models for participatory arts initiatives that seek to stimulate change. The first two are informed by principles of theory of change applied in a range of other community change and arts interventions, including Bamberg, Chiswell & Toumbourou (2011) and Animating Democracy (2012). They address the issues raised above, of lack of cogent frameworks for evidence based planning. A third model is proposed to address the lack of evaluation frameworks suitable for arts initiatives. It responds to approaches to development that take a holistic perspective, where outcomes across a range of dimensions are acknowledged, and different stakeholders' perspectives are valued. The potential to consider impacts that are outside expectations, including negative change, is also considered, as a fundamental requisite for responsible evaluation.

To assess the efficacy of these models, they are applied in this research to real world examples. Five participatory arts initiatives provide case studies with which the models are tested. These case studies are all based in the emerging democracy of Timor-Leste, a nation that faces many challenges after centuries of colonial oppression. These initiatives were selected as case studies because they involved members of Timorese communities in participatory artistic endeavours that had a social change objective during the period of this research, between 2010 and 2012. They were also chosen because of the diversity they represented: different artforms (music, theatre and visual arts); city and regional locations; and different organisational structures, involving Timorese and foreigners in a variety of collaborative arrangements.

Through these offerings, this research adds to knowledge about participatory arts as a strategy for achieving positive social change. Firstly, by applying a theory of change lens to five participatory arts initiatives, this research contributes to knowledge about *how* change occurs. Secondly, in applying a holistic evaluation framework, this research contributes to understanding about *what* change occurs.

The application of these new models to existing initiatives facilitates examination of the usefulness of the models as well as the effectiveness of the initiatives.

The research is based in Timor-Leste, so findings have specific relevance to that context, but they also offer insight for the field of arts in international development more broadly.

1.2 The research approach and context

This research is sited at the juncture of two opposing professional paradigms: the largely intuitive, practice-led world of the arts and the increasingly evidence-based bureaucratically driven approaches of international development. This juncture is paralleled in the research methodology. The importance of voice and representation from constructivist research is heeded in the use of qualitative methods, (interviews, focus groups and participant observation) to gather data. The logical cause and effect paradigm of the positivist approach that influences much policy and decision-making is also acknowledged. In presenting these models for planning and evaluation, this research seeks to recognise the different perspectives of people impacted by social change initiatives through the arts, and the different ways they are affected. At the same time, theory-based starting points and logical evaluation processes are applied to increase the effectiveness of social change interventions.

These tensions between practice and theory are paralleled in my own professional situation as a “pracademic”, where I actively engage in a professional practice at the same time as I study it (Volpe & Chandler, 2001). Over more than thirty years, my work has largely focussed on offering or expanding opportunities for community participation in the arts. This has included roles as a performing arts educator, dance-movement therapist, community artist and organiser. I have used these skills in curatorial and arts management roles in local government. For the last decade I have worked to promote the cultural vitality of communities, largely by advocating for community participation in the arts, through various roles with the Cultural Development Network of Victoria, Australia. I also enjoy deep engagement with the art forms of cultures outside my own. I established and directed the performing arts company, *Kita*, for eight years, to share the Asian cultural heritage of our performers with Australian audiences.

Concurrent with this research project, I have been working in Timor-Leste to promote cultural assets-based community development. As a founding Director of NGO *Many Hands International*, I have instigated and supported projects that promote culture, including the arts, as a vehicle for development. Recent activities include a cultural heritage research project, a community cultural festival and a building project to establish Timor’s first government-sponsored Cultural Centre.

Over the last four years, the majority of my time has been spent as a researcher investigating aspects of my own field of practice, participatory arts, through this thesis. While I am strongly motivated by my view of the positive potential of arts participation, I am also committed to a social justice agenda that seeks the best possible positive change. In this, I seek to support change initiatives that involve the most benefit, least harm and most judicious use of resources. I believe that a better understanding of the processes of change will contribute to more effective practice. In the current research and other recent projects, I encourage arts practitioners to use tools to make their practice more successful, including ideas from both positivist and constructivist paradigms. These include the application of evidence and logical models for planning, use of and contribution to the professional literature and

systematic evaluation approaches (see, for example, Dunphy & Scott, 2003; Dunphy, 2010a, 2010b; Office for Disability 2010). This research continues these themes.

Timor's traumatic experiences, particularly over recent decades, and Australia's contributing role in this, provided me with the impetus for this study. I sought to undertake research that could make a positive contribution by exploring important questions regarding development and social change. My background as an arts practitioner and manager interested in the processes of change through the arts influenced my focus on the arts as a vehicle for change in the development context. Two preliminary visits to Timor-Leste, in which I made informal enquiries of agencies and workers, were followed by a literature search. These confirmed my hunch that there was an increasing practice of arts for social change in Timor-Leste, but for the most part, this work was not being documented or evaluated. Resources were being invested in activities without a clear understanding of whether they made a positive contribution and if so, how this contribution occurred. In response, I sought to devise a research project that would make a contribution to this under-researched area.

An additional compelling factor to my choice to study in Timor-Leste was the layers of history, including influences of indigenous, Portuguese, Japanese and Indonesian cultures, that make it a fascinating country to research.

After this outline of the research topic and my motivation in selecting it, this thesis introduces the research site of Timor-Leste, the many challenges faced by its government and citizens and the nation's strengths. The potential for the current research in contributing to these issues is discussed.

1.3 The research context: Timor-Leste

1.3.1 History and politics

The small half-island nation of Timor-Leste (East Timor) lies to the north-west of Australia and the east of Indonesia. In the early years of Timor's history, small tribal groups lived separately, divided by rugged terrain. At least twenty-five distinct mother tongues were in use during this time (Soares & Dooradi, 2011). Traders occasionally visited these communities, but otherwise they were isolated from the outside world (Connelly, 2003). Portugal claimed the eastern half of the island as a colony in the 1600s because of the financial potential they recognised in its forests of sandalwood and teak. However, the Portuguese ruled this isolated colony in what has been described as a "haze of apathy", with few resources invested in the Timorese people and their nation (Dunn, 1996, p. 23). After more than 400 years of Portuguese colonisation, only 20 kilometres of paved roads, two hospitals and three high schools had been established in Timor (Robinson, 2010). Little emphasis was placed on education for the Timorese, with very basic services developed only after World War II (Gunn, 1999). The illiteracy rate after the Portuguese withdrawal in 1974 was more than 90% (Taylor, 1991).



Figure 1.1: Map of South-East Asia showing Timor-Leste

Image: <http://electionsbicyclesandcrocodiles.blogspot.nl/2012/01/timor-where.html>

During World War II, the Japanese occupied the island, and local volunteers supported Allied Forces in their battles against the occupiers. This period had tragic consequences for Timor, with loss of life estimated to be as many as 70,000 (Department of Defence Australia, 2002) out of a population of less than 500,000 (Magalhaes, 1996).

At the time of Portuguese withdrawal from Timor in 1974, its neglect over four centuries of occupation had serious consequences for the Timorese people. A lack of skills and experience was a major factor in “the vacuum of leadership” which assisted the Indonesians to successfully invade the country in 1975 (Connelly, 2003 p. 2). During the brutal 25-year occupation by Indonesia, as many as 180,000 Timorese people, one-third of the population, lost their lives (UNDP, 2010). Forced re-settlement from productive villages to Indonesian-controlled roadside settlements resulted in widespread starvation over many seasons (Shalom, Chomsky & Albert, 1999; Taylor, 1991). Murder, torture, rape and enforced sterilization made very effective weapons of war. Whole villages were obliterated in frequent large-scale massacres. Scarce resources were spent in support of the long drawn-out resistance battle, and the majority of able men spent decades fighting from inaccessible places in the mountains (Kiernan, 2003). Generations of children had little or no access to education in the chaos.

Australian and US governments were complicit with Indonesia, ignoring growing evidence of significant human rights abuses in Timor during these years (Byrne & Gibson, 2007; Kiernan, 2003). The turning point for world engagement with Timor was a massacre of 250 young people in the Santa Cruz cemetery in Dili in 1991. This incident was filmed and shown all around the world, catalysing international interest in what became a decade-long process towards independence (Jardine, 1999).

In 1999, the first national elections stimulated the participation of 98% of the electorate, with an overwhelming majority voting for independence (TLAVA, 2009b). This was an amazing outcome given the well-grounded fears of retaliation from

Indonesia. The immediate cataclysm and ensuing violence resulted in the internal displacement of 400,000 people and hundreds of deaths at the hands of Indonesian militia (Nevins, 2005). Almost 90% of the country's infrastructure was destroyed, much of which had been built by the Indonesians themselves (Connelly, 2003).

After two years of post-election re-organisation, independence was finally celebrated in May 2002. In the ensuing decade, Timor worked to establish a functioning independent democracy. The nation's stability has been threatened several times during that period, most significantly in 2006 with serious outbreaks of violence and civic unrest, and again in 2008, following unsuccessful assassination attempts on both the President and Prime Minister. These disturbances were precipitated by six years of insecurity, conflict and economic stagnation, and decades of deprivation from the colonial and illegal occupations (Ramos-Horta, 2008).

Two rounds of largely peaceful elections were held in 2012. Former military leader Taur Matan Ruak replaced Nobel Peace Laureate Dr. Jose Ramos Horta as President, and Prime Minister Xanana Gusmao was re-instated for a second term. Timor-Leste is still designated a fragile state by the UN (Ki-Moon, 2012), although by the end of 2012, governance was recognised as being sufficiently stable for the UN to withdraw the peace-keeping force that had been a strong presence for more than a decade.

1.3.2 Language, literacy and education

Timor is a polyglot society. The government officially recognises and uses four languages: the two official languages of Tetun and Portuguese, and two working languages of Indonesian and English (Government of Timor-Leste, 2012). Tetun is spoken by 80% of the population but is the basic mother tongue of only 10% (Government of Timor-Leste, 2003). Portuguese is used in Parliament, government, education and the law, but only 25% of the population speak it (Government of Timor-Leste, 2010a). Most of the current young adult generation were educated using Indonesian language (Government of Timor-Leste, 2010). Many Timorese recognise the opportunities that come from being able to speak and write English, both in the recent decade of strong UN and international aid agency presence and for the future through tourism and trade. There are also at least 20 local languages still in use, which most children speak at home (Lewis, 2009). A growing movement recognises the important function of mother tongue languages in supporting education, particularly in the critical early years (First Meeting on the National Languages of Timor-Leste, 2010).

This multi-lingualism has its benefits, but it also contributes significantly to development challenges (Quinn, 2010). Significant resources are spent on communication in a range of languages for every public endeavour. Communication barriers between citizens and their government, between teachers and students, and even between generations within families all compound a challenging environment.

Communication is one of the most significant barriers to education but there are many others, all of which contribute to poor educational outcomes. The current illiteracy rate of 51% (UNICEF, 2012) arises from the lack of educational opportunities in the past. Almost 40% of the population has received no education, while a further 25% have only reached primary school level (National Statistics Directorate, 2010). Secondary school participation is currently only 45% (UNICEF, 2012). A lack of training for teachers and pedagogical practices instilled in the Indonesian era mean that rote learning is a prevalent educational technique (Quinn, 2010) and corporal discipline at school is common (Ba Futuru, 2008).

1.3.3 Economics, health and human development

Despite positive political progress, the nation also faces many social and economic challenges. On the Human Development Index, Timor-Leste rated 147 out of 187 countries in 2010, scoring higher only than some sub-Saharan African nations (UNDP, 2011). Almost 75% of Timor's population of 1,150,000 people live in rural areas and make a meagre living as subsistence farmers (UNDP, 2010). 37% live on less than \$1.25 per day (UNDP, 2011). The economy is almost completely dependent on oil and gas deposits, which provide as much as 95% of the GDP (La'o Hamutuk, 2011). The lack of income diversity is concerning, as these deposits are finite and provide few jobs for Timorese. Unemployment rates are high, 20% overall and up to 40% of young people in the districts (CIA, 2011).

As youth comprise more than 60% of the population, the lack of employment opportunities and low levels of literacy provide serious challenges (Haq, 2010). This combination can fuel illegal and deviant behavior (Collier, 2000). Violent gangs that attract participation of disenfranchised young people are a significant and growing problem in Timor-Leste (TLAVA, 2009a). The psychosocial well-being of conflict-affected youth can be impaired by severe stress-related symptoms from war and the daily struggles of a post-conflict environment (World Bank, 2010). Health, cognitive and social development and capacities to work and function socially can be impaired as a consequence.

Gender issues are significant, with Timorese women experiencing significantly worse outcomes than others around the world. Indicators include a birth rate that is the highest in the world, poor maternal and child mortality outcomes (UNICEF, 2012) and a high incidence of family violence (TLAVA, 2009a).

The detrimental legacy of Indonesia also has ongoing impacts on the efficacy of the government and the Timorese workforce. Debilitating factors include the top-down approach modelled by the Indonesian bureaucracy (Hunt, 2004, p. 8), lack of capacity due to restricted employment opportunity for Timorese, constant fear of reprisal and a culture of corruption (USAID, 2009). Such hierarchical styles of administration have been shown to reduce the decision-making power of individual workers. Lack of trust and trustworthiness as evident in Timor (USAID, 2009), also hamper creative thinking (Kaufman & Sternberg, 2006, Thompson, 2003). The consequences of these dynamics in Timor include an underdevelopment of local infrastructure and skills (La'o Hamutuk, 2011), low creativity and productivity, low self-esteem, mistrust and fear of change (Timor Aid & IPAPET, 2009).

1.3.4 Strength through culture

Despite these overwhelming odds, the Timorese people have a remarkable story of survival. Their success in resisting far more powerful nations provides their strongest base of shared identity (Trindade & Castro, 2007). Their culture offers an abiding source of identity and stability throughout their turbulent history and into the present day (Brandao, 2011). This includes the flourishing of "many different language groups, fiercely independent family units, complex marital and commercial exchange systems, animist religious practices and effective health treatment and cures" (Connelly, 2003, p. 2). Culture and traditional practices still provide the primary means of conflict resolution and peace building in most Timorese communities (Brandao, 2011).

Cultural expression is evident in artefacts still produced by hand around the country (Tatoli ba Kultura, 2012). The most prolific of these are hand woven fabrics *tais* that form the basis of traditional clothing and costume. *Tais* designs and colours illustrate the environmental, cultural and linguistic differences between communities.

These are considered very valuable because of their cultural associations, such that one set could be worth as much as six cows (Oxfam, n.d.). Other cultural artefacts still in local production include carvings, ceramics and basketry. Traditional music played on a range of locally made percussion instruments and cultural dance forms continue to play a strong role in Timorese ceremonial life (King, 1963; Dunlop, 2012).

At the same time, there is also concern for the survival of traditional culture, given the very significant negative impacts of colonisation and oppression during Indonesian and Portuguese occupation. Loss of connection to traditional structures, particularly the anchorage of extended family is a growing problem, as young people increasingly move to Dili in search of scarce education and employment opportunities (Scambary, 2012). The current experience of globalisation continues to impact culture and values. Given the nascent stage of Timor's media industry and public cultural production, influences from overseas, particularly Indonesia, are very significant (Sloman, 2009).

1.3.5 Assistance to recovery

A major factor in Timor's recovery is the contribution of the international community. Considerable resources from countries all around the world have been mobilised through government, aid, and community and individual initiatives over the past decade and a half. External assistance to Timor-Leste between 1999 and 2006 was approximately US\$2.2 billion. International assistance was relatively high, for example, in 2005 at US\$189 per capita, compared to an average of US\$17 for low-income countries (Sakabe, 2008). The international peacekeeping force has also provided a strong stabilising presence. Many of the issues facing Timor-Leste are being addressed by national and international NGOs, often working in partnership with the Timorese government. Capacity building is generally a high priority in these development projects to ensure the transfer of skills and future independent activity (AusAID, 2011; Eade, 2007).

These collaborative efforts between internationals and Timorese, together with increasing political stability and economic input from gas and oil reserves are contributing to positive change. For example, between 1980 and 2011, life expectancy at birth increased by 27.8 years. GNI per capita increased by approximately 347 per cent between 1990 and 2011 (UNDP, 2011). The percentage of Timorese with access to an improved water source increased from 56% in 2006 to 60% in 2010 (World Bank, 2012). A steady upwards trend on the Human Development Index is evident, with Timor's score moving from .418 in 2000 to .576 in 2012 (UNDP, 2013). These improvements, along with the pride of the Timorese people in the establishment of their independent nation bode well for a positive future.

The final section of this chapter, to follow, provides an overview of the thesis.

1.4 Overview of the thesis

This thesis is divided in three parts. *Part A: Theory, Literature and Methodology* opens with this chapter introducing the research question, the context of Timor-Leste and my motivation for undertaking the study.

Next, Chapter Two offers a review of the theory on two major themes: how social change can be effected through participation in the arts and how the impacts of arts

participation can be evaluated. Firstly the concept of theory of change and its growing application as a tool for conceptualising planned interventions is discussed. The literature on change through participatory arts is then examined using the lens of *theory of change*. In examining theories of change underpinning arts initiatives that valorise change, I identify three different approaches. The first I term a *social action* approach, in which the major change strategy is influencing of public opinion and decision makers. At the opposite end of the spectrum of change approaches is the practice of *arts as therapy*, where change is seen to be elicited through the healing potential of the arts for individuals. Finally, the *community cultural development* approach is examined, in which change is seen to occur largely as a result of creative social interaction. These conceptions about how change can be effected through arts participation are then examined in relation to broader theories of participation and behaviour change. A meta-theory about factors that lead to change through arts participation is constructed from these ideas.

The second section of the chapter discusses theories about evaluation that relate to participatory arts in Timor-Leste, including evaluation in international development and evaluation theories pertinent to the arts. The conundrum of the intrinsic/ instrumental valuing of the arts is also considered. While there has been little interplay between these bodies of literature from international development and participatory arts to date, they both contribute to understanding of the initiatives being examined in this thesis.

Chapter Three presents a review of the literature on initiatives in which participatory arts are applied as tool for social change. A broad focus on this practice within the wider international development context is followed by a deeper examination of participatory arts initiatives in Timor over the past decade, focussing particularly on the intended outcomes of these programs.

The research methodology, a case study approach employing in-depth interviews, focus groups and participant observation and the reasons for their selection are outlined in Chapter Four. The process of obtaining ethics approval from Deakin University and fieldwork permission from the Government of Timor-Leste, along with issues that arose in undertaking ethical research in a foreign developing country are discussed.

In *Part B*, Chapter Five, the first of five chapters that discuss the findings, presents the three models developed in the course of this research: two theories of change models that explore ideas underpinning participatory arts initiatives and a holistic model for evaluation of their outcomes. The theory of change models are applied to case studies to illustrate their functions in explicating leaders' ideas about how their program works and conceptualising actions to contribute to desired goals. The evaluation model is also outlined before it is applied, in Chapters Six to Nine, to four of the case studies. These are *Scared Cool* theatre project and *Arte Moris* visual art school in the capital city Dili; *Afalyca* Community Arts Centre in Timor's second largest town, Baucau; and Gillian Howell's community music residency in the isolated regional town of Lospalos.



Figure 1.3: Map of Timor-Leste showing case study locations
Image: http://en.wikipedia.org/wiki/File:East_Timor_map_mhn.jpg

The final section, *Part C*, includes the Discussion (Chapter Ten) where research findings are examined in relation to the literature and theories about participation in the arts and social change. The models are examined for their usefulness in providing effective planning and evaluation strategies.

Finally the implications of the findings for practice, in Timor, in international development and the field of participatory arts practice more broadly are considered. Recommendations for future research are made, including examination of how arts for social change practice might be improved by implementation of such models. The thesis concludes with a summary of findings and coalescing of practice and theory.

The next chapter provides an overview of theories about how change is effected through participation in the arts, and how evaluation is conceptualised in the disparate fields of arts and international development.

Chapter Two: Theories about arts participation as a social change mechanism

*I think that if you do this continuously in the future,
this will be very good for the children and our relationship with foreigners.
In every corner of the world, we have to collaborate with other people,
other capacities, this is very important.*

Community leader commenting on the *Toka Boot* music jam,
from Gillian Howell's music project

2.1 Introduction

The organisations examined as case studies in this thesis offer participatory arts opportunities because they believe these will contribute to positive change in communities in Timor-Leste. This perspective of arts participation as a social change mechanism is increasingly shared by organisations and individuals in developing and developed nations. However, theory around this practice is not well explicated, especially in the context of international development. Few existing studies have brought together the relevant but disparate areas of scholarship that underpin evidence-based practice, including arts participation, international development, social change and evaluation. A related challenge in the field of participatory arts is its modest formal literature, given that it is a nascent academic discipline with practitioners who do not have a strong practice of publication (Cleveland, 2005; Badham, 2010). Opportunities for exponential professional learning are consequently reduced.

To address this deficiency, theories from the arts, international development and behavior change are explored for what they suggest about the relationship between arts participation and positive social change in Timor-Leste. The first section of this chapter examines theories about *how* change occurs through arts participation. Firstly, the concept of *theory of change* is introduced along with its growing use as a tool for understanding change in planned community interventions. Participation as a pre-eminent approach in both international development and the arts is then examined. A theory of change lens is applied to the literature about participatory arts to establish an understanding of how these practices are perceived to contribute to positive change. Ideas about behaviour change are then explored for the insight they offer about mechanisms of change. The second section of the chapter discusses theories from the field of evaluation that help explain *what* change occurs. Ideas about evaluation from both international development and participatory arts fields are explored, including challenges to the dominant paradigm of valuing development from an economic standpoint.

In considering how participatory arts can contribute to social change, analysis of the concepts *participatory arts* and *social change* are necessary. Firstly, I address the gnarly problem of deciding what *art* is, by defining art as any practice that people undertaking it believe to be art. This avoids the need for value judgment as to the quality of the product, leaving only the intention of practitioner/s as the defining point. This definition is informed by Dissanayake's influential ruminations which conceptualise art as a "universal and intrinsic human behavioural endowment" (1995, p. 397) that involves things being taken out of their everyday

use and context, “the behavior of making things special and appreciating that some things are special” (p. 402). I use this definition across all art forms, including performing, visual, literary or media arts or combination of same.

In conceptualising *participatory arts*, arts marketers Brown and Novak- Leonard offer this definition:

arts programs and activities in which the participant is involved in artistic production by making, doing or creating something, or contributing ideas to a work of art, regardless of skill level. The expressive nature of the activity is what makes it participatory, whether or not original work is created (2011, p. 6).

However, while this definition incorporates the many elements of the artistic process, it doesn't give credence to the social dimension of arts participation. Artist/ researcher Badham argues that the creative collaboration enabled by arts participation is the catalyst for transformational experiences for participants, and can also communicate a message through the art to the broader public (Badham, 2010).

The next definition required, of *social change*, is complex. In this research, the term *social change* is used as a kind of shorthand to cover a broad spectrum of change. As will be discussed in Chapter Four, change is conceptualised within a holistic framework inspired by Ife (1995), which includes social, as well as personal well-being, cultural, economic, civic and environmental dimensions. A definition of *change* provided by early social marketing exponents Kotler and Zaltman is useful here, with change being considered “the promotion of social objectives” (1971, p. 3).

As Stern and Seifert (2009) comment, not all arts initiatives that contribute to social change are the result of specific change intentions. Nor are all initiatives that seek stimulate change effective in doing so. In this research, the focus is on artistic endeavours that have intentional change goals and the effectiveness of those endeavours.

Bringing all of these concepts together, I define the arts practice that I will research as:

arts activities, initiated by organisations or individuals who have social change intentions, in which members of a community participate in a collaborative creative process to make something special.

A further definition important to this thesis is the word *culture*. This has complex meanings ranging from the anthropological (way of life) to the sociological (how we do things), to the aesthetic, as a synonym for the arts. In this thesis I will use a definition that allows all three possibilities. UNESCO (1982) defines culture as “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”.

Having introduced the issues to be explored in this chapter, the next section examines theories that contribute to the argument, beginning with theories of change that explain how change occurs.

2.2 Theory of change in international development and the arts

The concept of *theory of change* originated in the field of evaluation in response to the challenge of understanding causal factors that lead to desired community change (Anderson, 2005). Theory of change is defined as being “all building blocks required to bring about a given long-term goal” (Center for Theory of Change, 2012). Gail Weiss, an early proponent of the concept, recognised that stakeholders of complex community initiatives were often unclear about how the change process would unfold. She perceived that inadequate attention was placed on early and mid-term changes that were required before a longer-term goal could be reached. Weiss proposed that theory-based evaluation would be more useful for understanding the impact of change initiatives than the more outcome-focussed strategies being used at that time (Weiss, 1995).

Two separate functions can be identified for theory of change. The first is as a “methodology to map out the logical sequence of an initiative from inputs to outcomes” (Vogel, 2012, p. 3). Funnell and Rogers also recognise this application, which they identify as “theory of action” (2011, p. xiv). The second function is part of a “deeper reflective process ... amongst colleagues and stakeholders, reflecting on the values... and philosophies of change that make more explicit... underlying assumptions of how and why change might happen as an outcome of the initiative” (Vogel, 2012, p.3). For Funnell and Rogers, this aspect of the practice is identified as the “theory of change”. Vogel posits that a theory of change approach is most effective when both functions are applied.

Theory of change and related practices, which Funnell and Rogers classify as program theories, are increasingly being applied in community-based change interventions. Those authors list a large number of related practices that include intervention logic, logic model, program logic and theory based evaluation (2011, p. 24). Funding organisations are more often requesting the application of such ideas to community change initiatives (Wolk & Stanzler, 2010). Vogel (2012) provides a comprehensive documentation of theory of change approaches within international development, identifying their move into the mainstream over the last five years.

Theory of change and related approaches have also begun to emerge in the literature about participatory arts over the last decade. They are particularly prevalent in projects led by researchers from disciplines outside the arts. Program logic and theory of action, for example, were used in an evaluation of community-based arts organisations led by epidemiologist Kelaher. This choice of methodology assisted the project’s aims “to reconcile the focus on evidence-based practice in health and the more emergent and experience-based nature of arts practice” (Kelaher et al, 2007, p. 1).

Early adaptors of theory of change in the arts sector include the USA-based Animating Democracy project, which seeks to encourage “evaluative thinking” (Animating Democracy, 2012) from their stakeholders. Animating Democracy recommend theory of change to arts organisations for reasons similar to those identified by Vogel and Funnell and Rogers.

Critics of theory of change approaches argue that complex interventions can rarely be explained by a single theory, and that assuming a logical pathway from theory to action and outcome is reductionist and unrealistic in the real world. Not surprisingly, arts practitioners, who by the nature of their profession are more likely to work from intuitive assumptions and practice-based knowledge than logic, are amongst its detractors (Etherton & Prenkti, 2007).

As mentioned previously, one of the challenges in the field of arts as a social change modality is the lack of formal literature. Even though much work occurs, it is not necessarily documented, formally theorised or evaluated. This dilemma regarding theory is an example. While a discussion about the relevance of theory of change has not yet been fully explored in the formal literature, it has appeared in informal public discussions. Several web-based blogs include advocacy by researchers and policy makers for theory-based approaches to arts practice, including theory of change. This is met with some antipathy by arts professionals (Artplace, 2012; Createquity, 2012). Issues of concern include the perceived lack of capacity for logic-based models to encompass all the dimensions of successful arts projects and the unsuitability of pictorial models for depicting arts practice (Goldbard, 2010).

However, many of the criticisms arts workers make of these approaches do not seem to be based on well-informed views, but rather on a general antipathy to the relevance of theory to their work. For example, while prominent arts for change advocate Goldbard is amongst the critics of theory of change and other structured approaches to planning and evaluation, she concedes that they have some usefulness. She acknowledges the commonsense value of questions precipitated by such models including “what do you want to accomplish, what is required, what short- and long-term outcomes are anticipated?” (Goldbard, 2010). Given that answers to such questions are the major purpose of theory of change models, it would seem that opposition to them may be injudicious.

2.3 Participation in international development and the arts

A conceptualisation of the value of participation, as a tool for empowerment of the marginalised, arose in the 1960s and 70s (see for example, Almond & Verba, 1963; Nettl, 1967). This occurred as part of wider social movements that gave increasing credence to different experiences of human beings in the world, such as disability and civil rights and second wave feminism. An increasing emphasis on participatory processes in international and community development also emerged at this time, stimulated by those larger social changes. Development practice began increasingly to include communities’ responsibilities for making decisions about their own future (Chambers, 1983). In acknowledging the contribution of participation to development, the United Nations Human Development Programme defined participation as “as a process, not an event, that closely involves people in the economic, social, cultural and political processes that affect their lives” (UNDP, 1993, p. 8). A key objective of participatory approaches in international development has been societal transformation or change (Batliwala, 1994). Participation was seen as having the potential to increase empowerment of development recipients, as a foil to prevailing top-down approaches (Moser, 1989, pp. 1806-1817).

The paradigm of human development stresses investment in human capabilities and the use of those capabilities to allow people to lead the kind of lives they choose. Participation is seen as facilitating the use of human capabilities, which means that it serves as a vector for socio-economic development (UNDP, 1993) as well as an end in itself (Sen, 1999). Another, more functional, value of participation in development initiatives is the potential for better outcomes. Participation is seen to lead to an increase in empowerment of beneficiaries, thus contributing to increased efficiency, and in turn, improved project outcomes (Cleaver, 1999). Participation, therefore, can be considered beneficial in several ways: assisting social change through empowerment; supporting the achievement of self-fulfilment; contributing to socio-economic development; and making development practices more efficient.

However, uncritical views on participation are challenged by development theorists, including Cooke and Kothari (2001) and Cleaver (1999). Cleaver calls for a “radical reassessment” of the desirability, practicality and efficacy of development efforts based on community participation (1999, p. 609). She proposes that the wider dynamics of economic and social change need to be given stronger focus than the nuts and bolts of implementation of participatory development projects. A related concern that participation can “potentially conceal and reinforce oppressions and injustices” is raised by Cooke and Kothari (2001, p. 13). These authors’ significant critique of participatory approaches is not made primarily of the methodology and techniques, but with the “politics of the discourse” and with “what participatory development does as much as what it does not do” (2001, p. 7).

As a rebuttal, Hickey and Mohan’s influential edited volume (2004) and related journal article (2005) demonstrate how participation can make a significant contribution to marginalised communities, notwithstanding deficiencies of previous initiatives. In recognising the challenges for effective development through participation, these authors advise conditions for success. They argue that participatory activities need to be part of a wider radical political project, aimed specifically at securing citizenship rights for marginalised groups. These activities must also engage with development as an underlying process of social change rather than in the form of discrete technocratic interventions (2005, p. 237). More recently, Clammer argues for the essential value of participation because it is through participation- “autonomous management of one’s life-space- that new forms of liberatory thinking and practice emerge” (2012, p. 52).

2.4 Theories about participatory arts as a social change mechanism

2.4.1 Participatory arts in development

Like participation in development, participation in the arts can be valued as an endpoint. One compelling justification for this is its status as a human right. The UN’s Universal Declaration of Human Rights, for example, states that, “Everyone has the right freely to participate in the cultural life of the community, and to enjoy the arts and share in scientific advancement and its benefits” (United Nations, 1948). And, like development, participation in the arts is seen to contribute to positive change. However, while much research has been undertaken to explore the impacts of the arts (for example, Belfiore & Bennett, 2008; Matarasso, 1997; McCarthy, Ondaatje, Zakaras & Brooks, 2004; Stern & Seifert, 2009), much less attention has been paid to how this occurs. Few studies specifically examine the processes by which participation in the arts contributes to social change.

In the field of international development, this lack of theorisation about the contribution of arts participation to change is strongly evident. For example, a systematic literature review of 212 articles about arts initiatives in international development contexts undertaken by myself and colleague Vicki-Ann Ware found none that specifically mentioned a theory of change (Ware & Dunphy, 2012). Most articles were program descriptions that focused on discussing activities, with little reflection on the process of how change occurred. Nevertheless, those authors and others working through the arts for positive social change perceive change processes that occur as a result of their work.

To address the dearth of theories about how participation in the arts works, the National Endowment of the Arts, USA, commissioned a major research project to understand the impacts of the arts, including its contribution to change. They posited a theory of change that included three levels of change. “First order outcomes”

(2012, p. 12) are seen to arise from the impact of arts participation on quality of life, firstly of individuals and then of society and communities. Arts participation is perceived to produce cognitive, emotional, behavioral, and physiological effects in individuals, including transformations in thinking, social skills, and character development over time. Second order outcomes are perceived for communities and the wider society through the contribution of arts to cultural vitality, sense of place and belonging, transfer of values and ideals, promotion of political dialogue, as well as being a source of direct and indirect economic benefit. Third order outcomes, perceived for the broader society, are increased capacities for innovation and expression of ideas accruing from these other processes. The conclusion of this research is that “engagement in the arts contributes to quality of life. Quality of life contributes to society’s capacity to invent, create and express itself. This capacity contributes back to art, both directly and indirectly” (2012, p. 8).

However, a shortcoming with this approach is the entanglement of arts impacts with change processes. Outcomes of arts participation and the processes by which these outcomes are achieved are not clearly distinguished. This report also fails to differentiate between different intensities of participation, which other arts researchers distinguish as a spectrum from “creative” or “active” to “receptive” participation” (Office for Disability, 2010; Australia Council, 2010). Active participation implies a direct personal engagement in the creative process, the making of art; whereas receptive participation, also known as appreciation, involves enjoying art that others have made, for example, as an audience member or attendee at an event. In other approaches to understanding change through arts participation, the frequency and intensity of engagement is believed to make a significant difference. McCarthy et al, for example, observe that “frequent participants are those whose experiences engage them in multiple ways – mentally, emotionally, and socially. The more intense that engagement is, the more gratifying the experience” (2004, p. 57).

In the next section, I apply a theory of change lens to literature about participatory arts initiatives that have a social change agenda. In so doing, I conceptualise three major approaches to the potential for change through arts participation, and from that, a meta-theory about how arts contributes to change.

2.4.2 Social action approach

To begin, I introduce what I will describe at the *social action* approach. This is most often applied through theatre-making, but also other artforms. In this style of work, participatory arts activity is intended to stimulate change at the community or society level by influencing public opinion and the actions of policy and decision makers. Related practices include applied theatre (Prendergast & Saxton, 2009) and activist art (Badham, 2010). The most significant theorist in this area is Brazilian theatre director Augusto Boal, who has been internationally recognised since the 1970s for his work around self-advocacy for people he saw as “oppressed” (Boal, 1993). The burgeoning of social action theatre throughout the world can largely be traced back to direct and indirect influences from Boal (see, for example, Boeren, 1992; Cohen-Cruz & Schutzman, 2006; Abah, 2007; Sloman, 2011). Boal drew on the ideas of fellow Brazilian, educational philosopher Paulo Friere, about the potential for empowerment and development through popular education (Sloman, 2011). Friere (1982) perceived traditional teacher-learner roles as inherently oppressive, and offered ideas about awareness-raising (*conscientizaacao*) for behaviour change. Boal’s “Theatre of the Oppressed” (TOO) drew on Friere’s ideas about awareness-raising to challenge unequal power relations in society through theatre (Boal, McBride & McBride, 1979).

A theory of change that I extrapolated from Boal's writing is that large scale community change can be stimulated when theatre created by marginalised people brings seminal issues to the attention of decision makers and the wider community (Boal, 1993). The technique of "forum theatre", which uses a participatory approach to explore different outcomes for protagonists, was developed out of TOO (Babbage, 2004). After watching a performance addressing an issue of concern for participants and/or their communities, audience members are invited to contribute to a different outcome by recreating sections of the theatre piece (Wardrip-Fruin & Montfort, 2003). Boal believed that in the process of participation to create a communal new perspective, different outcomes became possible. While Boal was informed by Friere's perspective that traditional teacher-learner roles were oppressive, his approach did require an inspiring leader, known as the "joker" in forum theatre (Babbage, 2004). This person was responsible for facilitating the development and presentations of theatre performance, balancing the needs of the participants and audience members while seeking achievement of specific social change goals.

2.4.3 Arts as therapy approach

A contrasting approach is that of *arts as therapy*. The arts therapy movement gained momentum from the middle of the twentieth century, with professions being formally established during the late 1960s and 1970s (Grocke, 2005; Hogan, 2001). Arts therapy, which includes visual arts, music, drama and dance modalities, is based on the premise that by participating in the making of art, an individual can experience positive change. Arts therapies operate from theories of change, like this definition from the American Art Therapy Association that "the creative process involved in artistic self-expression helps people to resolve conflicts and problems, develop interpersonal skills, manage behaviour, reduce stress, increase self-esteem and self-awareness, and achieve insight" (American Art Therapy Association, 2012). By assisting the functional adjustment of individuals, arts therapy is seen to contribute to positive social outcomes, including greater social harmony (Gray, 2008; Harris, 2010). One fundamental premise of arts therapy is the requirement that the leader be a trained practitioner, as the relationship between client and therapist is considered to be one of the major vehicles of change (Clarkson, 1996; Lett, 2001).

In discussing arts therapy, it is acknowledged that there are variations within this practice, with *therapeutic* application of the arts not necessarily recognised as *therapy*. Arts therapists identify specific parameters in which *therapy* occurs, usually requiring a trained therapist and specific therapeutic contract acknowledged by both parties (Bradt, Dileo, Grocke & Magill, 2011), while therapeutic experiences through art may occur in many circumstances. Both of these types of arts and therapy potentialities are considered in this research.

Arts as therapy contrasts with the *social action* approach in its focus on the experience of individuals within their world, rather than the social structures in which they are located. Consequently, the possibility that a therapeutic approach to arts participation is an effective change agent is contested. Detractors argue that adjusting individuals to unhealthy environments may reinforce inequity rather than emancipate (Szasz, 1984).

However, while some arts therapists focus primarily on individuals' adjustment to existing conditions, there are numerous others who consider their profession an instrument of social change, (for example, Levine, 2011; Kaplan, 2007; Powell and Speiser, 2005). Kaplan's "social action art therapy" (2007, p. 11) approach, for example, emphasises the significance of social factors in therapeutic treatment. She argues that social action and art therapy should not be separated, as it is not possible to separate treatment for people from the cultural settings in which they live

and by which they have been influenced. While Kaplan confirms that she does not purport that “art can solve all the world’s challenges”, she does argue that it can play a significant part by “rescuing some of (its) citizens” (p. 14). She takes the view that “one does not necessarily need to be demonstrating in public places to effect social action” (p. 13).

Arts therapist Levine (2011) confirms this perspective, proposing that expressive arts therapy, while offering benefits for individuals and small groups, also has the potential to inspire wider social action and change. For example, he presents arts therapy as a creative alternative to traditional problem-solving approaches that he sees as often being unsuccessful, possibly even contributing to escalated conflict and worse relationships. Levine perceives the potential for art-making to restore the capacity of individuals and groups to take action and develop agency (Levine, 2011).

2.4.4 Community cultural development approach

A third approach, which can be considered as mid-way on a spectrum of change potential between the other two, is that of *community cultural development* (CCD). American arts advocate Goldbard defines community cultural development as “the work of artist-organisers and other community members collaborating to express identity, concerns and aspirations” (2006, p. 20). Community cultural development practice has been growing around the world throughout the twentieth century (Adams & Goldbard 2001), gradually becoming more established as a recognised professional practice since the 1970s (Pitts & Watt, 2001; Hawkins 1993). Related practices include arts-based community development (Cleveland, 2005), community arts, community-based arts and socially engaged arts (Badham, 2010).

A theory of change for community cultural development can be constructed from Goldbard’s writing. She proposes that community cultural development can contribute to community development and the remaking of damaged communities, because arts participation can develop creative imagination and empathic capacities and heal social and personal traumas through the sharing of stories. She proposes that the process of collaboratively making art “simultaneously builds individual mastery and collective cultural capacity while contributing to positive social change” (2006, p. 20). Community cultural development is considered particularly effective in achieving these outcomes, because it is intrinsically pleasurable and inviting, thereby creating a low threshold for civic involvement (Goldbard, 2009). Goldbard argues that action involving arts enables people to enter into dialogue even about the most polarising issues. Aspects of the practice that she considers most salient are social critique, social imagination and responsiveness to current social conditions (2006). She posits that artists are more effective at leading this positive change than any other profession.

However, while Goldbard proposes a theory for the function of community cultural development, in practice, however, it tends not to be a theoretically driven approach. Practitioners in this broad church usually develop their working methods out of their arts practice, rather than from any overt theoretical perspective (Kelaher, 2007; Selkrig, 2009). Goldbard argues that the low priority practitioners give to formalised theories has benefits. Emergent practice might be advantageous because she believes it can “remain fluid, improvisatory and constantly evolving”, whereas a “definitive formula for successful work” might result in a “frozen...model” (2006, p. 140).

2.4.5 Theories of change in these approaches

While it is now possible to document theories of change for each of these approaches to change through the arts, in fact, the theories largely emerged from

practice. The capacity for empowerment, engagement and healing through the arts was observed long before the theories of how this occurred were explicated. Theory is gradually being formalised and refined as experience and research contribute to increased understanding. This process of emergent theorisation within the arts is not dissimilar to other fields, despite claims that arts processes are more difficult to understand because of the intangible nature of the arts. In international development, Chambers, for example, argues that participatory theory emerged from practice led innovations in the field (2007). The methodology of grounded theory acknowledges the reality that theory can be derived from the analysis of data, and effective action can occur in the absence of articulated theory (see for example, Glaser & Strauss, 1967; Thomas & James, 2006).

Despite this lack of theorisation, theory must be acknowledged as important because it provides a strong starting point for those intending to replicate previous work as well as those seeking to explore new ideas (Green, 2000; Garrison, 2000). Weiss advocates for the contribution of theory to effective practice because it makes interventions easier to evaluate (1995). Hence the focus of this research in connecting theories of change with arts practice and developing theories that substantiate the work.

2.4.6 Divergences and congruences

This differentiation of three approaches to social change through the arts enables the ordering a large body of literature and practice that have disparate antecedents. The *social action* approach to change is most often rooted in political discourses. *Community cultural development* tends to be more closely aligned with social inclusion and community building agendas. *Arts as therapy* is frequently embedded in medical models of treatment and recovery. Consequently, social action approaches primarily focus on wider society as the location of the desired change, while community cultural development emphasises social relationships between individuals and their communities that develop through active art-making. Arts as therapy primarily works at an individual level assisting change that emanates from the person outwards.

While these three approaches can be differentiated in terms of the spheres in which they seek to make change, in practice the boundaries between them are not so distinct. Practitioners often have training and skills in more than one of the approaches and they occur within a continuum where there can be strong overlap. For example, a theatre project intended to advocate for the rights of people with a disability might achieve outcomes across all three levels, if it included people with a disability as performers. Participants may have individually therapeutic outcomes through the act of creative engagement; social connection might be built between people with shared life experience of disability, and with others who do not have that experience. The goal of broader societal-level change might be achieved by influencing the perspectives of leaders and decision-makers through their participation as audience members, or through a deeper engagement in the performance.

Congruence between the three approaches can be seen in common elements. All three practices are undertaken to contribute to a better world for those who participate and for others around them. To date these creative approaches have drawn more from intuitive artistic understandings of how change can be stimulated than theory or formal evidence. Contemporary arts therapy has a stronger developed evidence base, perhaps reflective of its siting within medical and health contexts. However, arts activities that utilise the other two approaches are being required to move the same way with increasing demands from funders.

All three have in common the essential element of a professional arts leader to work with participants. In social action approaches, this is the facilitator, joker or director; in community cultural development, the artist-activist; and in arts therapy, the therapist. While these three approaches are relatively new as recognised approaches, they all share a relationship with ancient traditions of community art-making under the guidance of an artistically skilled leader. Theatre director Floodgate (2006), for example, expounds the connection between socially engaged theatre and shamanism, while Cleveland recognises community cultural development practice as “part of the continuum of human cultural practice that draws from ancient traditions of shamanism” (Cleveland, 2002). Arts therapists too connect their work with shamanism (Johnson, 1990; *The Arts in Psychotherapy*, 1988), where the shaman is seen as “the original artist, dancer, musician, singer, dramatist, intellectual, poet, bard, ambassador, entertainer, actor and clown, curer, magician, juggler, folksinger, artisan, culture hero and trickster transformer” (La Barre, 1979, p.11). The three approaches also require engagement and interaction between participants. While arts therapy does not necessarily take place in a community setting, the types of arts therapy that seek social change are undertaken as part of group process.

The social development theory of renowned educational theorist Vygotsky (1978) offers insight into shared factors in all three approaches: the importance of learning with a skilled leader and the social context for change. Vygotsky conceptualizes learning and change as occurring in the context of social interaction; with the range of skill development possible with expert guidance or peer collaboration exceeding that which can be attained alone (1978). This theory provides a confirmation of the importance of a skilled leader and the impetus for the creative process to occur as part of a shared endeavour.

In addition to engagement of a skilled leader and collaborative process, all three approaches have the essential element of creativity in common. All three define enactment of creativity as a major factor in the change process. And returning to Dissinayake’s (1995) ideas that informed the definition of art provided earlier in this chapter, all three approaches include the “making things special” element, as a vital aspect of the arts practice.

These factors distinguish arts participation from other communal endeavours that occur under skilled leadership, such as religion, sport and work. Religion for example, includes acts of “making things special”, but can be inhibiting of creativity through strictures on expression. Sport is not particularly creative and the competition involved can strongly diminish the collaborative aspect. Work might be both creative and collaborative, but is unlikely to include “making special”. While arts participation is not automatically creative or collaborative, there is a stronger likelihood of participatory arts initiatives involving creativity and collaboration than most other endeavours, and by definition art-making involves “making things special”.

In considering the importance of creativity, the relevant literature will now be examined for insight as to how it can support positive change.

2.5 Creativity and social change

A burgeoning of research in recent decades has led to a deeper understanding of the contribution of creativity to a range of human endeavours. Creativity can be defined in different ways, but Kaufman and Sternberg’s perspective is particularly informative

for the current discussion. These authors suggest that “creativity involves thinking that is aimed at producing ideas or products that are relatively novel and ... compelling” (Kaufman & Sternberg, 2006, p. 2). Torrance describes the “essence of creativity’ related to individuals as being when one is “in love with what one is doing (which) makes possible all the other characteristics of the creative person: courage, independence of thought and judgment, honesty, perseverance, curiosity, and willingness to take risks” (Torrance, 1988, p. 43).

Creativity can assist the realisation of human potential, as Hawkes posits:

Creativity is our channel to mysterious places larger than ourselves, it is the name we give to our capacity to make something out of nothing, to transform an idea into reality, to ‘bring into being’, as the Greeks put it, to become fully human (Hawkes, 2002, p. 15).

While creativity is important in many areas of human endeavour, such as education (Crompton and Crompton, 2009) and business (Harvard Business School, 2003), there is a particularly strong relationship between creativity and the arts. Hawkes describes the arts as “the creative imagination at work (and play)” (2002, p. 14).

Creativity can also contribute to many other valued outcomes including quality of life (Sternberg & Lubart, 1999), empowerment, social inclusiveness (Matarasso, 1997), human adaptability (Gauntlett, 2011); employability (IBM Corporation, 2010) and economic prosperity (Florida, 2002).

Sternberg and Lubart posits that all people of normal intelligence have the potential to be creative, even though few people realise it (1999). While there is dissent about whether creativity can be taught and learned, there is agreement that it can be fostered (Craft, 2006; Sternberg, 2000). Sternberg and Lubart’s investment theory identifies six resources for creativity in a human being: intelligence; knowledge; intellectual styles; personality; motivation and environment (Sternberg & Lubart, 1995). While these authors posit that some of these factors are immalleable, they also recognise that many of them are open to change and growth. Thus, a marvellous property of creativity is that, unlike almost every other resource in the current resource-conscious times, it is not limited. There is no need to conserve creativity: rather, it is a self-multiplying supply.

Educator Eric Booth’s (2009) model of creative habits of mind draws on the work of Gardner (2000) and Costa and Kallick (2000). Booth posits sixteen creativity-engendering practices: persisting; thinking and communicating with clarity and precision; managing impulsivity; gathering data through all senses; listening with understanding and empathy; creating, imagining, innovating; thinking flexibly; responding with wonderment and awe; thinking about thinking (metacognition); taking responsible risks; striving for accuracy; finding humour; questioning and posing problems; thinking interdependently; applying past knowledge to new situations; and remaining open to continuous learning (Booth 2009). He argues that these can be taught and practiced, thereby further engendering creativity.

Despite this evidence that creativity is an unlimited resource available to anyone, and an important ingredient for human development and realisation of potential, it does not seem to be a strong focus of work in the field of development (Hinchliffe, 2006). Creativity is not, for example, on Nussbaum’s (2000) list of the ten capabilities for development. Capacity building is often regarded as a high priority in development projects, with the opportunity for individuals to develop skills and independent activity being a major focus (AusAID, 2011; Eade, 2007). However, the potential of creativity

to assist this process is given only modest, if any, attention. Few development programs funding opportunities prioritise creative development.

While creative thinking can be fostered, it can also be hindered. Many practices that are endemic to government in developing nations can reduce creative thinking and its beneficial outcomes. Slow-moving bureaucracies, for example, diminish the decision-making power of individual workers (Kaufman & Sternberg, 2006; Thompson, 2003). Cultures of lack of trust and trustworthiness in the workplace, which also beset many developing nations, have similar negative outcomes. These issues have significant negative impact in Timor-Leste, (USAID, 2009), where, for example, the government is amongst the worst in the world for facilitating new business initiatives (World Bank, 2013). In contrast, organisations currently leading progress in other parts of the world, for example, in information technology, value flatter structures, reduced bureaucracy and the creative input of employees. In doing so, they achieve enhanced innovation and productivity (Thompson, 2003).

These sections have informed the current research by examining theories about how participation in development and the arts, and creativity can contribute to change. The next section examines theories about the processes of change, particularly ideas about how change can be spread and the relationship between attitudes and behavior.

2.6 Relating back to theories of participation in international development

These theories of change about arts and its potential contribution to social change can be connected with theories of participation from international development discussed earlier. Parallels can be identified between the views of development theorist Cleaver and cultural development advocate Goldbard about how participation advances valued social change. Cleaver (1999) posits that development outcomes can be achieved more effectively when participatory processes are employed, because it is through participation that beneficiaries become empowered, which contributes to improved outcomes. Goldbard (2009) contends that social goals can be achieved more effectively through arts participation because the act of participation in the arts itself is enjoyable, thereby increasing engagement, which in turn improves outcomes. While both theorists identify participation as a factor in better outcomes, Cleaver posits empowerment as being the influential element in international development, while Goldbard identifies enjoyment of arts participation as a salient aspect.

Hickey and Mohan's recommendation of conditions necessary for effective development through participation may be salutary for arts initiatives seeking to make positive change (Hickey & Mohan, 2005). Their admonition of the need for change initiatives to be part of a wider radical political project along with their suggestion that participation should be part of an underlying process of social change rather than discrete interventions may be challenging for proponents of CCD and arts as therapy approaches. Initiatives that have a strong focus on the creative process might not necessarily consider factors outside that remit.

2.7 Breadth of change and diffusion of innovation theory

An important consideration for participatory arts initiatives that seek social change relates to the breadth of the change being sought. Evaluations of participatory arts often consider impacts only in terms of participants' experience. Pruitt's (2011) study of young people participating in music peace-building projects and Munier and Etherton's (2006) research about a theatre project in Bangladesh are two examples where participants' self-report of their own experience was the major data source. Evaluations less frequently attempt to determine the impact made on people outside the immediate group involved such as audiences, family members, communities, workplaces and social groups of participants. Impact on non-participants is considered much more difficult to determine (Etherton & Prenkti, 2007). Understanding the impact on others beyond immediate participants and the mechanisms by which this occurs is obviously advantageous for potential change agents.

Rogers' diffusion of innovation theory (Rogers, 2003), which was first published in 1962, provides insight as to how change might occur to members of a community not directly involved in an intervention. Eyben et al. (2008) recommend this theory as the most comprehensive about social change relevant to development. Diffusion is identified as the process by which an innovation is communicated over time among members of a social system. It is seen to occur through individuals' experience of a five stage process: knowledge; persuasion; decision; implementation and confirmation. Rogers postulates that this process occurs through changed knowledge, attitudes, and behaviour of individuals, mediated by psychological and motivational factors.

This theory proposes that social change occurs when an idea diffuses through a group, either spontaneously or as a result of planned action, until it is accepted by most individuals because it addresses a perceived need. The change is diffused by one or more change agents who persuade others to accept it. Change agents may be individuals or groups (e.g. professional agencies, companies, government, or civil organisations) who are invested in the adoption of the new idea, behaviour or product. The rate of acceptance of change is influenced by the prestige, personality, relationship networks and affiliation of these advocates, as well as compatibility with the needs and motivations of recipients. One category of individuals, opinion leaders, are seen to be more influential in spreading information. Opinion leaders are different from others in their social network in a number of characteristics. They typically have greater exposure to the mass media and contact with change agents, more social experience and exposure, higher socioeconomic status and are more innovative.

The importance of the leader's role in all of the arts approaches, as discussed in the previous section, may relate to their function as agents of change because of their powerful roles as opinion leaders amongst participants in their programs. In elaborating factors that influence the take up of an innovation, including characteristics of effective change agents, Rogers' diffusion theory provides organisers of participatory arts initiatives clear pathways to effective practice.

2.8 The theory of planned behavior.

Further illumination about how change occurs is offered by the theory of planned behavior (Ajzen, 1991; Ajzen & Fishbein, 2005). Many arts initiatives that seek to stimulate change operate from the principle that through exposure to a new

knowledge or practice, an individual's or group's ideas will change. Theatre director Augusto Boal, for example, promulgated consciousness-raising through theatre in order to improve the life experience of marginalised people. For real change to be effected, however, another theory is required. That is, that a change in attitude is linked to a change in behaviour.

The theory of planned behaviour posits three factors that contribute to a person's choice of actions. The first is the attitude towards the behaviour: the extent to which a person has a favourable or unfavourable view of the behaviour under consideration. The second factor is the subjective norm: the social pressure the person feels to perform or not perform the behaviour. The third factor is the amount of control the person feels they have over their capacity to perform the behaviour. The person's past experience, as well as anticipated impediments and obstacles, are thought to contribute to differences in outcome related to this factor (Ajzen & Fishbein, 2005).

The stronger these factors are, the more they will influence a person's decision-making. These factors are thought to have varying levels of importance, depending on the situation and the particular behaviour. Thus, in some circumstances it may be attitudes that have the most significant impact on intentions. In other circumstances it might be attitudes and perceived behavioural control, and in others it might be all three factors that contribute to behaviour change (Ajzen, 1991). Finally, this theory posits that people will carry out their intentions when the opportunity arises if they have a sufficient degree of actual control over the behaviour (Ajzen, 2002b).

Therefore, it follows that when arts leaders intend to promote change through arts participation, they need to consider a range of factors that influence behaviour. As the above theories indicate, these are not only an individual's attitude towards the behaviour (or issue) but also the perceived subjective norm and individuals' sense of control over their own lives. Initiatives that only address attitudes, as is the case for many participatory arts projects, may therefore have limited potential to contribute to change. Most effective might be activities that increase individuals' sense of control over their own lives. These directives connect with Hickey and Mohan's (2005) recommendation of conditions necessary for effective development: the need to be part of a wider radical political project and for participation to be part of a process of social change rather than discrete interventions.

In this chapter so far, theories about change through participation, particularly participation in the arts, have been explored. The next section addresses issues that arise after change has been initiated. That is, how is it possible to know what and how much change has occurred? Theories and practice of evaluation in arts and international development will now be examined.

2.9 Evaluation in international development and participatory arts

2.9.1 Evaluation in international development and participatory arts

Evaluation is a growing requirement in both international development and participatory arts practice, as agencies seek to better understand the effectiveness of their work and to make better use of resources. Evaluation is defined by NDE, the international network of development evaluators, as "the systematic and objective assessment of an on-going or completed project, programme or policy, its design, implementation and results. The aim is to determine the relevance and fulfillment of objectives, development efficiency, effectiveness, impact and sustainability" (DAC, 2008, p. 19).

An expanding body of literature, an active professional association (IDEAS www.ideas-int.org), international programs such as the Initiatives for Impact Evaluation (www.3ieimpact.org) and the OECD's *Quality Standards for Development Evaluation* (OECD, 2010) indicate increased sophistication of evaluation practice in international development. USAID, the US government body responsible for foreign aid programs has a policy recommendation that three percent of program budgets be dedicated to evaluation (USAID, 2011). A scrutiny of job advertisements and contracts for development work in Timor-Leste advertised in the ETAN bulletin (www.etan.org) over the past four years indicates that the majority of these positions require skills in evaluation.

Two significant themes in contemporary development evaluation are the focus on outcome rather than output, and the importance of participation (Morra-Imas & Rist, (2009). Morra-Imas and Rist address the first by providing a comprehensive framework for results-based evaluation commissioned by the World Bank. One salient idea from this document is their recommendation that change needs to be considered across a full range of directions: positive and negative; direct and indirect; intended or unintended (2009, p. 55).

The focus on participatory approaches to development over the last few decades is reflected in new evaluation methodologies that accord value to participation (see for example, Lennie & Tacchi, 2013). Most Significant Change (MSC) is one such methodology, conceived originally to evaluate a multifaceted social project in Bangladesh (Davies, 1996) and now used extensively in different countries and contexts (Davies & Dart, 2005). MSC provides a framework for systematic consideration of input from different stakeholders in any initiative, from program beneficiaries through to program managers and funders. It involves the collection of significant change stories from program beneficiaries, and the systematic selection of the most significant stories by stakeholders (Davies & Dart, 2005). This method is seen as making a unique contribution to the understanding of real-world problems because it acknowledges different epistemologies as well as different values and worldviews.

Evaluation of participatory arts is a burgeoning practice, but not yet as well developed. For example, there is no dedicated professional association nor agreed professional standards, nor obvious movement towards this. No evidence of requirements for evaluation capacity was noted in arts job advertisements on the Australian job website ArtsHub over the last four years. This is despite evaluation taking place more frequently, across the spectrum from academic research to project related assessments, driven by funder requirements for accountability and increasing interest by program hosts in effective practice. An early study was Matarasso's (1996) framework for evaluating arts programs. This had international resonance because it proposed measures for social impact of the arts that had previously been considered unassessable.

More recently, new models for evaluating the impact of arts participation consider not only outcomes but also the processes by which those outcomes are achieved. Boston Youth Arts, for example, developed a comprehensive model to measure the impact of arts participation on life success of young people. This model used a theory of change approach to posit and measure three levels of change that occur through arts participation: immediate development of specific skills and competencies; intermediate outcomes including engagement, productivity and connection with others; and long-term outcomes of resiliency, self-efficacy, personal fulfillment and community engagement (Boston Youth Arts, 2010).

Most Significant Change is also being used in evaluation of participatory arts programs (Johnson & Stanley, 2007; Laidlaw Foundation, 2010), to ensure that perspectives of different stakeholders are considered for any initiative. Kelaher et al (2007) used it to evaluate the work of arts companies in Victoria, Australia, that had social change agendas.

The small body of literature about evaluation of participatory arts in international development will be discussed in Chapter Three.

However, evaluation in both fields, international development and participatory arts, is neither ubiquitous nor uncontested. Much international development work occurs in the absence of well-developed evaluation practices, and the effectiveness of prevalent approaches is continually questioned. For example, a strong challenge to results based management approaches arises from the focus on measuring outcomes, which is considered problematic in participatory development programs that emphasise process (Mango, 2012). The concept of empowerment, which is central to much of the development discourse, is considered particularly difficult to measure because of its intangible nature (Jupp, Ali & Barahona, 2010).

In the arts, researchers' growing interest and the increasing requirement of funding bodies for project evaluation is not necessarily matched by enthusiasm from practitioners. The same ambivalence practitioners demonstrate about theory of change and other program theory models discussed earlier are also evident with regard to evaluation. Perceived difficulties include the lack of congruence between intuitive and practice-inspired approaches of art-making and the more reductionary approaches often applied in evaluation (White, 2006; Goldbard, 2010). Evaluation processes can be perceived by artists as unsatisfactory, because they are being "done to them" (Kelaher et al, 2007, p. 3).

Other barriers to evaluation of arts programs include resource and skill limitations, the perceived difficulty of evaluating arts and the relative newness of programs (Cleveland, 2002, 2005; Sloman, 2011). Consequently evaluation is not often considered within arts project planning (Sloan, 2008) and is generally unfunded and completed after the fact (Cleveland, 2005; Mills & Brown, 2003). This lack of focus on evaluation is evidenced in the program of *Performing The World* (www.performingtheworld.org), an international conference on arts for social change held in New York in October 2012. Of the hundreds of presentations, only one discussed using formal approaches to evaluation.

In both fields, even when evaluation is undertaken, findings are not necessarily used to inform decision-making. Numerous other factors are seen to impact choices of action. In international development, these factors include political expediency and large global issues such as the Global Financial Crisis (AidWatch, 2012; World Bank, 2009), while in the arts they include lack of belief in the value of data, business as usual (Dunphy, 2010a) and ideology (Belfiore, 2012).

2.9.2 The intrinsic/instrumental conundrum

The most significant difference between the two fields of international development and participatory arts, and a factor that contributes to the less advanced state of evaluation practice in the latter, is that international development, by definition, has a change intention, while participatory arts does not. This confounds the evaluation agenda for participatory arts, given the arguments about the intrinsic and instrumental valuing of the arts, where intrinsic value is considered to pertain to the

quality of the arts experience itself and instrumental seen as the contribution of the arts to other goals, such as social or economic progress.

A research project positing the intrinsic valuing of the arts that has had long resonance is McCarthy et al's *Gifts of the Muse* (2004). These authors argue that there are intrinsic effects of the arts that are satisfying in themselves and preclude the need for any other justification. They elaborate three types of intrinsic effects. The first are immediate benefits such as pleasure and captivation; followed by growth in individual capacities such as enhanced empathy for other people and cultures and understanding of the world that results from participation over time. Thirdly, they see benefits that accrue largely to the public, including the social bonds created when individuals share their arts experiences through reflection and discourse, and the expression of common values and community identity through artworks commemorating events significant to a nation's (or people's) experience (2004, p. 56). Therefore, while positing a range of beneficial outcomes of arts experiences, these authors argue that an overemphasis on instrumental benefits undervalues the arts.

Throsby (2001) proposes a different perspective of the intrinsic value of the arts, which Holden (2006) confirms as a valuable conceptualisation. Although Throsby was concerned more with the property of the artwork than the experience of making it, the categorisation can still provide a useful perspective for the current discussion, as there are few other such detailed explications of intrinsic value. His six categories of intrinsic value are:

- *aesthetic value*: ...properties of beauty, harmony, form and other aesthetic characteristics
- *spiritual value*: ...interpreted in a formal religious context, or secularly based, referring to inner qualities shared by all human beings
- *social value*: ...the work may convey a sense of connection with others, ...contribute to a comprehension of the nature of society and a sense of identity and place
- *historical value*: ...how the work reflects the conditions of life at the time it was created, and how it illuminates the present by providing a sense of continuity with the past
- *symbolic value*: ...embraces the nature of the meaning conveyed by the work and its value to the consumer.
- *authenticity value*: ...that the work is the real, original and unique artwork which it is represented to be (2001, p. 28-29).

An opposing view of the benefits of arts participation is the instrumentalist perspective in which the value of the arts is measured by agendas seen to be outside the arts, such as economic or social goals. The economic benefits generated by arts participation are seen as the most salient measure by researchers such as O'Brien (2010). His comprehensive literature review commissioned by the UK government concluded that economic value is the only useful frame for evaluation of the arts as it is the major decision point for governments. While economic valuation has been a dominant discourse for centuries, and continues to be prioritized by economists measuring the value of the arts, there are growing perspectives that not all value to human beings can or should be measured in financial terms.

A different instrumental view that is currently more prevalent considers the value of the arts in terms of contribution to social outcomes, including health, wellbeing and social inclusion. Studies confirming such a perspective include McQueen-Thomson

et al (2004), Barraket (2005) and Barraket and Kaiser (2007). One research project evaluating the impact of established arts companies on social inclusion, civic engagement and prevention of discrimination and violence reported significant positive changes in mental health and wellbeing of participating individuals and communities (Kelaher et al, 2007). Diverse methodologies used were Basic Psychological Needs scales, Arts Climate scale, Most Significant Change, audience surveys, program monitoring, interviews and media monitoring.

Another instrumental agenda examined in more recent research is the contribution of arts participation to civic engagement goals. Stern and Seifert (2009) and Mulligan and Smith (2010) used qualitative methods to confirm that participation in the arts can contribute to a positive engagement of citizens with their communities.

Cultural theorist John Holden offers a major addition to the intrinsic/instrumental dichotomy, recognising three types of value for the arts. He identifies intrinsic value, which is “the capacity and potential of culture to affect us”; instrumental value, the contribution that cultural activity can make to other agendas, which can include social, health, economic, employment and tourism; and a third category, of institutional values which are, “the processes and techniques that organisations adopt in how they work to create value for the public” (2006, p. 15-17).

Many of the perceived challenges of understanding outcomes of arts participation relates to the category of intrinsic, which is perceived as intangible and therefore immeasurable. Cultural analyst Jon Hawkes responds to this dilemma by positing that intrinsic and instrumental categorisations are only necessary because the appropriate instrumental measures have not been considered. Instead, he proposes that almost all value from arts participation is instrumental (Hawkes, 2010) and can be categorised within one of the four dimensions of social equity, economic viability, environmental responsibility and cultural vitality. While Hawkes does not offer an evaluation framework, he does argue that arts and all other areas of public policy and investment should be subject to evaluation against those four dimensions because they are equally important aspects of a meaningful and sustainable human existence (Hawkes, 2001).

While measurement of social and economic impacts of arts participation is not new, Hawkes does pose two categories that are conceptually more recent: *environmental sustainability* and *cultural vitality*. Assessments of environmental impact are being undertaken with increasing frequency in many areas of public endeavor, as awareness of the interrelationship of the natural environment and human activity grows. This consideration is not yet commonplace within the arts sector, but as Hawkes recommends, this environmental dimension needs to be part of any assessment of outcomes, including those related to arts initiatives.

Hawkes’ most significant contribution is the addition of a *cultural vitality* dimension, which he posits as an essential aspect of any holistic framework for planning or evaluation. At the time of his writing in 2001, this was an infrequently considered dimension of impact assessment, with culture mostly not considered or subsumed under other headings, such as social. While culture is increasingly being acknowledged as significant, it is still less frequently included in measurement frameworks because of the perception that its intangible nature renders it immeasurable (McGillivray, 2009). A second challenge, particularly prevalent within the arts sector, is the common use of ‘arts’ and ‘culture’ as interchangeable terms. This practice makes measuring the impact of arts on culture tautological, and therefore problematic.

However, if the arts are seen as one dimension of a much broader concept of culture, as per the definition provided in Chapter One, then it is possible to conceptualise the cultural impact of arts initiatives. In so doing, the troubling intrinsic/instrumental dichotomy ascribed to valuations of arts can be addressed. Arguments for the intrinsic value of the arts (or any other concept) are particularly risky because of their circular nature. A proposition that a concept or activity is valuable by its very nature, that is, that arts participation is valuable because it is arts, must be seen as flawed. A stronger argument can only be made against a set of shared ideas about what is valuable. What do we value, and therefore what do we need to measure, about arts participation, or any other activity? How does any activity assist us to reach desired goals?

If Hawkes' framework were applied, almost all of the concepts that Throsby considered as intrinsic contributions of the arts could be reframed as instrumental. Throsby's "aesthetic, spiritual, historical, symbolic and authenticity" values could be considered within the *cultural* dimension, when culture is defined broadly to include aesthetics, values and way of life. "Social" value could be considered within the dimension of *social equity*. Aspects that McCarthy et al (2004) consider as intrinsic could also be considered within the social dimension. "Enhanced empathy for other people and cultures", and "social bonds" fit those dimensions well (2004, p. 56).

It is challenging to fit McCarthy's "pleasure and captivation", "expression of common values and community identity" and "understanding of the world" within this four pillar model. However, a model related to Hawkes', but offering two additional dimensions suggests a solution here. Community development theorist Jim Ife offers a model of "integrated community development" that has six categories: the same four as Hawkes, of social, cultural, environmental and economic, but also two additional categories, of civic engagement and personal-spiritual well-being (Ife, 1995). If these two categories are added to Hawkes' four dimensions they allow for categorisation of "pleasure and captivation" within the personal-wellbeing dimension, and "expression of common values and community identity" and "understanding of the world" within the civic engagement dimension.

The addition of a dimension that properly measures pleasure provided by arts participation is significant, as the literature indicates that pleasure is one of the most salient aspects of arts participation. Anthropologist Alexeyeff, for example, reported that Cook Islanders view the main, and very important purpose of dancing, as creating pleasure or happiness. This relates to a world view that the purpose of life is to have fun, *anga'anga tamataora*, literally "to work pleasure" (2009, p. 15). Pleasure and fun are also reported as major motivators and outcomes of participation in dance programs for American and Australian children (Bond & Stinson, 2007) and Maori migrants in Melbourne (Dunphy, 1996), and in Canada, where 35% of respondents reported that the most commonly mentioned personal benefits of attending or participating in arts activities include "entertainment or fun" (Ontario Arts Council, 2010).

Pruitt (2011) discusses the importance of enjoyment in relation to participatory arts experiences for young people in Northern Ireland organised by community agencies to promote peace-making. Pruitt found that without the pleasure young people anticipated and consequently experienced, they would not have participated in the programs. They were not motivated to enrol in the program in order to make peace, but once they were engaged positively, progress towards other outcomes desired by the organisers, including peace-making, was achieved. As discussed earlier,

Goldbard (2009) believes that the pleasure of arts participation contributes to its power as a change agent, as it is so easy for people to engage.

Ife's inclusion of a civic category within his framework also provides a means of considering civic outcomes of arts engagement, which, as discussed earlier, is a growing aspect of activity and research.

By offering a comprehensive framework for categorising outcomes of arts participation, these models eliminate the need for the problematic conception of intrinsic value. They also connect thinking about arts participation with emerging frameworks for international development, to be discussed in the next section.

2.9.3 Holistic models of development

The most progressive approaches to wellbeing and development are increasingly holistic, considering all aspects of human experience and the natural world as interconnected. Such approaches include Clammer's "vision of integrated development in which social, economic, cultural, political, spiritual and environmental elements are holistically related" (Clammer, 2012, p. 53), Galla's (2009) integrated approach to development, based on a "holistic paradigm" (2009, p. 6) and Lennie and Tacchi's prioritisation of systems and complexity thinking in a holistic approach (Lennie & Tacchi, 2013). Similarly, Scerri and James' Circles of Sustainability acknowledges culture, politics, economy, and ecology as interlinked dimensions within a larger framework of social sustainability (Scerri & James, 2010).

These models have arisen in response to dominant discourses that earlier prioritised only an economic focus of development outcomes, but have gradually expanded over the last decades to include social and environmental goals (McKenzie, 2004). The UN's work in developing countries is based on the "virtuous triangle" (Pascual, 2008) of economic viability, social equity and environmental sustainability" proposed by Brundtland in 1987 (WCED, 1987). The dimension of culture, that Hawkes (2001) and Ife (1995) posited as being an essential domain of sustainable development has not been given a strong credence in dominant international development approaches to date (UNESCO, 2010; Stupples, 2008). Nor has the desired state of cultural vitality (Hawkes, 2001) and any of its dimensions - heritage, diversity and creativity - traditionally been seen as a priority.

However, strong arguments are posited for the inclusion of the cultural dimension. Political economist Siapno (2012) advocates for a greater priority on cultural heritage in development, arguing that the narrow focus on political economy by global governance agencies and NGOs is disadvantageous. Clammer supports this position, arguing that if the "ultimate goal of development is to be life enhancement", then this goal "implies of course the nurturing of culture" (2012, p. 31).

Specifically, culture is missing as both a goal and an instrument in the Millennium Development Goals (UN, 2012). This is significant because practically all development organisations including the World Bank, the International Monetary Fund, and the United Nations agencies take the Millennium Development Goals (MDGs) into consideration as they plan their interventions (Ruigrok, 2009). However, there is growing momentum for the recognition of culture's role in development in the post-2015 development agenda (UNESCO, 2013).

These holistic models are important not only because of the dimensions they recognize as contributing to development but also because of the interrelationship they acknowledge between different dimensions. For example, gender equity has

been found to significantly impact indicators of GDP and health (McGillivray, 2009), and social equity has a strong relationship with positive social, economic and health outcomes for all members of the community (Pickett & Wilkinson, 2009). Economic development generated through tourism is seen to support cultural vitality by assisting preservation of cultural assets and generating critical public attention (Leung, 2004; Russo & Van der Borg, 2002). Negative correlations are also found. For example, development approaches that apply culture for economic benefit have the potential to commodify culture, thus resulting in impoverishment of a different kind (Yang & Wall, 2009; Wall & Xie, 2005).

Ideas about the importance of dimensions of progress beyond economic, and the interrelationship of dimensions are evident even in the oratory of economically focused institutions such as the World Bank. The 1999 *Culture Counts* conference was opened with these comments from the President: “Reducing poverty is not just about increasing productivity and income, but just as fundamentally about enabling people to have a broad sense of well-being and opportunities to express and make choices about their lives” (Wolfensohn, 2001).

2.9.5 Dimensions of development in Timor-Leste

In Timor-Leste, government identified development goals largely emphasise economic processes in the alleviation of poverty (Government of Timor-Leste, 2010). However, the Timor-Leste Strategic Development Plan 2011-2030 does include priorities for sustainable development regarding cultural heritage, diversity and creativity. These include principles that:

- The state and the population will have respect for, and preserve, the values and culture of the various groups comprising Timor-Leste society;
- Timor-Leste will be a tolerant society sensitive to race, religion and creed;
- Timor-Leste will be an environment of creativity and innovation (Government of Timor-Leste, 2010, p. 8).

The Constitution of Timor-Leste propounds that “Everyone has the right to cultural enjoyment and creativity and the duty to preserve, protect and value cultural heritage” (Government of Timor-Leste, 2002, Section 9, Point 5).

This valuing of cultural vitality, however, does not appear to be shared by governments from other countries who provide development funds to Timor-Leste. For example, of total funds provided by governments and international government organisations between 2002 and 2009, only .018% (\$1,106,482 out of \$2,075,213,718) was specifically designated for cultural development initiatives, including arts (REA, 2008). While Australian government donations to Timor-Leste are significant, none of the \$226 million provided by AusAID over the three years to 2008 appear to be designated for arts initiatives (AusAID, 2008).

2.10 In conclusion

This chapter has examined theories about how social change can be effected through arts participation and how that change can be measured. The concept of theory of change was introduced and its growing use as a tool for understanding change in interventions in both international development and arts. Theory of change ideas were used to analyse approaches to participatory arts, which resulted in identification of three different methods, which I designated *social action*,

community cultural development and *arts as therapy*. The three were seen to differ in the spheres in which they primarily seek to effect change, (social, community and individual level change respectively), but had shared characteristics in the requirement of a skilled leader and art-making processes that are both collaborative and creative. Literature on creativity also offered some insights as to how creativity contributes to positive change and how it can be engendered. Participation as a philosophy and practice of development and the arts was discussed next. The potential for empowerment, pleasure and effective action that can result from participatory approaches was also explored. Two theories of human behavior, Rogers' diffusion of innovation and Ajzen and Fishbein's theory of planned behavior, offered further insight as to *how* change occurs. The implications of these models for organisations seeking to make change through the arts was discussed.

The second section of the chapter discussed theories about evaluation that help explain *what* change occurs. Evaluation principles and practices from both international development and participatory arts were explored, along with the persistent conundrum of intrinsic and instrumental valuing of the arts. Finally, new ideas about *what* kind of change might be valued were introduced. New holistic models that challenge the dominant paradigm of economic growth, and include culture as an essential dimension were discussed. Ideas about outcome evaluation coalesced in the proposition that a full measure of outcomes of any intervention should include social, cultural, civic, economic, environmental and personal well-being. This approach to classifying outcomes is applied to findings from the literature about participatory arts initiatives in international development that will be examined in the next chapter. A further complexity for evaluation discussed in this chapter is that stakeholders, by virtue of their different roles and life experiences, have different perspectives about any initiative, and that change can be positive or negative, intended or unintended and direct or indirect.

These ideas are brought together in the evaluation model presented in Chapter Five and applied to case studies in Chapters Six to Nine, so that outcomes are considered holistically across the full range of dimensions. In the next chapter, examples from the literature about participatory arts programs for change will be discussed. Programs in Timor-Leste and from developing countries more broadly are overviewed.

Chapter Three: Participatory arts and social change in development

Now we are independent we must have everything, so we can become a nation in the world...Slowly... Hospitals and education are very important, but so is culture, because culture is identity. Now it's a very good time to think about culture because everything was broken over the last 24 years... Culture and art are very important to Timorese people.

Research participant, Elizaveta, 44 year old government worker and mother of four.

3.1 Introduction

The literature on participatory arts applied in international development contexts is discussed in this chapter. A broad overview of the international literature is offered along with a deeper focus on the literature specifically about Timor-Leste. Specific focus is paid to intended outcomes of these activities and evaluation practices used to understand outcomes. This overview is made as a way of informing the current research about related endeavours in other contexts, and allowing comparison between practices in Timor and other developing countries.

The literature is categorised in two ways: firstly, initiatives are organised in terms of outcomes, across the inter-related dimensions of social, cultural, economic, environmental, civic and personal well-being. Then they are categorised in terms of their alignment with the approaches to change through arts posited in the previous chapter: social action, community cultural development and arts as therapy.

As a strategy for dealing with a large and disparate body of literature, four studies are examined in greater depth. They provide one well-evaluated example from each of the three approaches and the only peer-reviewed article found about participatory arts in Timor-Leste.

Professional journals provided information about other countries, but the literature about Timor-Leste was sparse, so information was gathered from more informal sources including newspaper and magazine articles, catalogues, websites and e-bulletins.

3.2 Arts participation and social change in international development

The literature was most prevalent regarding arts initiatives whose goals could be classified within the dimension of social equity. Social action approaches, mostly using applied theatre, addressed health issues including health promotion in New Guinea (Poore & Lloyd, 1984), pre-eclampsia in Bangladesh (Islam et al., 2001) and sexual health in Africa (Chamberlain, Chillery, Ogolla, & Wandera, 1995; Bagamoyo, 2001; Sayye, 2004; Risi et al, 2004; Nogueira, 2006; Seguin & Rancourt, 1996). A community cultural development approach using music as a health promotion tool in dispossessed Indian communities was documented by de Quadros and Dorstewiz (2011). Human rights, including gender equity, were also a focus. Social action approaches include theatre to challenge forced marriage and honour killing in Pakistan (Ahmed, 2007).

Amongst initiatives that could be categorised as having civic engagement goals, three main focuses were observed: peace-building and the related task of violence

prevention, and empowerment of marginalised communities. Once again, theatre was the most prevalent artform (Cohen, Varea & Walker, 2011). Social action approaches included community activation through participatory video in Rio de Janeiro (Wheeler, 2009) and Nigeria (Abah, Okwori, Jenkeri & Alubo, 2009; Betiang, 2010). Community cultural development approaches focussed on co-operation between young people from northern and southern Cyprus (Ishaq, 2006), critical thinking and consciousness-raising in El Salvador (Cornejo, 2008) and conflict transformation through music in Sudan (Bergh, 2010). Community empowerment through capoeira dance-martial arts in Brazil (Ottier, 2005) and advocacy for justice through story-telling in Uganda, Darfur, China, Afghanistan and South Africa (Palchoudhuri, Gere, Chitrakar, Panda & Mithu, 2008) were also documented. Both community cultural development and arts therapy principles were evident in a dance project for peace-building in Angola (Swain, 2009).

Amongst arts initiatives that sought to elicit change in the domain of personal well-being, *arts as therapy* approaches were most prevalent. These were predominantly focussed on trauma recovery. Visual art therapy and story-telling supported Bedouin-Arab children to respond to the loss of their homes through war (Al-Krenawi & Slater, 2007). Various arts therapy techniques combined with indigenous healing practices addressed issues from the aftermath of war in Liberia and Sierra Leone (Stepakoff, 2007). Dance-movement therapy assisted healing of street children in Haiti (Gray, 2008). Siapno (2012) supports all this work in her argument that the fields of war and trauma studies would be more effective if greater credence was given to the potential of performing arts in assisting resilience and recovery.

A lesser emphasis on the potential for arts programs to address economic development and environmental sustainability was indicated by a smaller body of literature. Economic empowerment, especially of women, was a major focus of initiatives involving handicrafts sales (Şişmanyazıcı-Navaie & Etili-Serter, 2008), in Senegal (Musa, 2005), Sierra Leone (Harrell-Bond, 1981), Nepal (Davis, 2007) and Central America (Stupples, 2008). Economic opportunities were provided through cultural performance as part of tourism enterprises in China (Leung & Hang, 2004) and Thailand (Huttasin, 2008) and the development of a museum (Galla, 2002). The UN's Creative Economy Report (2008) confirmed both the significant potential for economic gain in developing nations through their rich cultural diversity and abundance of creative talent, and the poor exploitation of this resource. Only two articles were found that examined environmental sustainability. Both applied social action theatre as an effective tool for environmental education in Nigeria (Nwadiogwe, 2007; Betiang, 2010).

Despite the relatively low priority on culture in development agendas, there was evidence of arts initiatives to stimulate cultural vitality. These were mostly community cultural development approaches promoting cultural identity through participation in traditional performing arts: in Suriname (Jiesamfoek, 2012) and Cook Islands (Alexeyeff, 2009); and visual arts in Central America (Stupples, 2008) and internationally (Şişmanyazıcı-Navaie & Etili-Serter, 2008). Community music-making by women was seen to stimulate creativity, provide entertainment and moral, ethical and cultural education in West Africa (Latreille, 2008). Performances for tourists were used to stimulate revival of traditions, languages, and cultural pride while also contributing economically, in China (Chow, 2005), New Zealand (Richards & Ryan, 2004), and Africa (Mbaiwa, 2004b). Social action, community cultural development and therapeutic principles were all evident in a visual arts project offering marginalized Bedouin women opportunities for creative expression (Huss, 2007).

Initiatives in which arts participation is seen to contribute to positive social change across a range of dimensions were also documented for Timor-Leste. These are discussed in the section to follow.

3.3 Arts participation and social change in Timor-Leste

Like the practice in other parts of the world, arts initiatives examined for Timor-Leste largely addressed goals that could be classified within the dimension of social equity. These initiatives were also like others around the world in predominantly involving social action approaches using theatre. In Timor, they were presented in live performance and on radio and TV. The *Bibi Bulak* (Crazy Goats) group was a major producer of social action theatre, operating in Dili between 2000 and 2010 (Sloman, 2011). Other groups were established originally by international NGOs (Davison, 2006) who, with the UN, provided the majority of support.

Promotion of human rights, particularly regarding women, children and people with a disability have been a strong focus of this work (Davidson, 2006; Union Aid Abroad, 2009; Arts Access Australia, 2006; Knua Buka Hatene, 2012; Sloman, 2011), along with health issues including maternal and child health (Health Alliance International, 2006; Bryant 2006), water and sanitation (Sloman, 2011), family nutrition (Ba Futuru, 2012) and health concerns for internally displaced persons (Union Aid Abroad, 2009). Initiatives using theatre to promote messages have been seen as appropriate in Timor-Leste, where many people are illiterate, and the diversity of languages makes written communication especially challenging (Sloman, 2011; Knua Buka Hatene, 2012). The established practice of social action theatre in other nations may also be a factor in its adoption in Timor. The health agency Health Alliance International, for example, was inspired to establish drama programs in Timor-Leste by a previous project in Mozambique (Mize, 2008).

Many participatory arts initiatives in Timor-Leste have sought to engage citizens around important political and civic issues. Social action approaches involving theatre and music have been used to encourage voting, especially by women, and to express political aspirations (BBC, 1999; Ba Futuru, 2012). A short film of the 1999 massacre in Suai cathedral was used as a plea for justice for the Timorese people to the US Congress (Suai Media Space, 2009). Support for the formation and building of a new nation was the focus of the creation of a collection of traditional textiles (Finch & Soares, 2010).

Participatory arts initiatives have been used to enhance personal well-being, mostly of young Timorese, through community cultural development approaches. These include programs to expand life opportunities and skills through visual and performing arts (Arte Moris, 2009) and music (Tekee Media Inc, 2009; PLAN International, 2009) and visual arts (Bexley, 2008a). Peace-building and trauma recovery have been a strong focus, through artforms of visual arts (print-making) (Bexley, 2008b), social action theatre (Union Aid Abroad, 2006), theatre, dance and visual arts (Ba Futuru, 2012; James, 2008) and film-making (Suai Media Space, 2009).

Initiatives in Timor that have sought to stimulate change through economic development have largely prioritized production of handicrafts; especially *tais* and *tais* products (Niner, 2009). Many of these initiatives have a related goal of empowerment of woman through economic independence. Lead organisations include local NGOs (Alola Foundation & Oxfam, 2005; Finch & Soares, 2010) and

international NGOs (ETWA, 2009; Instituto de Camoes, 2009; Edmund Rice Foundation, 2012).

Cultural vitality has also been supported through various initiatives. Artists' residencies and other cross-cultural exchanges to Timor employing community cultural approaches have been organised by development agencies, arts organisations and individual artists (Kells, 2012; Ba Futuru, 2012; Arts Access Australia, 2006). Outbound cultural exchanges include Gembel artists' project in which Indonesian, Timorese and Australian artists presented an exhibition of collaborative work in Australia (Bexley, 2008b). Major performance projects were organised by the Australian Boite arts organisation in 2001 (The Boite, 2012) and 2012 (Molloy, 2012). These exchanges have been particularly valued given Timor's long isolation from the outside world.

This overview indicates that participatory arts practices in Timor-Leste are comparable with those in the rest of the world in terms of approaches employed and issues addressed. Some evidence of all three approaches to change - social action, community cultural development and arts as therapy - were found. Social action approaches were most prevalent, with theatre the most frequently applied art form. Major themes were promotion of human rights and health. Goals across five dimensions were addressed, with social equity and civic engagement the strongest focus, and cultural vitality also prevalent. A modest focus on economic goals was evident, but no initiatives that addressed environmental issues were found documented in the literature.

After this summary of the literature on participatory arts initiatives around the world and in Timor-Leste, evaluation practices used to understand their impacts are discussed in the section to follow.

3.4 Evaluating the role of arts in development

3.4.1 Current practice

As evidenced by the initiatives documented above, international development agencies increasingly include arts programs as part of their tools for change (Arts for Global Development, 2006). Consequently the challenge arises of appropriate evaluation strategies. As discussed in the previous chapter, monitoring and evaluation practices within the field of international development are increasingly sophisticated, and there is a growing emphasis on the application of appropriate methodologies in evaluation of participatory arts.

However, progress is not so evident in the confluence of these two fields. Etherton and Prenkti (2007), for example, report that universities and NGOs in the UK supporting or practicing applied theatre in development do not undertake impact assessment at all, or if they do, only tangentially. The UK Department for International Development (DfID) found a similar lack of evaluation undertaken by major UK development agencies when they were applying cultural approaches to development (Etherton & Prenkti, 2007).

This low prioritisation on evaluation was confirmed by the systematic literature review of arts in international development mentioned earlier (Ware & Dunphy, 2012). As previously discussed, this review found little emphasis on the use of theory of change or other program theory principles in planning of these activities. The same deficiency was found with respect to evaluation, with only 24 of the articles mentioning evaluation of any kind and few including even critical reflection by

practitioners. The only specific methodological approaches reported were Participatory Action Research which was applied in three studies and one study that employed a randomised control trial. Significant limitations of those evaluations were also noted. Firstly, there was considerable discussion of activities (outputs), with much less focus on outcomes. Where claims regarding outcomes were made, there was little application of systematic data collection or critical analysis of findings to support such claims. Even when there was evidence of desired change, there was little application of methodologies (such as comparison using baseline data) that would allow attribution of change to that program. When discussion about impact occurred, it was most often in the form of short-term change reported by program organisers, rather than longer-term behavioural or societal shifts confirmed by more formal evaluation approaches.

There were however, some strong studies. The best included a relevant methodology; a theory of change about goals, actions and intended outcomes; discussion about perceived impacts and data used as evidence of change. One example of a robust study from each of the three categories of change through the arts is presented below.

3.4.2 Four examples from the literature.

Braden and Mayo (1999) presented a sound examination of a social action approach, in a project employing participatory video and story-telling about water management in Burkino Faso. This article documented a theoretically informed perspective, outlining a theory of change deriving from the work of Friere and Boal. The authors made a critical appraisal of the project's outcomes, which included expansion of a community's sense of empowerment and ability to advocate for change at a government level. Clear evidence of a relationship between ideas, actions and outcomes was offered. One limitation of this study was the lack of application of tools to measure change.

A thoughtful study on a community cultural development approach to conflict transformation was provided by Bergh (2010). Community music projects in Sudan and Norway were examined using a qualitative methodology of interviews and participant observation. Although questioning prevalent uncritical assumptions about the benefits of music participation, Bergh did arrive at an assessment of positive outcomes of the programs he investigated. In Sudan, these outcomes included the development of a new shared identity and positive relationships between program participants from different tribal groups. Bergh considered factors contributing to these outcomes carefully, leading him to a theory of change about the role of music in conflict transformation. He suggested that music works as a form of benign interruption in conflict transformation activities, and thus is suitable to augment but not replace them. However, he did identify a significant challenge, as he was uncertain whether changes that occurred through music experiences transferred across to impact everyday life. The strength of this study in its deep examination of only two initiatives also contributed to a limitation, as the two contexts Bergh examined were very different. Further exploration of his theory would need to be made with other examples to strengthen its generalisability beyond those case studies.

Harris (2010) provided a robust addition to the literature on trauma recovery and community re-building through arts therapy. He examined a program of dance-movement therapy with former boy combatants in post-conflict Sierra Leone that was developed to address their guilt and shame about their role in the war and the significant challenge of re-integration into home communities. The author

documented a clear theory of change for the program, positing that self-worth and the capacity for positive interaction could be restored in these young men through activities including improvised dance and dramatisation of their time with the rebel army. Harris also gave credence to traditional culture, ensuring that activities in the program reflected respect for that culture. The therapeutic activities were seen to allow the youths to gradually dispel long suppressed rage and reconnect with others. Harris drew on theory about trauma recovery and reconciliation approaches, and provided detailed data from his observations of dance therapy sessions to support his argument. He advocated for future initiatives to address the two paradoxical needs of acceptance and accountability among such children. One weakness of this study was that the program developer, implementer and evaluator were the same person in the author Harris. While Harris was mindful of this limitation, nevertheless, objectivity was significantly limited due to the absence of an outsider's perspective. The small sample size and lack of comparison with outcomes of other programs that address similar issues also reduced the potential of the study to validate the efficacy of this approach.

In one of the very few peer-reviewed articles about participatory arts in Timor-Leste, community cultural development worker Annie Sloman (2011) discussed a number of social action theatre initiatives in which she had been involved. One theatre project, part of a water and sanitation initiative led by an international NGO, was seen to have increased participants' health knowledge and strengthened community ownership of the initiative. These positive outcomes were thought to be the result of the participatory theatre process undertaken with children from the community as part of the agency's community engagement strategy. A second theatre project at *Arte Moris* Art School in Dili was seen as contributing to peace-building and positive change during the civic crisis in 2006. At this time, the *Arte Moris* site, used as a camp for internally displaced persons, was attacked nightly by local gangs. Performances and workshops were organised to catalyse discussion between camp leaders and gang members. This dialogue was considered to have had a significant impact, as attacks on the camp ceased and subsequent processes were established to deal with internal conflict. However no formal evaluation was discussed or referred to about either of these projects, confirming Sloman's own call for the need for active and effective evaluation strategies.

These examples indicate a growing practice of participatory arts as a tool for social change in developing nation contexts around the world. Some use of theory of change principles and effective evaluation strategies are evident, but as the previous sections indicate, there is significant room for improvement in this respect.

3.4.3 Factors contributing to the dearth of evaluation

A number of factors potentially contribute to the lack of quality research into the impacts of participatory arts in development. Development practitioners who are skilled in monitoring and evaluation within their own professional sector can be challenged by the application of such skills to arts programs, especially when they are unfamiliar with the processes through which the arts work (Badham, 2010). As mentioned previously, arts practitioners often lack skills in evaluation, and may be antipathetic to those processes. Few professionals combine both skills. A very significant challenge, shared with other development initiatives, especially those led by NGOs, is that of self-interest for those whose livelihoods depend on the activity. By engaging in an evaluation process, an organisation opens the possibility of discovering negative or neutral outcomes, with resultant implications for funding (Baker, 2000). Etherton and Prenkti discuss the dilemma for people who make their living working in arts and development who may be "understandably loath to peer too hard at the goose which lays at least silver, if not golden, eggs" (2007, p. 144).

While there are differences between these two disciplines of participatory arts and international development, there are also common concerns. These fields share the need for evaluation approaches that are site and community specific (Cleveland, 2005; Baker, 2000). Methodologies such as randomised controlled trials that are highly valued in positivist research for their capacity to indicate factors in causation of change are difficult to implement in both development and arts contexts. The requirement of fidelity for evaluations, which can only be achieved in programs that have similar content, administration and activities, is also very challenging. These issues will be discussed in more depth in Chapter Four.

3.4.4 Challenging assumptions of beneficial change

Proponents of the three approaches to arts-stimulated change, as discussed in Chapter Two, consider them beneficial for the act of participation in the arts, as well as their potential to stimulate positive change. The possibility that interventions have little or no effect, or even worse, cause harm, is recognised in many other fields of community change and in international development (Anderson, 2005; Morra-Imas & Rist, 2009). This discussion is yet to emerge strongly in the arts, with the literature about participatory arts in international development indicating little focus on the issue of possible ineffectiveness or harm.

However, several critical voices can be found to challenge the predominant perspective that arts participation inevitably has beneficial outcomes. Theatre practitioner Thompson questions the fundamental premise of his own profession, social action theatre, that the public sharing of personal experiences through the arts necessarily has a positive function (2011). Firstly he posits that the act of disclosure may cause harm by exposing or even re-traumatising the discloser, even if it provided a social change function in offering new insights to those who witness it. He also questions whether investment in arts initiatives is necessarily the best use of scarce resources in poor communities. He provides examples of significant adverse outcomes of social action theatre projects. This includes the most extreme example of a negative community response, where participants in a social action theatre project, who were political prisoners within a poor community, were killed in a riot led by local people because prisoners were perceived to be receiving an unfair share of scarce resources.

The benefits of community cultural development are disputed by Merli (2002) in a rebuttal to Matarasso's influential study on the social impact of the arts (Matarasso, 1997). Merli perceives the arts activities investigated by Matarasso may have been more disempowering than liberating. As he comments: "making deprivation more acceptable is a tool to endlessly reproduce it. Social deprivation and exclusion arguably can be removed only by fighting the structural conditions which cause them. Such conditions will not be removed by benevolent arts programmes" (2002, p. 6).

An evaluation study that is critical of an arts therapy program in an international development context is provided by researchers Citraningtyas et al (2010). In investigating an arts therapy intervention provided to children in Aceh after the tsunami, these authors came to the view that the program was culturally inappropriate and disempowering because of its reliance on foreign therapists. Rather than addressing the tragic consequences of the tsunami on local children through artistic expression as intended, the program appeared to destabilise the community's own sense of self-agency and reduce its capacity for healing. These authors concluded that the intervention resulted in more harm than good.

Articles offering reflective appraisal were found for two initiatives in Timor-Leste. The first was an informal critical analysis published by Arts Access Australia about its own

disability advocacy arts project *Hamutuk* (Arts Access Australia, 2006). Reflections offered by the artists and project co-ordinator provided data for a frank examination of the initiative. Identified weaknesses included inadequate planning and preparation, value clashes between the artists arising from different training and expectations, and language and logistical challenges. Recommendations were made for Arts Access and others' future community cultural development projects.

The only other critical evaluation of an arts initiative found was provided by US health agency Health Alliance International (HAI), about its project to increase women's engagement with health care during pregnancy and childbirth (Bryant, 2006 and 2007; Mize, 2008). The project involved two commissioned arts activities: a devised theatre piece by a local theatre company and a film made by an established Timor-based foreign filmmaker. The theatre project was commissioned first, but after its first regional tour, the agency replaced the live performance with a film to reduce the cost and logistical challenge of touring actors.

These reports provided a thorough account of the project including the evaluation methodology, challenges within the process and the findings, which indicated some problems with the project. They also illustrated dilemmas of cross-disciplinary work. These included the potential for values clash between parties with different priorities, the potential for harm being caused by an ostensibly harmless project, and benefits and losses of applying a non-arts methodology to an arts-related project.

The methodology of pre and post- performance surveys identified audience members' knowledge of health practices featured in the performance, their expressed intention to use hospitals and rates of hospital use for birthing after the performance. This approach was unique for a project involving the arts, with not only perceptions and intentions but actual behavior change evaluated. The initial evaluation indicated a troubling negative result from the project, which featured a graphic portrayal of a caesarian section operation, with women reporting that they were less likely to attend hospital after seeing that on the film. The agency responded by asking the film-maker to shorten the film and remove problematic sections. The film-maker would not agree to this request, being adamant that the aesthetic integrity of his film should not be compromised by censoring. This example illustrates a clash of values, with the agency most focused on achieving its health goals and continually adapting its activity towards those ends, while the artist was focussed on the artistic integrity of the work to the extent that he would not adapt it even when informed of the negative health impact.

These reports provide a unique resource in the agency's frank examination of its own project, including the challenging process and undesirable findings. No other similarly candid report was found in a wide literature review. However there were two additional aspects of the project not examined in the evaluation that may also have contributed to project's challenging outcomes. The film was a static product, created by a foreign film-maker without any community input, whereas the theatre performance was created in Timor by a team of mostly local theatre performers and presented live, offering the potential of interactive community engagement at each show. There was no examination of the potential difference in impact between the different media, film and live theatre, nor the level of community engagement in the production and presentation of these two change strategies.

Sloman (2011) argues that the provision of information alone is an inadequate catalyst of change through the arts and that community participation is the important factor. If this theory of change is correct, then, while the replacement of the theatre show with a film may have saved some funds initially, that ostensible saving might

not have improved return on investment if the event was less engaging of the community and therefore a less powerful change agent. Omission of those two factors in the evaluation may have been the result of the researchers' orientation to health paradigms and consequent lack of awareness about the potential of different artforms and processes to engage communities differently.

3.5 In overview

This chapter has summarised the literature on participatory arts initiatives that are intended to contribute to a range of social change goals, internationally and in Timor-Leste. While initiatives from each of the three arts approaches to change were evident, and some activities combined more than one approach, social action approaches appear most prevalent, and therapeutic applications least. The most common focus of these initiatives were the social equity outcomes of health and human rights, which were largely addressed through social action theatre. Civic goals of peace-building, violence prevention, and empowerment of marginalised communities addressed through a range of approaches and artforms were also prevalent. Personal well-being goals, particularly of trauma recovery, were often tackled in therapeutic approaches using a range of different artforms. Cultural vitality was a focus for initiatives encouraging pleasure, creative expression and connection to identity mainly through community cultural development. A small number of activities seeking change through economic development were documented, confirming the finding of the UN's Creative Economy Report (2008) that economic development through arts initiatives has under-developed potential. The very small number of studies that had an environmental focus indicates another under-developed area of practice.

While initiatives in many countries were documented, the majority occurred in Africa. These initiatives were initiated by diverse actors within and outside host countries, primarily development agencies, arts organisations and individuals, who most often were artists (Ware & Dunphy, 2012). A modest range of such initiatives was documented in Timor-Leste over the past decade, with social action approaches, particularly theatre being most prevalent again. No evidence of any therapeutic approach to arts participation, nor initiatives to promote environmental sustainability were documented in Timor-Leste.

The summary of project outcomes indicated that participatory arts initiatives do not necessarily result in positive impact. Some examples demonstrated the possibility of harm rather than good being promoted through activities that were re-traumatising, ineffective, wasteful of resources, disempowering, culturally inappropriate and/or unsustainable. Careful analysis of processes and outcomes are essential to ensure responsible use of resources, and that good rather than harmful outcomes eventuate for communities. This has not necessarily taken place to date, with few studies indicating a strong theory or evidence based planning or evaluation practice. These issues provide a background for analysis of case studies in this thesis, in Chapters Six to Nine.

Meanwhile, the methods by which data was collected for this thesis is discussed in the next chapter, Methodology.

Chapter Four: Methodology

*Qualitative inquiry cultivates the most useful of all human capacities-
the capacity to learn from others*

From Halcolms' Evaluation Laws cited in Patton (1990, p. 7)

4.1 Introduction

The research approach used to address the two main questions, of how participatory arts can contribute to social change and how that change can be measured, is discussed in this chapter. This research acknowledges principles from both positivist and constructivist approaches to knowledge making, where positivism assumes there is valid information only in scientific knowledge (Larrain, 1979) while constructivism recognises that knowledge is constructed in the human being and shaped by culture and experience (Glaserfeld, 1984). Concepts from positivist approaches that recognise and expound a logical relationship between goals, action and outcomes for change initiatives are valued. These include program theory and related ideas of theory of change, systematic evaluation and evidence-based decision-making. Consideration is also given to constructivist principles that prioritise voice and representation. In considering the different perspectives of stakeholders in change initiatives, this methodology acknowledges that no one perspective is necessarily the only truth for that question.

The quantitative methodologies chosen and the reasons for their selection are outlined. These methods include a case study approach, Most Significant Change, semi-structured in-depth interviews, focus groups and participant observation. Principles of theory of change are applied to the ideas of case study leaders about how their work contributes to change. Ethical issues are discussed, including the process of obtaining ethics approval and a fieldwork permit in Timor-Leste, and the benefits and risks of this research. The data collection process, including the selection of case studies and participant recruitment is outlined, as is the approach to data analysis. The issue of trustworthiness of the data is discussed along with strategies used to strengthen trustworthiness. Some challenges of the research are examined, including my status as an outsider and the language and logistic difficulties of working in a foreign developing country. The strategies used to address these challenges as well as the unresolved dilemmas are also discussed.

4.2 Choosing an appropriate research method

4.2.1 Considering quantitative and qualitative approaches

Debates about the relative merits of qualitative and quantitative research are active in professional fields that examine social change initiatives, especially those that seek to attribute causation and its determining factors. These include positivist researchers who argue that randomised controlled trials (RCTs) are the best method to confirm the relationship between an activity and an outcome (Duflo & Kremer, 2005; Khander, Koolwal & Samad, 2010). Both arts and international development researchers argue against the hegemony of this perspective, recognising the need for quantitative approaches that allow for voice and representation (European Evaluation Society, 2007; Hill, 2009)

RCTs are infrequently used in research about participatory arts, except in the field of arts therapies where there are demands for evidence that is acceptable by health and medical standards (Edwards, 2004). Barriers to the application of such methods

include practical and resource limitations. The requirements of program fidelity that positivist researchers require in substantiating causality are very challenging for arts programs (Galloway, 2009). As discussed earlier, the unique skills of arts leaders are considered a significant factor in the enjoyment and learning of program participants. This factor in turn influences the positive outcomes of any arts program. Efforts to standardise content and/ or delivery of arts programs potentially reduce the unique nature of the learning experiences, thus inadvertently reducing the quality and integrity of the program in attempting to improve evaluability. Cleveland (2005) argues that the tendency of empirical research to focus on volume rather than depth can lead to difficulties, such as the skewing of resources towards activities involving greater numbers of participants. This can lead, in turn, to an inappropriately wide spread of resources and tendency to ignore systemic root problems.

More significant, however, is ideological resistance to the “successionist view of causation” (Galloway, 2009, p. 128) where it is considered possible to isolate one relationship from the complex social and cultural situation in which it takes place (Belfiore & Bennett, 2007). Arts researchers also argue that participants’ reports about their own experience are a valid form of data, and that as long as a systematic methodology is applied, quantitative methods provide evidence as strong as any (Mulligan, Scanlon & Welch, 2008). Lally, for example, was confident that the “most powerful evidence” of the health benefits of a music program for older adults was provided by participants’ narratives of ‘personal transformation’ (Lally, 2009, p. 39). At the same time, she was mindful that in other disciplines such stories could be dismissed as anecdotal.

This perspective is supported by research that acknowledges self-ratings of change as valid and reliable. It is generally understood that people report truthfully and accurately as long as sources of “response bias” (Paulhus, 1991, p. 17), such as questions that are unclear, leading, or have obvious socially desirable answers, are avoided. For example, patients’ self-reported symptoms are central in medical diagnosis (Treasure, 2011) and clinical interviews are the major means of forming mental health diagnoses (Groth-Marnat, 2009). Nevertheless, the contribution of both types of methodology is noted, for different functions. Kaplan, for example, argues that arts therapists need qualitative methodology because it is exploratory and theory building, and quantitative approaches to test hypotheses in order to refine and validate theory (1998, p.95).

In this case, the literature supports the choice of qualitative methodologies. Denzin and Lincoln recommend qualitative approaches for research that seeks “a better understanding of complex concepts or social processes” and investigates “how communities and individuals interpret and make sense of their experiences” (2000, page 3). A qualitative approach is also necessary where a small sample is the only likely option and there is no possibility of a controlled randomised methodology (Lally, 2009). Qualitative research is also well-accepted practice in investigation of participatory arts (Mulligan et al, 2008).

Research about arts programs is often criticised for methodological weakness, with concerns including reliance on anecdote, small sample sizes, little attention to mechanisms, focus on organisers, limited hypothesis testing and a lack of attention to longitudinal dimensions (McQueen-Thomson & Ziguras, 2002; Mills & Brown, 2003; McQueen-Thomson et al., 2004). Measurement strategies about arts participation have traditionally focussed only on outputs, that is, the amount of opportunity provided (for example, as measured by numbers and diversity of participants), rather than outcomes, in terms of the contribution to desired goals (Matarasso, 1996; Blomkamp, 2011). Recommended strategies for the improvement of arts research include a systematic approach, the use of research methods in keeping with the ethos of projects, better

measurement of outcomes (Hamilton, et al 2003; South, 2004), theoretically based evaluation, multilevel approaches using a combination of qualitative and quantitative methods, longitudinal components, and inclusion of participants' voice (Kelaher et al, 2007).

This research acknowledges the aforementioned criticisms of methodology and heeds recommendations for improvement. While a qualitative approach is taken in this study and the sample sizes are relatively small, the data is collected and analysed systematically, with consideration given to representation of different perspectives. Theory is a strong focus, including the explication of theory where it was previously implicit. The beneficial impact of arts participation is not assumed, with outcomes examined closely and analysed through a comprehensive structured framework.

In this study, the terms "impact" and "outcome" are used interchangeably, in recognition of the fact they have opposite meanings in different fields. For example, Khandker et al, (2010) consider "impact" as the final point after "outcome", whereas Rao and Woolcock use the term "outcome" to mean the final point. The two concepts are used to denote the difference between immediate and longer-term change as a result of an intervention. Effective initiatives seek to elicit change that goes beyond the immediate time of the program into the future. Research approaches that include collection of longitudinal data are most appropriate to determine change over time. In this study, participant observation and collection of data occurred over a period of time, up to three years for some case studies. Some reflection, therefore, is possible on the longer-term impacts of the initiatives.

4.2.2 The project methodology

Case study approach

A case study approach was taken in this research, with specific examples of the phenomena under investigation, participatory arts initiatives in Timor-Leste, being made a specific focus. In selecting five cases for study, I take what Stake (1995, p. 237) designates a "collective approach", where a number of cases are studied jointly in order to inquire into a phenomenon.

Case studies are seen as useful for developing exploratory descriptive research and to assist in analysis of objects and social processes. The findings of such studies are valuable for different reasons. Firstly, they generate knowledge about an aspect of social reality, about the objects and about other objects with similar characteristics. The findings of case studies can also be taken as a point of contrast to other research, in order to check to what extent they are valid and generalisable. This means that case studies are not only useful for generating hypotheses, but also confirming and proving them (Flyvbjerg, 2004).

Most Significant Change (MSC)

The MSC approach, discussed in more detail in Chapter Two, informed this research. Its complete methodology of using panels of stakeholders to examine and rank examples of change was not deemed appropriate, as case study organisations were all small and informally structured. However, the approach provided several useful ideas. The fundamental premise of MSC was adopted: that different levels of stakeholders, from project participants through to decision makers and funders, may have different, yet valuable, perspectives regarding outcomes of the project. Consequently, these should all be considered in an evaluation. This research also used an MSC-inspired question: What, from your perspective, was the most significant change that happened as a result of this project? (Dart & Davies, 2003).

Semi-structured in-depth interviews

In-depth interviewing is a qualitative research technique that involves conducting intensive individual interviews with an individual to explore their perspectives on a particular idea, program, or situation (Boyce & Neale, 2006). In-depth interviews can elicit detailed information about a person's thoughts and behaviors or to explore new issues in depth (p. 3). This approach to data collection was used for the current research to elicit detailed information from participants and other stakeholders about what occurred in the participatory arts programs and why. The interview procedure was semi-structured, allowing the questions to be tailored to the interview context/situation and to the people being interviewed, as recommended by Lindof and Taylor (2002). A set of orienting questions (McCracken, 1988) was used to keep interviews on track and to ensure that topics were covered in roughly the same order for each informant. Interviews were digitally recorded and later transcribed onto a computer.

Interviews with one or more artistic and senior leader/s in each of the case studies were a primary source of data. Questions about the organisation's activities, the leaders' ideas about the change they sought (later analysed as a theory of change) and their evaluation strategies were used to guide interviews of between one and two hours duration. These questions are listed in Appendix 1a. Individual program participants were interviewed in sessions that typically took between 30 minutes and an hour. Questions focused on participants' experiences of the program and its perceived impact on them and the wider community. Other stakeholders such as managers, funders, community leaders, other professionals, families and friends of program participants and community members, were interviewed about their perspectives of the impact of the programs. These questions are listed in Appendix 1b.

Focus groups

Focus groups are a form of group interview in which people discuss their perceptions, opinions, beliefs, and attitudes about a service, concept or idea (Marshall & Rossman, 1999). Participants talk together about the topic, ask questions, exchange stories ideas and comment on each other's points of view. Such group interaction has been found to stimulate memories, ideas, and experiences that might not otherwise be accessed by participants (Lindlof & Taylor, 2002).

Focus groups were used as a data collection strategy with stakeholders from all case studies except *Arte Moris*. These were undertaken for the reasons mentioned above and also for expediency. In one case, 18 members of a class contributed their perspectives in a focus group that lasted for an hour. Focus groups were also an effective strategy for interviewing the younger, less confident project participants, who typically seemed shy of me and the interview process. Contribution as part of a group seemed to reduce the intimidation they experienced. Topics covered were the same as in interviews. Each focus group took about an hour.

Participant observation

Data collection through these methods was complemented by participant observation, a research approach in which the researcher both observes and participates in a group or community in order to learn about it (Spradley, 1980). This process is usually undertaken over a period of time, to enable the researcher to obtain detailed information. Participant observation generally has four stages: establishing rapport; immersion in the field; recording of data and observations; and consolidating the information gathered (Howell, 1972). A successful researcher shows a connection with the group in order to be accepted and fits in with the group by participation and moderation of language and behaviour. In undertaking participant observation, the researcher can discover discrepancies between what participants say - and often believe - should happen and what actually happens (DeWalt & DeWalt, 2011).

In this research, I used all the strategies recommended by DeWalt and DeWalt (2011): informal interviews and discussions; direct observation; participation in group activities; field notes and journal writing. I attended many activities organised by case study organisations, including meetings, workshops, rehearsals, performances and exhibitions. During these visits, I mostly took a “passive” participatory approach (Spradley, 1980, p. 60) in which I acted as an interested observer, creating as little interruption as possible to groups’ normal activities. This engagement occurred over several years. My first scoping visits to Timor-Leste were in 2008 and 2009, formal data collection occurred between 2010 and 2011, and I revisited most of the groups to share and discuss draft findings in 2011 and 2012.

Journal writing is recommended to assist the researcher to become aware of their own biases and the influence these might have on what s/he studies (Ambert et al., 1995). A journal of my meetings with groups and their members added an extra layer of data. Details recorded included information about the physical environment, the purpose of the event, the people present, the interaction between them and my perceptions. It also included, as Ambert et al. (1995) recommend, personal thoughts about the subject of study, and reflections on how these were influenced by my own background and previous experience. Insights offered by my peers, especially those with experience working in Timor were also included. An excerpt from this journal is provided in Appendix 2. Videos and photographs were taken as a permanent record that allowed watching and re-watching of events. Videos of some events that I could not attend were viewed as additional data.

Theory of change

The increasing use of theory of change concepts in the fields of participatory arts and international development, discussed in depth in Chapter Two, point to its potential as a methodology for this project. My preliminary scoping of change initiatives that employed participatory arts in Timor-Leste indicated that arts leaders and host organisations did not have clearly explicated theories of change about their work. I anticipated that the concept of theory of change would be useful to assist the framing of leaders’ goals about changes they sought, the relationship of these to perceived project outcomes and to the factors that contributed to that change.

The theory of change concept was used to analyse data from five case studies, discussed in Chapters Five to Nine, to explore how leaders conceptualised the change they sought. Data was obtained through interviews with leaders on four topics: their program’s goals and activities; the outcomes they perceived and the relationship they identified between these three factors. In elaborating these factors, the leaders explicated their theories of change and theories of action. In Chapters Six to Nine, this information is presented as a narrative, while in Chapter Five it is shaped into a full model, including a plan of action for the initiative, *Istoria Timor*. Further details about the different treatment of data from the different case studies are included in Chapter Five.

4.3 Ethical issues

4.3.1 Deakin University Human Research Ethics approval and Timor-Leste Government fieldwork permit

Deakin University's Human Research Ethics Committee deemed this project to be *higher than low risk* because research participants were mostly from an overseas country and some were in dependent relationships with persons assisting with recruitment for the study, including teachers, employers and funders. Consequently there were potential risks for individuals as a result of their participation, so it was necessary to undergo a thorough ethics approval process. Ethics approval was granted in April 2010 after several specific requests made by the ethics committee were attended to. DU-HREC's letter of approval is attached as Appendix 3.

There is as yet no formal research ethics process established in Timor-Leste, so there were no in-country ethics requirements. However, there was a process for obtaining a fieldwork permit, so an application was made to the State Secretariat for Culture (application forms attached as Appendices 4a-b). An encouraging email of response to my initial enquiry was received (Appendix 4c), but no formal response to the application was received. That application required me to agree to:

1. Coordinate research activity with representatives from the Government at a national, regional and local level, including traditional land owners;
2. Present preliminary results of the research undertaken at a local level (present a written report, in Tetun, to regional and local Government representatives, including traditional land owners, and organise a seminar or exhibition with results of fieldwork), and at a national level (present a written report to the State Secretariat for Culture, and organise a seminar at the National University of Timor-Leste);
3. Send the National Directorate for Culture copies of any published papers (with a Tetun abstract), that reflect the results of fieldwork undertaken;
4. N/A
5. Coordinate the research activity to be undertaken with any other Government bodies that may have jurisdiction over the project area.

I committed to abide by these requirements. Several of them have already been addressed. These include introducing the research activity to the Secretariat of Culture, both at a national and local level, and inviting staff to contribute as research participants. Research findings have been presented publicly in Timor-Leste at a public forum I organised and two research conferences. Some findings have been published in a book of conference proceedings that has been distributed throughout Timor. The remaining requirements will be attended to once the research process is complete.

In preparing for this research, I was cognisant of discussions in the literature about university ethical requirements and the reality of fieldwork in a developing nation. Bergh (2010), researching in Sudan about music participation, was critical of his university's inflexible approach to ethics permission that he felt was not a good fit for the realities on the ground. He was confirmed in this concern by Ellis and Earley (2008), who posited that typical ethics approval is geared towards a Western way of thinking, and Redmond's (2003) view that research methods and ethics are closely intertwined with certain national/cultural ideas that may be inappropriate in a different context. Bergh based decisions about how closely he enacted the requirements of his ethics committee on advice from his interpreter, a Sudanese local with much research experience. Together they agreed that paper permission forms seemed to embarrass and frighten potential participants who mostly had low literacy and experiences of

punitive authority. They felt that these forms were not essential as there was little risk to participants in their project, particularly as the research topic was neither personal nor contentious, but rather something the participants were likely to be proud of. Rossman and Rallis (2003) discuss a related issue, that people who have had experience of punitive colonisers, like my research cohort in Timor-Leste, may have a very real fear of the consequences of having to sign their name. These ideas alerted me to potential challenges in abiding by the university's requirements while also being successful in recruiting and interviewing research participants. My experience in the field will be discussed in Chapter Ten.

4.3.2 Confidentiality

Deakin University ethics procedure requires anonymity for research participants, so the issue of confidentiality was discussed with all participants during the initial approach. Participants were assured that pseudonyms would be used without any identifying details when specific comments were published. They were advised that they were free at any time to speak off the record, withdraw from the research or retract their contributions. An exception to this confidentiality assurance were group leaders and others whose significant roles necessitated the inclusion of their name and position. However, discretion was applied in this respect and any comments that may have had the potential for harm were de-identified. Focus group members were asked to agree that discussions would remain confidential within that group.

Photos included in the thesis were mostly taken during data collection. Real names are used of individuals whose photos appear. Permission to publish photos was received from every person whose photo appears in this document. For images taken by photographers other than myself, their names have been included as credits.

4.3.3 Benefits and risks of the project

The research project was undertaken with the intention that both the process and the outcomes might benefit participating individuals and organisations. At the very worst, the research was intended to have no impact. All efforts were made to reduce any potential negative impact of the research process.

A number of indirect benefits were anticipated from this research: for individual participants; group leaders; organisations and the wider community in Timor-Leste. It was anticipated that research participants might benefit by gaining insight into their personal experiences of meaning through interviews or focus groups, enhanced by the focus of a neutral researcher (Gale, 1992). Another anticipated direct benefit was the therapeutic potential of in-depth interviews identified by Allmark (2009) and Hallowell et al. (2010). Participants might also have derived satisfaction from knowing that their participation might help society as a whole by contributing to new knowledge (Loue, 2000).

Similarly, it was anticipated that group leaders might find that discussing aspects of their practice, including their theory of change and evaluation strategies, leads to new insights, which might contribute to improved practice. Organisations might benefit from a raised public profile through published research findings, which may increase their access to resources such as funding. All of these outcomes may indirectly benefit program participants, even those who were not involved in the research. The wider community in Timor-Leste and international development contexts more broadly may receive an indirect benefit if the practice of arts for social change improves as a result of this research. More efficient use could potentially be made of government and non-government resources, and communities might experience better outcomes for their investment in arts initiatives.

This research did include the possibility of harm. For arts program participants, the only anticipated harm was that comments they made were unwelcome by the organisation or individual they referred to and that this had negative repercussions for them. Group leaders faced risk from sharing their work because aspects of their activities that others might consider in need of improvement, either within or outside of their organisation, could be exposed. These include planning processes, financial and staff management, theories of change, their evaluation strategies (or lack of), participants' experiences within and after their involvement, and outcomes of their programs. Healthy organisations could have viewed this self-examination as a positive learning opportunity, but organisations that were already facing difficulties may not have welcomed the added challenge. The potential existed for damage to professional or personal relationships, self-image, work environment, employability or even employment, which could impact financial wellbeing. Given that the research process was not solicited by the organisations, this may have been an unwelcome risk.

Active efforts were made to avoid harm in the research process. A discussion was undertaken with each participant prior to interview, explaining the purpose of the data collection and the likely use of the material. As outlined above, contributions from most participants were included without the use of names and identifying details. During the data collection, feedback was sought from participants to ascertain that they were comfortable with the process, and that the content of discussion that could lead to difficulty or damage for others was minimised, while still achieving research goals. The venues for interviews were selected to maximise confidentiality and the format carefully considered to reduce possible conflicts of interest.

As far as possible, responses that could be construed as personally or professionally damaging to others were discouraged. Generalisations about issues were encouraged rather than specific comments about individuals or specific events. Data that could be considered damaging to any individual or organisation was managed carefully. Individuals who made the comments, or individuals the comments related to, were not named. The research focussed on learning for the future rather than individuals' actions and past events.

There were moderate risks in my role as researcher, given that Timor is a developing nation with a somewhat unstable political environment, and I was often working alone. Risks included travelling on unsafe roads, working and staying in remote locations, exposure to unsafe water and food, tropical diseases and the potential to be caught up in civil unrest.

A range of mitigating strategies for these risks was implemented. The Australian government's recommendations regarding travel in Timor were heeded. Advice about research efficacy and general survival was sought from experienced foreigners working in Timor. Arrangements were made for another person to monitor my safe return from interviews, with an action plan created in the event of a mishap. A four-wheel drive vehicle was used as the only safe transport option and trusted people were employed as interpreters and drivers, thus reducing my risk and increasing my social support. Health advice was followed that minimised my exposure to disease. I paid careful attention to cultural mores around dress, communication and behavior in Timor-Leste and I sought to fit in with local customs as much as possible. In the end, there were no significant mishaps during fieldwork, despite many challenges. A bout of dengue fever was debilitating and slowed down the writing process, but no permanent harm was done.

4.3.4 Supervision

Throughout the whole study, I sought regular advice from supervisors. The Principal Supervisor was invited to comment on all presentations and written material about the research prior to external presentation or submission. The thesis was read and commented on by both supervisors, and advice they provided was incorporated into the final version.

4.4 Data collection

4.4.1 Identifying case studies

Initial scoping visits to Timor-Leste helped shape the research questions and to explore whether there was sufficient activity in the areas I was planning to research. This helped me develop informal connections with potential case studies. I also attended conferences and other events in Timor, and used snowball sampling (Morgan, 2008), where participants and colleagues recommended others. I also examined media such as the East Timor Action Network news list, the Timor Studies Association email list, newspaper articles and TV shows for contacts.

4.4.2 Recruiting research participants

After initial contact with the leader of each group I had identified, I provided a plain language statement in English or Tetun (Appendix 5a), about the project. I explained my request for one or two interviews of approximately one hour, their rights in the research process and the possible benefits and risks of involvement. The same process was followed with individuals using the Plain Language Statement (Appendices 5b and 5c).

Recruited leaders were asked for permission to approach participants from their programs, and to assist in identifying participants and stakeholders who might contribute. Participants were also recruited by other friends or colleagues (theirs or mine), in direct approaches and serendipitously. Wherever possible, this invitation occurred ahead of the data collection time and in the presence of a coordinator or other person who understood the purpose of the research and was well known to prospective participants. This allowed opportunity for reflection about the participation request before consent was given. A tool was developed and applied to ensure that people understood the request being made of them (Appendix 6). Potential participants provided personal information (Appendices 7a and b) before arrangements were made for interviews. As anticipated, many potential participants had low levels of literacy and so were offered the option of having the Plain Language Statement read through with them. Most Timorese participants took this option. They were also invited to clarify any concerns before the interview.

Other participants such as government representatives, community leaders, related professionals and funders were recruited largely on the advice of group leaders, who identified appropriate people and in some instances introduced me to them. Other colleagues made suggestions as to appropriate interviewees.

The most difficult research participants to recruit were the 'audience' and 'community member' cohort, as this example indicates. The research for the *Scared Cool* case study took place several months after the event, so there was no opportunity to engage with audience members on the spot. Families of young participants had not attended the event, so that pool of people I had considered prospective respondents about the impact of the event were not able to make comment on the event or their young person's experience of it. Nevertheless, using every strategy available, including direct referral, snowball sampling and serendipity, some audience and community members

were found to respond about every case study. The implications of this reduced cohort are discussed in Chapter Ten.

No payment was offered or made to any participants.

4.4.3 Sample

Case studies

The five selected case studies were:

- *Istoria Timor* story-writing competition, Dili, co-ordinated by local NGOs Alola Foundation and Timor Aid,
- *Scared Cool* devised theatre project, Dili, hosted by local peace building and conflict resolution NGO Ba Futuru,
- *Arte Moris* visual arts and music school, Dili, transitioning between international and local management,
- *Afalyca* community arts centre, Baucau, managed by local artists,
- *Gillian Howell's* community music residency, Lospalos, hosted by international NGO, Many Hands International.

These initiatives are a subset of arts programs that had a social change agenda operating in Timor-Leste between 2009-2011. Characteristics considered to ensure a diverse sample included the organisation's mission and program goals, its relative focus on the arts as part of their overall program (major or minor arts focus) and the artform/s (visual, performing, media, literary or inter-disciplinary). Their geographic location (city/districts), participants (numbers, ages, gender, participation level), nationality of leadership (Timorese or foreign) and stages of completion (past, current or ongoing) were also considered. Case studies also varied in that some were one project of an organisation's overall program, (*Istoria Timor*, *Scared Cool* and *Gillian Howell's* music residency), whereas in the case of *Afalyca* and *Arte Moris* the organisation's overall activity was examined.

All of the initiatives finally selected had several factors in common: they were participatory arts programs involving Timorese people, with host organisations that had a strong focus on the arts. The sample size was relatively modest because of the in-depth nature of the interviews and the large volume of data generated.

Individual participants

Research participants were recruited to fit a range of categories in relation to the case studies:

- **program participants:** the largest group of respondents, those who participated directly in the programs studied,
- **arts leaders:** one or more people from each case study who was a leader of an arts program,
- **audience members:** people who attended events presented by case study organisations,
- **senior leaders:** one or more people from each case study who held a senior leadership role in the organisation,
- **other professionals:** volunteers and staff from NGOs and government workers who had a professional connection or expertise in relation to the goals of the arts programs,
- **decision makers:** program funders, (representatives from NGOs or government) and local leaders from areas where the case studies were located (including *Xefe de Suco* (village mayors), staff of District Administration and Department of Culture),

- community members: people who had indirect experience of the projects, such as family and friends of participants or being part of the wider community in which the activity was hosted.

Within those categories, I sought to recruit participants who represented a diversity of ages, gender, cultural backgrounds and roles in the community. The total number of research participants was 135, with 4 responding about *Istoria Timor*, 14 about *Scared Cool*, 11 about *Arte Moris*, 21 about *Afalyca*, and 41 about Gillian Howell's music project. The rest responded about more than one case study or about arts in Timor more broadly. Respondents were equally divided by gender (68 female and 67 male). The majority were Timorese (103), with 32 respondents from other countries, including Australia, America and Portugal.

Total research participants	<i>Istoria Timor</i>	<i>Scared Cool</i>	<i>Arte Moris</i>	<i>Afalyca</i>	Gillian Howell's residency	Other	Total
No. interviewees		8	11	21	17	29	86
No. focus group members	4	6			24	15	49
No. senior leaders		1			1	3	5
No. arts leaders	4	2	2	3	1	8	20
No. decision makers				2	1	4	7
No. other professionals		2	1	5	7	7	22
No. program participants		6	3	5	24	17	55
No. audience members		3	2		4	2	11
No. family members		2	3	3	1		9
No. community members		2	3	3	2	2	12
Female respondents	4	6	5	11	22	20	68
Male respondents		8	6	10	19	24	67
Timorese respondents	3	9	6	16	34	35	103
Foreign respondents	1	5	5	5	7	9	32
Total	4	14	11	21	41	44	135

Table 4.1: Research participants categorised by case study, role in projects, gender and nationality

Sample exclusions

The sample excluded participants under 18 years, even though several of the programs engaged children. The challenge of obtaining ethics approval for research with children ultimately outweighed the potential benefits of including the youngest voices. One strategy employed to include children's perspectives was interviewing parents of those attending projects. While this wasn't ideal in its mediation of young voices, it did ensure ethical research practice and the best possible research opportunity to understand impact on children.

This sample of case studies is in no way exhaustive. There were other programs in Timor at the time that I had visited or heard of but did not include, due to difficulty of access and communication, lack of positive response from organisers or overlap with case studies already recruited. No doubt there were other programs that I did not know of. Some interviews I completed could only be used for general background because insufficient participants were recruited to make a reasonable sample.

Arts activities that did not have a participatory creative process were also excluded. A further exclusion from the sample was art-making by individual artists, even if it had a social change agenda, if it did not include any community participation.

4.4.4 Timeframe and location of data collection

All formal data collection took place between June 2010 and July 2011, although informal observations took place before and after those dates. Most interviews and all participant observation and focus groups took place in Timor-Leste, in a series of visits I made lasting between three weeks and two months over the years 2009 and 2012. Interviews and focus groups took place in a range of locations. Program participants largely responded on site in their arts organisations. Other interview locations included private homes and cafes. Audience members were largely interviewed at the location of events. Observation of case studies took place in the workplaces of arts organisations and at the location of special activities such as performances. Two interviews of foreign group leaders were conducted by phone and Skype when we were living in different countries. Some interviews were also conducted in Australia.

4.4.5 Data management

Data was managed as per Deakin University's recommended protocol. Following the data collection, all electronic data (text files, audio recordings and photos) were transferred from my computer to a secure Deakin server for long term storage. In the event that the Principal Researcher (principal supervisor Phil Connors) ceases to be engaged at Deakin University, arrangements will be made for the information collected or generated by the project to be stored where it is considered most appropriate, most likely with me. In the event that this is not possible or suitable, responsibility for the information will be transferred to the appropriate Head of School. The information will be stored for six years after the last publication of data from the thesis, after which time it will be destroyed.

4.5 Data analysis

4.5.1 Inductive analysis process

An inductive analysis approach was used to make sense of the data. The following process was derived from a framework presented by Thomas (2003):

1. Data transcription.

Interview and focus group data were transcribed from recordings. Where they had not been translated verbally on site, they were then translated into English.

2. Preparation of raw data files (data cleaning)

The raw data files were formatted into a common format, with interviewer and participant's comments clearly demarcated.

3. Close reading of text

I read and re-read the text, becoming more familiar with the content. Firstly, I looked closely at the details and gradually patterns began to emerge.

4. Creation of categories

At this point I began to define some themes – the first being connection between data and the research questions. The next level of themes arose from the data. At this stage, the data was coded according to those themes, in meaning units or actual phrases from specific text segments. Text segments were marked and then copied and pasted into each category.

5. Overlapping coding and uncoded text

Some segments of the data that seemed relevant to more than one idea were coded into more than one category. If text did not appear to be relevant to issues of interest, it was not assigned to any category.

6. Continuing revision and refinement of category system

Within each category, subtopics gradually developed, including contradictory points of view and new insights. Quotes that conveyed the core theme or essence of a category were collected. Some categories were combined or linked under a larger heading when a connection was identified.

This was an iterative process, with backwards and forwards steps throughout. Categories were shaped and reshaped as interviews from different stakeholders and case studies fitted or challenged the thematic structure. The final set of themes provided the basis for the findings. Phenomenological and hermeneutic methods were employed, allowing attention to be given to respondents' description of their experience (phenomenological approach: Patton, 1990) and to my interpretation of their words (hermeneutic approach: Eichelberger, 1989).

4.5.2 Framework for analysis of outcomes

A multi-dimensional evaluation model was developed to frame outcomes of the initiatives. This considered three different categories of change: *perspectives of change* (from whose perspective the change occurred or was experienced); *dimensions of change* (considering all possibilities within the dimensions of social, economic, cultural, environmental, civic engagement and personal well-being); and *directions of change* (positive/negative, intended/ unintended, indirect/ direct). This model is discussed in more detail in Chapter Five.

4.5.3 Trustworthiness of the data

As a researcher it is important to come up with findings that are trustworthy, "worth paying attention to, worth taking account of" (Lincoln & Guba, 1985, p. 290) and have "truth value" (Rossman & Rallis, 2003). Criteria of trustworthiness proposed by Lincoln and Guba (1985) are credibility, transferability, dependability, and confirmability. These authors advocate for the following techniques to achieve trustworthiness: prolonged engagement; persistent observation; triangulation; peer debriefing; negative case analysis; member checks; providing thick description; compiling an audit trail, and producing a reflexive journal.

All of these steps were addressed in this study. Repeated visits to the case studies were made over a period of three years, with time spent observing and discussing. At a later stage, time was spent collaborating with many of the groups. Observation of rehearsals and performances provided a method of triangulation, with comments by respondents being supported or contradicted by my observation of group activities. The diverse range of research participants' voices (from funders right through to active participants and community members) provided another form of triangulation.

All leaders were re-contacted to clarify interpretations of data obtained through initial interviews as a validating procedure (Stinson & Anijar, 1993). They were invited to comment on draft findings to ensure that they felt fairly represented. Personal visits were made to several of the case study organisations so that hard copies of the findings could be distributed and discussed. All requests for changes were actioned.

I established peer support networks so that I had the support Rossman and Rallis recommend for qualitative researchers, of “critical friend, peer de-briefer, intellectual watchdog” and “community of practice” (2003, p. 65). Research hunches and preliminary findings were discussed with these peers. In Timor-Leste, this included arts workers, researchers and other professionals, and in Australia, researchers and other professionals who had worked in Timor or similar contexts. Feedback from professional peers was also obtained when I made presentations at a number of informal and formal events, in Australia, Timor-Leste and other countries. Some chapter drafts were read by peers, and comments from peer reviewers were received on sections of the work that have already been published. Truth value issues are discussed in the next section.

4.6 Research challenges

4.6.1 Communication issues: language and technology

The language situation in Timor is complex, with people of different age groups and geographic locations speaking different languages, as detailed in Chapter One. Some interviews, especially those with group leaders, audience members and other foreigners, were conducted in English, but interpreters were required for all other interactions for this project. This added to the logistical challenge of the research, as different interpreters were required depending on the age and geographic location of the interviewees. However, as well as language assistance, these people also provided much valued cultural interpretation, assisting me to understand verbal and non-verbal cues that were not necessarily clear to me as a foreigner.

Most Timorese people have no access to delivered mail or email. A growing number use mobile phones, although electricity restrictions and financial restrictions reduce access. The level of literacy amongst Timorese people is low and I expected the majority of participants to have had little previous experience of research. Face to face is the most commonly used and most effective communication strategy amongst Timorese people and consequently this is the approach I used. This added to the complexity and time commitment of the project, with appointments for interviews largely having to be made in person, followed by return visits for the actual interviews.

4.6.2 Outsider status of the researcher

As an educated white foreigner, I anticipated significant cultural differences between myself and the research sample of Timorese people. To improve my capacity for effective relationships and cross-cultural understanding, I undertook a focussed learning process about Timorese language and culture. Such activities included extensive reading on Timorese culture, politics, history and society, and formal and informal study of Tetun language. I also made efforts to develop networks with Timorese people and scholars of Timor in Australia and Timor, using a direct approach and through participation in events including METAC's (Melbourne East Timorese Activity Centre) monthly dinners in Melbourne and three international conferences in Dili.

I was mindful of the potential harm I might cause as a foreign researcher working outside my social and cultural milieu. To mitigate this risk, I considered

recommendations offered by community development researcher Wilson (2005). These included the need for inter-subjective engagement with different understandings and experience, acknowledgement of my own partialness and the context from which this developed and the need to move between these rich ideas to build new knowledge (2005, p. 18).

While the negative impacts of outsider status can potentially be reduced by such strategies, there are also positive aspects of this difference (Spradley, 1980; Minichiello et al, 1990). Spradley, for example, commented that,

...the more you know about a situation as an ordinary participant, the more difficult it is to study it. The less familiar you are with a social situation, the more you are able to see the cultural rules at work (1980, p. 61-62).

Thus, there are both advantages and disadvantages of being an “outsider” researching within Timorese communities. Given that this was a circumstance not possible to change, I was cognisant of these issues and navigated them as best I could, making my best effort to minimise harm.

My concurrent role as a practitioner involved in work related to this research, discussed in more depth in Chapter One, could be considered a benefit. It certainly contributed to a deeper understanding of Timorese language and culture. However, it also added complexity, as I had additional relationships with my case studies beyond the role of researcher. In the case of Gillian Howell’s music project, this was as significant, as I had roles as both project supporter and researcher. While the potential for these dual roles to confound research findings existed, I did my best to keep the roles separate and ensure that people who knew about both roles understood when I was acting as researcher and when I was the project organiser. However it was possible that people’s knowledge of my involvement in the program influenced their responses, perhaps increasing their likelihood of offering a positive response.

I anticipated some issues as a consequence. The first of these was social desirability bias, the tendency of research subjects to choose responses they believe are more socially desirable rather than those that are reflective of their true thoughts or feelings (Nederhof, 1985; Mitchell & Jolley, 2010). A related concept of demand effects, which occurs when a subject responds to a question in a way they believe the researcher desires, might also have been anticipated (Grimm, 2010). Grenfell, Walsh, Noronha, Holthouse and Trembath (2009) comment that demand effects can occur in research in Timor-Leste, but not particularly more than in other places. They suggest that the ways questions are designed and delivered can impact the likelihood of this occurring.

However, these researchers also observe that research participants in Timor might be motivated to reiterate certain ideas so as to present a persona of modernity and progress, rather than seeming backward. In their research, they observed that “on occasions it seemed that people’s responses could have been framed by a concern of not wanting to portray their community in a poor light” (Grenfell et al, 2009, p. 31). They connect this experience with Lutz’s comments about the “cultural tendency among East Timorese to express their views in terms how they believe things should be, rather than how they truly are” (2004, p. 9). Nachman suggests a related possibility that anthropologists identify as being possible in all cultures, that “people sometimes lie to create the impression of achieving their cultural ideals” (1984, p. 549). A further factor in people’s decision to tell the whole truth in research relates to their worldviews. Hall observes that people place different priority on the provision of

accurate information because they prioritise the immediate social consequences of providing such information differently (2005, p. 31).

A further relevant concept is that of face-saving, a practice in which people cooperate by using politeness strategies to maintain “face” in front of each other (Goffman, 1967). This practice is documented as being a universal characteristic, but particularly prevalent in Asian cultures (Ho, 1976) and evident in others, such as Papua New Guinea (Nachman 1984). Yang discussed eight factors that come into play in losing or gaining face, which include: the kinds of equality between the people involved; their ages; personal sensibilities and relative social status (1945, p. 167-179). Several of these might be considered relevant in the context of this research. This practice of face-saving could potentially be prompted by significant differences in perceived status between myself and research participants, because foreigners are often ascribed higher status and perceived as experts (Trimble & Fisher, 2006), as a result of Timor’s centuries of punitive colonisation.

A fellow researcher with much experience researching in Timor-Leste suggested strategies to ameliorate some of these possibilities that she had also faced in her research: talking to people outside their formal office environments wherever possible; building of trust using a variety of communication strategies, such as informal chats outside of formal interviews; and communicating in Tetun as much as possible (A. Trembath, personal communication, October 20, 2010). I employed all of these as often as I could.

4.7 In conclusion

This chapter introduced the qualitative research methodology that included case studies, in-depth interviews, focus groups and participant observation, informed by techniques of Most Significant Change and theory of change. Ethical issues were examined, along with data collection and analysis strategies. This completes Part A of the thesis, which introduced the overall research in Chapter One, the theoretical underpinnings of the research in Chapter Two and the literature informing the ideas in Chapter Three.

Part B begins the offering of new information, in five Findings chapters. Chapter Five opens with an introduction to two new models developed in the course of this project. A theory of change devised for participatory arts project is applied to case study of story-writing competition *Istoria Timor*. A framework for measuring change that occurs through arts participation, devised in the course of this project, is presented. This responds to the long-standing dilemma, discussed in Chapter Two, of the relative importance of *intrinsic* and *instrumental* values of the arts and the conception that there are more dimensions than economic against which outcomes of change initiatives need to be considered. This is followed by five case study chapters to which this evaluation framework is applied.

Part B: Findings.

Introduction

Part B of this thesis includes all of the Findings, incorporated in Chapters Five to Nine. Chapter Five presents two models developed in the course of this research, a theory of change model to assist planning of participatory arts initiatives, and an evaluation model to assist in the assessment of outcomes. These models were created to address issues arising from the literature about arts for social change that were also evident in the data. These issues were firstly, that few organisations in Timor-Leste who undertook participatory arts initiatives with social change agendas reported formally explicated theories of change, and that there appeared to be a dearth of relevant models that could be used by host organisations to develop such theories. Secondly, evaluation appeared not to be a regular part of the activity cycle of these organisations, and there appeared to be few models in use that could provide a comprehensive assessment of outcomes for social change initiatives involving arts.

The first model, *Framework for Conceptualising Theory of Change*, is presented here in application to the first case study, story writing competition *Istoria Timor*. The evaluation model is presented later in this chapter and applied to each of the other four case studies in subsequent chapters (Chapters Six to Nine).

A different approach to the case study *Istoria Timor* was taken because that initiative was at a different stage of development than the other case studies. Although it had been operating as an annual program for two years, the four staff from two different organisations who were managing it at the time of data collection were not the originators of the idea, and none had experience in managing that program or other similar activities. In discussing the initiative with them in a focus group, it became evident that they did not have a shared vision or a clear plan for the program's development. However, I felt that the application of an appropriate model would allow their theories of change about the project to be formally explicated and documented, and this could assist them to work together more successfully despite their different ideas. In this process, I anticipated that shared ideas about appropriate future action could be developed, and these could potentially contribute to *Istoria Timor's* effectiveness in reaching its goals. An additional factor in the decision not to undertake an outcome evaluation was that the timeframe of the data collection fell outside the annual event's cycle of activity, so participants and other stakeholders were not available to be interviewed.

In Chapters Six to Nine, an overview of each host organisation is followed by a description of the particular activity being studied. Details documented include participants, activities, context, funding support and program goals. Three separate aspects of each program are then examined. The leaders' theories of change about their programs and their current evaluation practices, derived from interviews with individual leaders, are outlined. The main section of each chapter comprises findings of an outcome evaluation obtained by applying the evaluation model to data derived from interviews and focus groups with program stakeholders. Evaluation results include: *perspectives of change* (who amongst the stakeholders identified or experienced the change); *dimensions of change* (what kind of change: categorised as social, economic, environmental, cultural, civic or personal well-being); and *directions of change* (positive, negative, intended or unintended).

Each chapter also has an additional specific focus. These different foci were

selected because of emerging salient issues in the findings. Chapters Six and Nine, about Ba Futuru's *Scared Cool* theatre project and Gillian Howell's music residency, contain an additional section on theories of change. These are presented in a model that differs in focus from the theory of change model used in this chapter. Whereas the model used with *Istoria Timor* links theories of change to appropriate action, the model used in Chapter Six and Nine allows comparison between the theories of change held by the artistic and organisational leaders within each case study. Theory of change was a focus in these chapters because each case study had more than one key stakeholder with significant responsibility who may have had a different theory of change for the project. These theories of change were then compared against outcomes, to determine how successful the initiatives were in reaching the goals identified by leaders.

Chapter Seven, on art school *Arte Moris*, includes a focus on leadership issues, particularly issues with the transition between foreign and local management. This issue was prioritised as it was a strong theme from the findings of this, and also other case studies. Chapter Eight, on *Afalyca* arts centre, includes an analysis of resources, that is, the situational and personal factors perceived to contribute to the organisation's success. This theme was selected because *Afalyca* was unique, as it had been instigated by young Timorese people with little initial input from foreigners. Examining the factors that underpinned a successful Timorese-led initiative offers potential useful insight for others.

Chapter Five

5.1 *Framework for Conceptualising Theory of Change for participatory arts programs*

5.1.1 *Introducing the Framework*

The Framework presented below is included in this Findings chapter rather than the methodology, because it was developed in the process of this research, informed by related approaches, including Weiss (1995), Bamberg et al. (2011) and Boston Youth Arts (2010), discussed in more detail in Chapter Two. It is also an expansion of an earlier version developed for evaluation in the context of local government cultural development (Dunphy, 2010a).

The Framework was created to assist arts organisations to formally explicate their theories of change, and in so doing better conceptualise their goals and plan appropriate activities. By facilitating explication of values and goals, this framework also makes such initiatives more evaluable, thus facilitating a better understanding of outcomes. It also stimulates the emergence of potential solutions to identified challenges and strategies for improving program outcomes.

The framework has three phases. In the first phase, *ideas* are explored: firstly, the *values* of the host organisation that underpin the program, then that organisation's *goals* for the program, followed by the *evidence-base* - what organisers know about previous initiatives, either from their own experience or research that can inform planning of this one. Bamberg et al (2011) and others who use such models for planning and evaluation also draw on the literature to assist their evidence-based decision-making.

Then the *theory of change* is explicated: what organisers see as the relationship between what they value, what they seek to achieve and their intended actions.

In the second phase, *outcomes* are examined: how *success* is conceptualised, how it could be *measured (indicators)*, how *data* could be collected to affirm or refute the achievement of goals, and the *target*- how much change is sought, by when and for whom.

The final phase is *action*, which explores when decisions are made about activities. The *baseline* is developed, indicating the current situation, followed by a reckoning of *resources* - the financial, human and other resources - that are available for the program. The very last step is the decision about *action* based on all of this information: what the program should look like so that it might reach its goals most efficiently and effectively.

Framework for Conceptualising Theory of Change for participatory arts programs

Our ideas

Values:	What matters to us?
Goals:	What are we seeking to achieve?
Evidence-base:	What has been effective previously? How can this information help us?
Theory of Change:	What is the relationship between our values, goals and actions?: How do we think our actions will help us achieve our goals?



Outcomes we seek

Considering success:	What will we consider as success?
Indicators:	How can we measure success, or progress towards it?
Data collection:	How can we find out what happens in our program?
Target:	What are we aiming for: how much, when, for whom?



Preparing for action

Baseline:	Where are we now?
Resources:	What resources do we have?

<u>Action:</u>	Therefore, what will we do?
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Table 5.1: Framework for Conceptualising Theory of Change for participatory arts programs

In any of these phases, input from other stakeholders may be included. For example, in initially establishing values and goals, an organisation may undertake a consultation process to determine what other stakeholders, community members or beneficiaries perceive as worthwhile goals. Conceptualisations of success, established in the second phase, may be influenced by beneficiaries or other stakeholders' perceptions of what a successful outcome might be.

5.1.2 Introducing case study *Istoria Timor*

Istoria Timor is a story writing competition in the Tetun language instigated in 2009 by Australian workers in Timor, John Holdaway and his partner Shelley. They developed the initial concept to focus on literacy in Timor Leste and to encourage young Timorese to read and write (<http://istoriatimor.blogspot.com.au/2008/07/greetings.html>).

The competition has been run annually since that time, co-ordinated by Dili-based NGOs, Alola Foundation and Timor Aid. Alola's main goal is to improve the lives of women and children through activities focussed on women's health, gender equality and gender rights, but also peace-building and cultural preservation (Alola Foundation, 2012). Timor Aid describes their mission as "strengthening capacity on the way to a better life", with one of their five major goals being "the promotion of Tetun language" (Timor Aid, 2012). The competition has only two criteria. Stories must be in Tetun and at least 10,000 words long. The winning entry is acknowledged with a prize of \$500 and publication of the story. A new prize category for women writers was added in 2010 to encourage participation by women.

Data for this case study was collected in a one hour-long focus group attended by four staff involved with the project, two from each different agency. Three were Timorese and the fourth, an Australian volunteer.

While I did not begin the focus group with the intention of shaping the information into a theory of change framework, the information gathered made it seem a useful contribution. After being asked detailed questions, organisers had been able to explicate their values and goals and the challenges they saw in achieving their goals. However, they seemed to have few ideas as to how they could move from their current situation to greater success. Because of my experience in organising similar activities and thinking about theory of change, I could see how their program could be assisted to greater effectiveness by organising information into a Framework like this.

5.1.3 Applying the *Framework* to *Istoria Timor*

After gathering data from the four organisers of *Istoria Timor*, I organized it into the framework below. Wherever possible I used information that the research participants had provided. Where they had not offered relevant information, I drew from my own experience planning and evaluating similar projects.

Values, (what matters to us) for the program were distilled from organisers' responses about its purpose. The *values* they identified as underpinning their work on the competition were:

- a well accepted standardised national language of Tetun
- a literate nation
- empowered women
- a creative community
- remembered experiences of Timorese people

Goals that organisers identified for the competition included: increased knowledge of Tetun language; increased literacy; increased participation of women in all aspects of community life; more and broader opportunities for creative expression; and stories of Timorese people recorded to inform future generations.

In seeking to document an *evidence base*, I observed that *Istoria Timor* organisers did not seem to be drawing on previous models reported in the literature or from previous experience in their planning process. The literature would have been unlikely to provide insight in any case. My review of literature about participatory arts, especially within development contexts, found little that might offer insight for the *Istoria Timor* project. Creative writing seems a very under-utilised, or at least, under-researched, tool for social change. Previous related reviews I have undertaken

(Office for Disability, 2010; Dunphy, 2010b) indicate that the literature about arts participation and social change is at such a nascent stage that there are few evaluations sophisticated enough to offer support for theories of change of other projects. Therefore the *evidence* row in this Framework includes only questions to be considered rather than answers.

In documenting organisers' *theories of change*. I drew from what they had told me to provide a cogent theory of how their values might be reflected and goals met in their activities. An interesting finding here was that multiple theories of change existed for each of the *Values* categories. For example, in the category about Tetun language standardisation, six different types of change could be hypothesised. Staff thought that competition participants and readers of the stories might achieve better comprehension in Tetun as well as more correct use of orthography. Participants might also improve their capacity for expression in Tetun. Change amongst the general public, that is, people who might not have had a direct engagement in the project, might even occur, through increased awareness about correct use of Tetun language and orthography.

Conceptions of *success* were expanded next. For this category in the Framework, organisers had not provided detailed information, so I extrapolated from the problem they had identified of insufficient competition entries. The data collection ideas include some that would be very easy to implement, such as comparing number of entries, and entries by gender and district. There were others that would not be difficult but would require extra effort, such as surveying participants about their perception of creative opportunities. An additional set of data would be more difficult to collect, such as assessing the language skills of people reading the stories pre- and post- engagement.

In the *target* section, only a very general sense of improvement each year for was noted, as organisers were not specific about particular improvements they sought.

The *action* section was next. The *baseline* provides an important marker of the situation before the initiative, assisting understanding of the change that occurs through the project. However, in this case, baseline data is not provided, but potential measures are suggested. These include current use of standardised Tetun and orthography in competition entries and in other contexts, the number and geographic origin of entries, current views about women's role in society, perceptions about the availability of creative opportunities for Timorese people, and existence of stories written by Timorese that record their country's history.

Examination of *resources* was undertaken next to establish what might be drawn on to support the initiative. For this project, available resources included other organisations that shared goals with *Istoria Timor* and were undertaking related activity, and also the fact that Timor is an oral culture and sharing and listening to stories is part of everyday life.

The final step is the decision about *action*. In this case, the main action was already decided, as the competition was already established and the organisers had no intention of making major changes. But what could be developed was a range of additional strategies that could assist in achieving desired outcomes now that they had been fully explicated. These strategies addressed challenges that organisers perceived, especially the small number of entries, few of which were made by women and people from outside Dili. Proposed solutions include changing the timing of the event, improving promotion, increasing incentives and supporting skill development.

The completed *Framework for Conceptualising Theory of Change* appears in Table 5.2 below. To summarise, this table presents the theories of change that organisers conceptualized for the *Istoria Timor* story-writing competition, depicting in detail the ideas that underpinned the program (values and goals), the outcomes sought and the ideas for action that could assist effective achievement of the goals.

VALUES: What matters to us?	A well accepted standardised national language Tetum	A literate nation	Empowered women	A creative community	Remembered experiences of Timorese people
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IDEAS

GOALS: What are we seeking to achieve?	Timorese people have good Tetun language skills (comprehension) and expression) Correct Tetun orthography is used more often.	Timorese people are increasingly literate.	Views about the role of women in Timorese society are broadened. Women participate in all aspects of community and public life. Women's contribution to Timorese history is acknowledged.	-Timorese people, men, women and children, have rich and creative life experiences. -People value reading and creative writing -People read and write creatively. -Tetun literature includes quality writing that people enjoy reading.	The stories of Timorese people are recorded to; -help people make sense of lived experiences and decisions for the future - inform future generations and outsiders, - Improve understanding between Timorese people
THEORY OF CHANGE: Relationship between values, goals and intended action	-That participation in competition will lead participants to better Tetun language skills (comprehension and expression) and more correct orthography. -That reading stories will help people have better comprehension of Tetun language and more correct use of orthography. -That the general public's awareness is raised about Tetun language and more correct use of orthography.	-That the hosting of a writing competition will improve literacy rates of Timorese people, through - involvement of participants in a creative writing process, - engagement of readers with publications produced, and - increased interest in writing and reading from the general public.	Participation in the writing competition will - lead participants to think more broadly about women's role in society (ideas), - lead women to new experiences beyond their traditional roles (action). That the publication of writing from the competition will increase acknowledgement amongst the general public of women's contribution to Timorese history. That reading competition publications will - lead readers to think more broadly about women's role (ideas), - lead women readers to new experiences (action)	That the writing competition, through impacts on Timorese participants, readers and the general public, will; - result in more people having more creative experiences, - lead people to value reading and creative writing more highly. - result in more people reading and writing more creatively, - contribute to the development of quality literature in Tetun, that more Timorese people enjoy reading.	That the hosting of a writing competition will result in the recording of stories of Timorese people that; - help people make sense of their own experiences and make decisions for the future. -Improve understanding between Timorese people - help Timorese people inform future generations and outsiders about their experiences during occupation and independence.
EVIDENCE BASE	<i>Have similar initiatives led to any change in language standardisation?</i>	<i>Have similar initiatives led to any change in literacy?</i>	<i>Have similar initiatives led to any change In opportunities for women?</i>	<i>Have similar initiatives led to any change in valuing of creativity, especially in relation to literature?</i>	<i>Have similar initiatives resulted in documentation of the stories of that community?</i>

VALUES: What matters to us?	A well accepted standardised national language Tetum	A literate nation	Empowered women	A creative community	Remembered experiences of Timorese people
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OUTCOMES SOUGHT

CONSIDERING SUCCESS How would we know we have reached our goals?	-Participants have improved Tetun language skills (comprehension and expression), more correct orthography. -Readers and the general public will use the Tetun language and orthography more correctly.	Timorese literacy rates are improved through; - participants' involvement in the creative writing process - readers' engagement with publications - general public's increased interest in writing/reading.	After reading stories: - participants and readers think more broadly about women's role -participants and readers have an increased understanding of women's role in Timor's history. - women participants/readers inspired to new experiences beyond traditional roles.	The writing competition - results in people having more creative experiences, especially through writing. - leads more people to value reading/writing more, - contributes to development of more, higher quality literature in Tetun, that more people enjoy reading.	Stories produced that - help people make sense of their own experiences and decisions for the future. - improve understanding between Timorese people - provide information for future generations and outsiders about the experiences of Timorese people
INDICATORS How would we measure this achievement or progress towards it?	Participants' knowledge of Tetun language (skills and comprehension) and correct use of orthography (action) Readers' knowledge of Tetun (skills and comprehension) and correct use of orthography.	Increased number of: - entries overall, - entries from the districts. Entries reflect improving levels of literacy (<i>measure of literacy?</i>)	Number and percentage of entries by women increases. Participants and readers report that they now think more broadly about women's role. Participants and readers report increased understanding of women's role in Timor's history. Women participants and readers report being inspired to new experiences beyond traditional role.	Timorese people report: - having more opportunities for creative expression, - valuing literature, both reading and writing, - enjoying reading in Tetun. The amount and quality of published literature in Tetun increases.	Judges, other writers and readers report (in interview) that stories -help them make sense of their own experiences and make decisions for the future, -provide information for future generations and outsiders about experiences of Timorese people, -improve understanding between Timorese people.
DATA COLLECTION	Pre and post-test of participants' and readers' language skills.	Record and compare number of entries, location of entrants. Assess level of literacy in entries.	Record number and proportion of entries by gender. Pre-and post test (participants and readers) regarding attitudes towards women's role. Survey women participants and readers about inspiration for new experiences.	Pre and post- test of participants, readers, public regarding: opportunities for creative expression, value placed on literature, enjoyment of reading in Tetun. Number of stories published; other output of participants.	Survey of stakeholders as to the impact of stories -to help make sense of their own experience, and to make decisions - inform them of experiences of the Timorese people - improve understanding between people.
TARGET: when, how much, who	Improvement each year.	Change in positive direction each year.	Improvement each year for each group of stakeholders.	Improvement each year for all stakeholders.	Improvement each year for all stakeholders.

VALUES: What matters to us?	A well accepted standardised national language Tetum	A literate nation	Empowered women	A creative community	Remembered experiences of Timorese people
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ACTION

BASELINE: Where are we now?	How prevalent is standardised Tetun and correct orthography- amongst the general public and amongst competitors?	How many entries? What percentage of entries are from districts? What percentage of entries reflect a good level of literacy?	What are the views about women's role in Timor? What options do women see for their lives, especially outside traditional roles? How well is women's contribution in Timor's history recognised?	What creative opportunities do Timorese people have? How much value is placed on reading and creative writing? How many people read and write creatively? -How much quality Tetun literature exists that people enjoy reading?	Are there recorded stories of Timorese people that - help people make sense of lived experiences and decisions for the future - inform future generations and outsiders, - Improve understanding between Timorese people?
RESOURCES: What resources do we have available? (current or future)?	Alola and others such as Dili University and University of Timor-Leste are working towards a standardized orthography.	The Department of Education is working towards the millennium development goals of an increasingly literate nation.	Alola is running programs that focus on the empowerment of women.	Timor Aid is running programs that focus on the value of cultural maintenance and transmission. Cultural development is a new area.	Timorese people have powerful and important stories that need to be told. Timorese culture is an oral culture and people are experienced and talented storytellers.
WHAT NEEDS TO BE DONE TO ACHIEVE THESE GOALS?	Strategies that encourage the use of standard orthography of Tetun are implemented	Strategies are implemented that encourage Timorese people to read and write.	Strategies are implemented to assist: -women develop capacity in all areas of life, eg. education/ politics, -women expand experiences beyond traditional roles, -people understand women's contribution to Timor's history.	Strategies are implemented to: - promote the value of creative expression and reading of literature, - encourage participants to continue writing and publishing beyond the competition.	Strategies are implemented to: -encourage people to record their own life experiences. - assist people to make sense of their own life experiences.
THEREFORE WHAT WILL WE DO?	Run a story writing competition that:				

VALUES: What matters to us?	A well accepted standardised national language Tetum	A literate nation	Empowered women	A creative community	Remembered experiences of Timorese people
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ACTION	encourages writing in Tetun and use of correct orthography	encourages Timorese people to read and write	actively encourages participation by women	results in published resources in Tetun that are entertaining to read.	records the stories of Timorese people for current and future generations.
STRATEGIES TO:	Increase the <i>quantity</i> of entries overall; with particular focus on entries from women and entries from the districts .				
Improve timing	- run the competition at a time of year that doesn't clash with a major event such as the World Cup.				
Improve promotion	<p>Increase awareness of the competition;</p> <ul style="list-style-type: none"> - distribute more flyers, distribute flyers more broadly. - find other ways to promote the competition, especially beyond Dili. Give out flyers on buses. Put flyers on bags of rice. Ask schools to distribute them. - encourage teachers, university lecturers, youth and women's group leaders to promote the competition - previous winner/s interviewed on radio and TV - consider whether a competition with only one or two prizes is the best strategy to encourage participation, especially by inexperienced writers. 				
Increase incentive	Other strategies: public acknowledgement of all entries, a special celebration for participants, every writer receives a published version of their story.				
Support skill development	To improve the <i>quality</i> of entries: run writing workshops for potential competitors in Dili and the districts could be organized.				
Specific strategies to advance this goal	<p>Connect with other initiatives about the standardisation of orthography to find strategies that might help competitors.</p> <p>Give participants clear instructions about Tetun</p>	<p>Develop categories that make writing stories more accessible:</p> <ul style="list-style-type: none"> - primary, secondary school and youth writers. - 'short' and 'very short' stories, - first time entries. <p>Develop strategies to</p>	<p>Offer a special prize for best story by a woman.</p> <p>Find strategies to encourage women; work through womens' organisations to promote the competition.</p> <p>Offer a mentoring service for women who may not be not experienced writers, but have a good story. This could be a</p>	<p>Publish many of the stories; in different contexts:</p> <ul style="list-style-type: none"> - short story collection - novel - instalments over community radio, newspapers - publish stories in curriculum materials and competition website - translate into English 	

VALUES: What matters to us?	A well accepted standardised national language Tetum	A literate nation	Empowered women	A creative community	Remembered experiences of Timorese people
	<p>orthography to be used.</p> <p>Offer a Tetun language writing workshop or orthographic resources for all participants.</p> <p>Add judging criteria: does this story use correct Tetun orthography?</p>	<p>make reading stories more accessible: - large font print.</p> <p>Add judging criteria: is this story written well, with good grammar and spelling?</p>	<p>project for education students.</p> <p>Add judging criteria: does this story help to promote the contribution of women in Timorese society or history?</p>	<p>and sell to tourists</p> <p>Encourage community centres and educational institutions to set up writing clubs.</p> <p>Add judging criteria: Is this story interesting or good creative writing? Will Timorese people enjoy reading it?</p>	<p>Add judging criteria: -does this story help readers understand their own experience? -does it help the reader understand the experiences of others? -does it record an important story of Timorese people?</p>

Table 5.2: Framework for Conceptualising Theory of Change applied to *Istoria Timor*

5.1.4 The model in practice

Some interesting issues emerged during the focus group as participants discussed their perspectives about the goals of *Istoria Timor*. The first finding was that these goals seemed to have been only largely tacit prior to the discussion. Both the participants and me were surprised to discover that there were five different underpinning values of the project, with related goals. These related to the agencies' different focus and differing responsibilities of staff. While the competition's main focus is the promotion of the Tetun language, the other goals as listed above were also stated. These included an increased interest in reading, an increased number of published stories, encouragement of the voice of women in public life, improved orthography of Tetun and provision of creative opportunities for people from the districts. As the discussion progressed, participants discovered that there were areas of difference in their intentions that they hadn't previously been aware of, as well as considerable overlap.

In the focus group, organisers discussed challenges they had identified in previous rounds of the competition. These included the low numbers of entries overall, (only ten that year, although this was an improvement on previous years), low participation by women, and lack of entries from people from the districts. Until the focus group it appeared that there had not been a great deal of consideration given to these issues, nor any action taken, or ideas explored about what could be done to address them.

Later, as I entered the data into the Framework, I was able to create answers where there had not been any. For example, the problem that there were few entries by women could potentially be addressed in a number of ways. In addition to the current strategy of awarding of a special prize for women writers, organisers could increase promotion of the competition by working through womens' organisations, and offer a mentoring service for women who may not be not experienced writers, but have a good story.

This process of creating a *Framework of Theory of Change* seemed to me to be very useful. A good deal of information was obtained in a short time in the process of developing it. A one hour long focus group unearthed ideas from all organisers that seemed not to have been made explicit or shared previously. This Framework appeared to provide a means by which organisers who sought to be more effective in achieving goals, clear strategies as to how they could do this. However, this view was neither confirmed or denied by project organisers, who made no response when I sent them the finished document, or when I attempted to follow up later. My hypotheses about why this occurred are discussed in more detail in Chapter Ten.

The next section presents the evaluation model developed to measure outcomes of such participatory arts initiatives.

5.2 A holistic evaluation model

5.2.1 Introducing the model

Having presented a theory of change framework to assist with planning of participatory arts initiatives that have a social change agenda, this section introduces a holistic model for evaluating outcomes. While the *Framework* discussed in the previous section offers the potential for evaluating outcomes that are anticipated and clearly explicated, this second model provides a means of evaluating the full range of outcomes of any initiative. This includes outcomes that are intended and unintended, across a full range of dimensions and from different stakeholder perspectives. While

funded development projects generally have some kind of theory of change and an identified target group of beneficiaries, conceptual thinking and outcome targeting are often less clear in arts projects, especially those led by artists who are primarily concerned with artistic product. Therefore a holistic model offers the possibility of considering all outcomes.

5.2.2 Perspectives of change

The first aspect of this model is *perspectives of change*, that gives credence to the differing perspectives of stakeholders in participatory arts programs. This evaluation category was included in response to issues identified in the literature around participatory arts, discussed in Chapter Four, that evaluation processes are often weak. This is because they are often undertaken by major stakeholders, particularly artistic or program leaders, who may give inadequate attention to the perspectives of other stakeholders. The model is also informed by the Most Significant Change methodology (Dart & Davies, 2003) that was created in a development context to acknowledge the different values of stakeholders, who may have something different to gain or lose in any initiative. It also allows for the possibility that outcomes experienced by beneficiaries may be other than project organisers expected.

As this model is applied to case studies in the current research, outcomes will first be categorised in terms of the stakeholder group who has identified the outcomes. These groups include program participants, audience members, artistic leaders, host organisations' program managers, funders, and finally, other community members not directly involved, such as participants' friends, families and community leaders. Potential stakeholder groups are depicted in the image below. These different perspectives also offer the potential for analysis of different levels of change that participatory arts initiatives might contribute to: of individual; community; and wider social level change.

Stakeholders in participatory arts initiatives

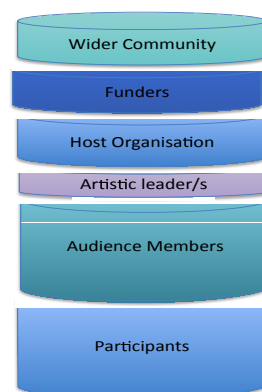


Figure 5.1: Perspectives of change: acknowledging different perspectives of stakeholders in participatory arts initiatives

5.2.3 Dimensions of change

A second type of sorting is then undertaken, with outcomes perceived by all of those stakeholders considered within a framework of six dimensions: economic viability, social equity, environmental sustainability, cultural vitality, civic engagement and personal well-being. This range of dimensions was informed by models that prioritise a holistic approach to community intervention, discussed in Chapter Two: Hawkes' four pillars of sustainability (2001), and Ife's community development model (1995).

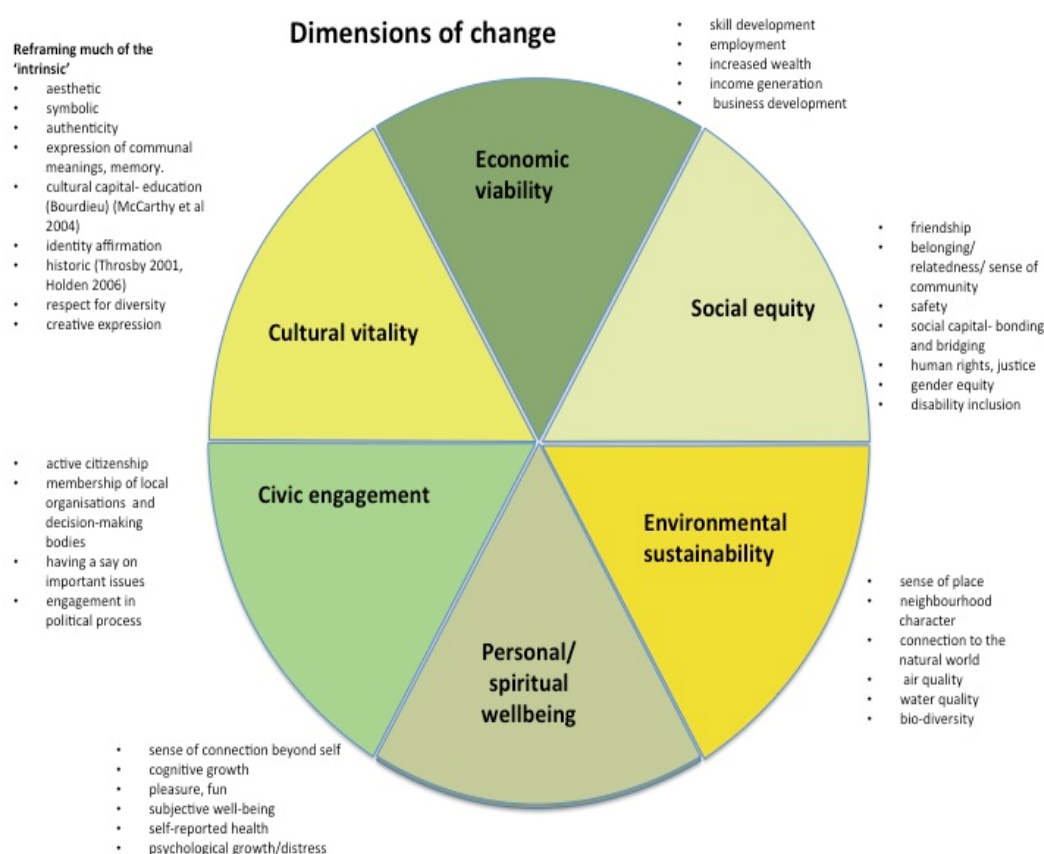


Figure 5.3: Dimensions of change for evaluating participatory arts initiatives.

Figure 5.3 depicts the *dimensions of change* used to categorise outcomes in the current project, with sub-dimensions listed within each category. These sub-dimensions draw from sources discussed in Chapter Two, including Throsby (2001), Holden (2006), Hawkes (2001), Ife (1995) and Scerri and James (2010).

5.2.4 Directions of change

The final categorisation applied to data in this research is the *directions of change*. These are the categories of *positive* and *negative*, *intended* and *unintended*, *direct* and *indirect*, as recommended by Morra-Imas and Rist (2009). This acknowledges the fact that change is not necessarily for the better; that change can impact stakeholders in different ways, including people not directly involved in the activity; and that not all change occurs in the direction intended. For example, parents of a young person who achieves success and personal development through participation in an arts project may experience pride and a sense of satisfaction in their role as a parent, indirectly as result of their child's participation in the project, even if they had no direct involvement themselves.

A holistic model like this also ensures that benefits or costs in all dimensions are considered. Because of the interrelatedness of the dimensions, as discussed in Chapter Two, there is the possibility that benefits obtained in one area might be outweighed by losses in another. This is complex to explore, as not all impacts are experienced immediately or directly, and relationships between them are not often considered, as the following example illustrates.

An arts initiative might involve artists from a developed country travelling overseas to work with communities in a developing nation to increase intercultural understanding. In doing so, the artists generate a significant amount of carbon emissions through air travel. This is likely to have a negative impact, felt indirectly and not immediately, but more deeply, by the developing nation because of its relative vulnerability to impacts of climate change, in comparison to the rich nation from which the artists hail. Consequently the losses of the projects might outweigh the overall benefits. But if the evaluation only examines the project's goal of inter-cultural understanding and this goal is achieved, then the project might be deemed a success, despite the significant damage it causes that has been unconsidered.

5.3 In conclusion

This chapter presented two models. The first was a *Framework for Conceptualising Theory of Change* to support planning and goal setting for participatory arts initiatives. This was applied to case study *Istoria Timor*, offering the potential for evaluation against specific identified goals. A second model, a holistic evaluation framework, offered the potential of examining all possible outcomes of a participatory arts initiative, including outcomes that were intended or unintended, positive, or negative, across a range of dimensions and from a variety of perspectives. This model is applied to the other four case studies in the following Chapters Six to Nine.

Chapter Six: Case Study Two

The Scared Cool project: **peacemaking through creativity and personal development**

I think this show was very important, [...] for human beings to express their feelings.
Audience member

6.1 Introduction

This chapter discusses *Scared Cool*, a theatre project for young people hosted by non-government organisation *Ba Futuru* in Dili. The theories of change through which leaders understood their project, their strategies for evaluating their work, outcomes of the activity and issues arising from that information, are explored.

6.2 The project

Scared Cool was a physical theatre project that took place in Dili, the capital of Timor Leste over three months in early 2010. It was hosted by NGO *Ba Futuru* (To The Future), whose headquarters are in Comoro, an outer suburb that has seen high conflict over many years and where most residents experience ongoing poverty. *Ba Futuru* seeks to promote human rights, peace-building and sustainable human development primarily through its work with young people. The organisation has a strong focus on work in and through the arts.

The *Scared Cool* project was directed by young Australian actor Kallista Kaval who had come to Timor to volunteer with *Ba Futuru*, where her sister Lucinda worked as a Child Protection Officer. A group of ten young men and women aged between 16 and 22 worked together three times a week to develop their show. Kallista took the role of director and was assisted by Lucinda and Timorese staff members with logistics, interpreting, cultural advice and support for the young participants.



Figure 6.1: Scared Cool performance. Photo: Steve Malloch

The performance focused on themes of peace building and anti-violence, as well as issues that Kallista considered normal for teenagers everywhere: the transition from childhood, peer pressure and difficulties with communication. The last topic she considered particularly relevant in Timor where people speak as many as five languages in their everyday lives. A process of emergent inspiration led Kallista to those themes, as she explained: “they came up naturally, out of me, out of the cosmos....”. To develop more potent material, she questioned participants about their life experiences, many of them with significant challenges such as hunger and trauma. Some responses, like fears about burning, soldiers and guns, were reflective of childhoods in war-torn Timor-Leste. Others were what Kallista, as a young Australian, considered “more normal” types of fears: of crocodiles, lizards and snakes. The show used no formal spoken language, but only movement and gibberish to present ideas. Kallista intended this as a strategy to reduce language barriers. She didn’t speak Tetun, cast members spoke only a little English and she wanted the show to be suitable for Timorese and international audiences.

Scared Cool was not intended to be a direct edict about peacemaking, but rather, Kallista hoped, “a kind of metaphor”. She had intended that the piece be devised theatre, a process in which participants would create their own theatrical work that could be shaped by her as director. This would make it different from the more didactic theatre that was prevalent in Timor. However, when Kallista discovered that her cast had no experience of making theatre or any kind of collaborative creative process, or indeed any experience of making suggestions or asking questions in a learning environment, she realised that she needed to modify her expectations of them. Eventually, as the group immersed themselves in the learning experience they came to really enjoy exploring ideas in an abstract way for the first time in their lives.

The project culminated in two events: an informal outdoor performance at *Ba Futuru*’s headquarters, and a more formal showing in a small theatre in central Dili. The first show was watched by hundreds of people, mostly Timorese, who attended serendipitously because they were at the centre for other programs. The second event was attended by an audience of about 100, mostly foreigners, that included *Ba Futuru* staff, invited guests and paying customers.

6.3 Collecting information

Semi-structured interviews were undertaken with *Scared Cool* stakeholders. These were two artistic leaders, one senior leader, three audience members, two family members of participants and two community members. One focus group involved six young performers. There were six female and eight male respondents, nine Timorese and five foreigners from countries including Portugal, America and Australia.

Data collection mostly took place at *Ba Futuru*’s centre several months after the end of the project. Participant observation of some of the organisation’s activities over a period of years also contributed insight.

The section to follow presents the theories of change held by project leaders. Firstly Co-founder and Program Manager Sierra James’ overall theory of change for the organisation *Ba Futuru* was examined. This was followed by all three leaders’ theories about the *Scared Cool* project; what they sought to achieve and how they thought their work would achieve this. Published documents available on the organisation’s website provided information about *Ba Futuru*, while interviews provided information from which these theories were extrapolated.

6.4 Theories of change

6.4.1 Theories of change for the organisation overall

The organisation, *Ba Futuru*, has documented ideas about its work in peace-building and human rights education in Timor-Leste that indicate a developed theory of change (Ba Futuru, 2006). They focus on facilitating the recovery of children and youth from the distress caused by civil strife in order to reduce levels of violence. By assisting Timorese communities to become more peaceful, *Ba Futuru* believes that they can contribute to more sustainable development. Based on this theory of change, *Ba Futuru* has developed programs in peace-building, conflict resolution and human rights education through research and practice (James, 2008; Ujvari, 2005). *Ba Futuru's* major initiative, the *Transformative Arts and Human Rights Education (TAHRE) Programme* augments human rights education with skills for conflict mitigation and non-violent methods to build peace in the community. *Ba Futuru* uses participatory methods, including discussion, role-playing and laughter because they believe these will lead to better engagement of participants and ultimately more effective programs.

An additional theory of change relates to the contribution of the arts within *Ba Futuru's* programs. Initially this involvement in the arts came about because the organisation's founders Sierra James and Leilani Elliott enjoyed making arts themselves and found the arts to be a good medium for connecting with young Timorese. However, *Ba Futuru's* programs now include arts because of the connection the organisation recognises between participatory arts experiences and positive development. Creative techniques are seen to provide therapeutic expression of negative emotions, such as anger, pain and fear. Programs that include self-expression through the arts are believed to offer skills, values and positive models of behaviour to children in difficult circumstances (James, 2008). These positive experiences for young people are considered, in turn, likely to contribute to more peaceful communities (Ujvari, 2005). In the development of these ideas, *Ba Futuru* draws on the work of arts therapists and others (Lark, 2001; Pirisi, 2001; War Child, 2005) who use or recommend creative arts experiences as effective interventions for children damaged by war.

In addition, the organisation seeks to contribute to a positive future for Timor by respecting, complementing and incorporating elements of Timor-Leste's culture. *Ba Futuru* sees that the use of creative activities resonates well with the "richness of East Timorese culture: the strong traditions of expression and storytelling, *tais* weaving,...the landscape, the myriad of languages, the food, the music and art (Ujvari, 2005, p. 23).

6.4.2 Theories of change about the *Scared Cool* project

In accordance with their views about the relationship between positive development and creative expression, *Ba Futuru* was pleased to host the *Scared Cool* project because they considered it likely that participants would experience positive development through engagement with theatre. Theories of change about this project were less developed than for the organisation overall. This is not surprising given that the project came about in an organic way, through Kallista's offer to volunteer, rather than as a strongly theorised intervention.

Organiser Lucinda believed that participation would assist the young people to develop creative and analytic thinking; skills she saw as being useful in creative work

and in life more broadly. Co-founder Sierra also anticipated benefits for the wider community. She believed that participants' parents would be proud of the skills their young people were developing and would consider these a contribution to the development of their nation. These outcomes were considered congruent with *Ba Futuru's* goals of working towards more peaceful communities in Timor Leste.

Artistic director Kallista's theories of change were more intuitive, partly because she came to the project as an artist seeking to make theatre, rather than as an agent of social change. In this, she is like many other artists working in communities, whose process tends to be more emergent than deliberate (Goldbard, 2006). Almost every aspect of Kallista's involvement was new for her. She had no previous experience as a theatre director, as a leader of young people, or in the fields of international development, trauma recovery or violence prevention. While she was not able to draw from training or personal experience in these areas, she did have a strong theatrical training and experience as a performer that informed the creative process she led.

On reflection, Kallista was able to identify a number of factors she considered as likely contributors to change through the arts in this project. She sought to offer young people who wouldn't otherwise have this opportunity, the experience of creating and performing. The act of participation, Kallista believed, would be beneficial in itself, but even more so when it occurred in a rehearsal space, because of the intense openness engendered through the creative process. Then, there would be the enjoyment of recognition from a paying audience. Kallista theorised that young people's involvement might lead to a reduction in violence, particularly violence connected with gangs, because of the empowerment afforded through creative expression and because the performance would offer them alternative opportunities for public recognition.

One additional change factor perceived both by Kallista and Lucinda was the positive influence that could be contributed by Kallista in her leadership capacity. This was because of the positive role model she could provide and the focussed attention she was offering participants through her mentoring of their creative work.

One area where there had been a difference of perspective was Kallista's reluctance to give audiences a specific message, either through the content of *Scared Cool* or afterwards through a debrief. Sierra felt that this would have been advisable in Timor, to help people take their understanding of the show's message "to the next level". Kallista's resistance, Sierra felt, was not because of a clash of values between herself and the organisation, but because Kallista was new to working in Timor, and did not realise that Timorese audiences would not respond to the ideas presented in an analytical way. Sierra commented that in Australia, where Kallista would normally be working, this was not necessary; "You'd be happy for people to get different things out of it, to analyse it and think about what they wanted to take out of it, rather than giving them the clear message, this is it". However, once Kallista had had experience on the ground in Timor, and had developed a better understanding of *Ba Futuru's* mission to facilitate change in communities, that they have a requirement to measure, Sierra felt that this difference may have been ameliorated.

Thus, it appears that theories of change held by artistic leader Kallista were congruent with those of host organisation *Ba Futuru*. They shared similar views about the transformative nature of creative participation and the likelihood of positive outcomes for the wider community if young people are positively engaged. Kallista's ideas were more intuitive, based on her professional experience as an actor, while the ideas of *Ba Futuru's* staff were more evidence and experience-based, developed through years of

research and practice. Both drew originally from similar personal experiences of the transformative power of the arts in their own lives.

After this examination of organisation and project staffs' theories of change, the next section describes *Ba Futuru's* practices around evaluation.

6.5 Evaluation practices

6.5.1 Evaluation of *Scared Cool* and other arts programs

Ba Futuru did not undertake a formal evaluation of the *Scared Cool* project because there had been no external funding and therefore, no specific obligation to do so. Staff members did, however, have several informal strategies by which they had come to understand the project's impact. Kallista used discussion and observation of young people in rehearsal class to obtain useful feedback. For example, she noticed the gradual increase in participants' capacity to explore movement and emotion through their bodies: "At first I couldn't even mention the word 'hips' in the room without them dying of laughter, but now they're moving their bodies really freely". Lucinda confirmed the insight Kallista drew from her observation of participants, for example, how Kallista reported: "seeing the excitement and tension in the air ... and how much they got out of it" on the performance night. They also undertook several interviews with participants after the project.

At the time of this research, *Ba Futuru* had not focused strongly on measuring the contribution of the arts within its wider programs, or outcomes of their stand alone arts programs. Where they had done so, it had been predominantly about impacts on participants themselves. They were aware of another whole area, of the potential indirect impact on audience members and the wider community. Efforts to evaluate these broader impacts have been challenging for *Ba Futuru*, particularly given the cultural and communication difficulties with people outside their direct influence. However, they were beginning to reflect on how they might undertake this.

The section to follow provides information about the outcomes of the *Scared Cool* project, including data from the informal evaluation processes undertaken by *Ba Futuru* that they provided to me, and the more formal interviews and focus group undertaken for the current research.

6.6 Outcomes of the *Scared Cool* project

6.6.1 Outcomes for participants

The *Scared Cool* project was primarily intended to benefit the young people involved. This goal was achieved without doubt, with all participants discussing their gains through the project. These were also confirmed by other stakeholders.

Personal well-being

Participants were unanimous about their enjoyment of the process, especially the "high" from the performance. Artistic Director Kallista's project journal documented her observation that the young people were "LOVING the work".

There was evidence that *Scared Cool* offered participants opportunities for working through problems, especially those related to past trauma. Program assistant Marta believed that participants, including herself, had learned new and creative ways to work through previous difficulties: "We can...change our bad thinking...and experience

from the past". Marta felt this was particularly important because almost all young Timorese have lived through significant experiences of conflict.

Participants confirmed Marta's perspective in being helped to resolve traumatic experiences. One young man described addressing a longstanding grievance about violence he had undergone at the hands of his father by using skills he had developed in the project. When the young man raised the issue of his hurt regarding this violence, his father began to cry and apologised, and the son experienced a feeling of catharsis for the first time.

Staff members considered one of the major outcomes of the project to be participants' increased self-confidence. The young people, like participant Gabriel, confirmed this; "First I got nervous but now I feel confident everywhere". Marta enjoyed observing Kallista use coaching techniques she had not seen before. She reported how Kallista helped participants be more confident and develop their creative-thinking by focussing positively on their progress and achievement and exhorting them to do even better. This contrasted very positively with Marta's experience of other teachers or leaders who did not have such positive techniques.

Cultural benefits

The project had two artistic elements, creative development and public presentation. Both of these offered participants some valuable experiences, particularly because they were utterly new. Program assistant Marta, for example, "loved" all her new learning, especially the techniques of acting and using body language to share ideas and feelings. Presenting the show in two formats, informally outdoors and formally in the theatre, doubled the learning experience. Co-ordinator Lucinda commented on the impact of the professional setting on the cast: "It created a real sense of theatre, with lights and people sitting in rows - something they (the young people) had never experienced".

Several stakeholders discussed the valuable opportunity for stimulation of analytic thinking. Kallista confirmed that, during the artistic process, the young people had "mind blowing discussions - the first time they had made those connections". Timorese staff members mentioned the opportunity for analytic thinking as an important contribution of the show, for participants as well as audience members. Several of them commented this was an opportunity provided by *Scared Cool*, and also *Ba Futuru's* programs more broadly, that was not common in other aspects of their lives.

One audience member observed the results of this analytic process in the work the young people produced and commented that it was valuable because it helped participants to perceive constructive criticism as a positive learning experience. He believed that this understanding would be beneficial in Timor, where criticism can be perceived as a personal affront and something to be resisted. He felt that his contribution as a lecturer who had come from overseas to teach in a Timorese university would be enhanced by a greater understanding of the value of analytic thinking and critical engagement amongst his students.

Social benefits

The recognition that the young people received from audience members was perceived as an important factor in this development of self-confidence. Lucinda reported that the local audience provided positive recognition to the young people. While they attended in the casual style of Timorese audiences, moving around and talking throughout the performance, they gave the performers a "phenomenal response", including the unusual acknowledgement of a large clap at the end.

Organisers decided to invite mostly foreigners to the second show so the cast would have the experience of an attentive audience; one that would focus intently and respond with applause. They anticipated a heightened sense of achievement for the young people from the recognition of such an audience. This view turned out to be correct. Lucinda was moved to tears as she witnessed the young people's pleasure in this experience. As she explained:

At the start, they were so nervous,...when they took their bow, there was a standing ovation,...and they didn't want to leave the stage. They were just so elated, they ran out, and said to me, "*Mana* (sister), they loved it, the *malae* (foreigners) are crying". To have somebody really appreciate what they had done was extraordinary.



Figure 6.2: *Scared Cool* cast. Photo: Steve Malloch

An additional type of recognition came unexpectedly. As Lucinda was typing up the program for the show, she discovered that the young people did not know what a program was. None of them had ever been acknowledged in such a document before and they were amazed and delighted that the audience would want to know their names.

Economic and educational benefits

Young people reported that *Scared Cool* offered valued learning experiences. Participant Gabriel planned to use his new creative and dramatic skills in his job as a trainer at *Ba Futuru*, commenting that, "if participants feel bored when I talk, I will use drama and refresh them and they can concentrate on what I am talking about". They also reported being pleased to learn English, which many of them considered important for future job opportunities.

Domingus valued the high standard of the learning experiences provided by Kallista. "She was not abusive...she was serious, so we could get more out of the experience. Foreigners are always like this". Timorese teachers who Domingus knew from other learning settings rated poorly in comparison: "They don't care about us. They are just playing,... If one person speak and one person speak, they are like, abuse". Connection with foreigners was also valued by some of the young people for the likelihood of it bringing future opportunities.

Organiser Lucinda believed that the positive experience of learning in the project would be generalisable. She felt that through the young people's enjoyment of being involved in drama, they would value new experiences more generally. In turn, they may influence others to try new things. She saw this as particularly important because young Timorese have had so few opportunities. Participants affirmed this possibility, with one saying, "after I had finished, I wanted to teach more about my experience to other people who do not know". Kallista hoped that the experience of participation in the project might lead to future opportunities for her cast. This could include involvement in drama workshops or even professional acting jobs, for which there is some call in Timor and few skilled actors to meet it. Participant Anna confirmed this possibility, by reporting that she wished to develop her dramatic skills and eventually become an actor.

All of these new learning and attitudinal experiences were considered likely to offer participants indirect economic benefits by expanding their future opportunities.

6.6.2 Outcomes for staff and the organisation

There were benefits to staff members of being involved that could be considered across five of the six dimensions: personal well-being; cultural; social; economic and civic. Kallista described the well-being benefits she had gained. The project was "by far the most extraordinary experience of (her) life", through which she had learned a lot about her art form of theatre. Both Kallista and Lucinda had pleasurable experiences of recognition from others through the project. Lucinda observed participants' deep regard for Kallista, believing that they would "always remember her as a special mentor". The young people and other staff members also acknowledged Lucinda's competence and effort. Marta, for example, described her contribution as being a "very, very good job". Kallista felt that she had grown professionally, developing skills useful for her future. These included new employment options, which were especially valuable given her choice of the unreliable profession of acting. Thus, the project provided her indirect economic benefits. Lucinda also reported benefitting professionally through the project and her wider involvement with *Ba Futuru* because the organisation's small size provided her with a wider range of professional experiences in a short period of time.

The project also had positive outcomes of the project for *Ba Futuru* organisation as a whole. Lucinda described the event as "a brilliant PR tool", providing a valuable showcase of the organisation's work and the talent of young people nurtured in their programs. When *Scared Cool* was instigated, this hadn't been a focus, but once they realised the quality of the show being produced, they wanted people to see it. Staff members were pleased with the recognition received from audience members, especially from those outside their immediate community such as potential funders and collaborators.

A different kind of recognition for the value of *Ba Futuru*'s work came from the participants. Their desire to continue making theatre practice after Kallista had left Timor indicated to Lucinda how much the project had meant. As she reported: "The fact that they keep asking every day when Kallista is coming back...is one of the most successful and most annoying parts!".

Another measure of the project's success for *Ba Futuru* was economic. The performance was presented successfully and well attended, resulting in a positive financial outcome. Proceeds from ticket sales contributed to the organisation's operating funds.

6.6.3 Outcomes for the audience

Personal well-being and cultural benefits

Audience members, both Timorese and foreigners, reported a number of benefits from their attendance. Like participants, they commented on their enjoyment of the experience. One Timorese attendee commented that it was “a very cool performance and I won’t forget it for my life”. *Scared Cool* also provided cultural benefits, including a rare opportunity for people in Timor to attend a live arts event. Participant Nildo welcomed the show because he saw it as a potential beginning of a genre of art currently absent in his country: “We don’t have our own TV or drama shows, but maybe in the future we can do something the same or as good as others”. Because *Scared Cool* was presented through an art form relatively unfamiliar in Timor, involved an entirely Timorese cast and was presented in a professional theatre setting, made it even more unusual. It may have been even more valuable as a cultural opportunity as a consequence.

Social benefits

Lucinda was confident of the benefits for the wider *Ba Futuru* community that can be considered within the social dimension. She saw that the project “definitely created a sense of pride for *Ba Futuru*, the community,...to show that East Timorese youth can do something as amazing as this”. This was particularly significant, Lucinda believed, because “international audience members...would never have thought that Timorese youth could do something like that”.

One audience member, a development worker from overseas, appreciated the opportunity the show provided to improve his relationships with Timorese people by showing recognition. He was pleased to be able to “support Timorese people and show that you respect them and are interested in them”. He believed that positive connections like those generated between young people and foreigners through the project might help to reduce resistance to foreigners that he experienced from young Timorese, who “often feel a little bit outside of everything and ...watch the *malae* (foreigners), as if they were taking their country”. He felt that such connections could benefit foreign workers whose contribution could be more effective if received more favourably by locals. This would benefit the wider Timorese community in turn by the greater advantage obtained from foreigners’ efforts to assist.

Civic benefits

One aspect of the impact of *Scared Cool* that *Ba Futuru* considered challenging to determine, categorised in the civic dimension, was how well the organisation’s peace-building and anti-violence goals were addressed. Co-founder Sierra was concerned that *Scared Cool* not replicate the type of social action theatre that is common in Timor. These performances have an ostensible social change message, often intended to be anti-violence. However, because the issues are explored using humour and slapstick, she believes that it is difficult to know whether they have any of the intended impact. It is possible that they may even inadvertently valorise violence. Staff were therefore concerned about possible undesirable responses to two scenes in *Scared Cool* containing violence.

Kallista felt that the cast and *Ba Futuru* staff would ‘get’ the message in these episodes because they were sophisticated in their understandings about the impact of violence through their previous involvement with the organisation’s conflict resolution work. Timorese staff members, like Juancarlos, did perceive an anti-violence message, as he discusses:

It was....amazing, because the soul of it was describing what happened in 2006 (a significant social crisis), ...things that...was awful for communities and people of Timor Leste.... It's a good lesson to us, to say to our friends and the kids...that it's not good to use...violence, fighting.

Both Sierra and Kallista were confident that foreigners in the audience would have been cued to reflect on the negative cycle of violence. One foreign audience member shared his view that young people's participation in arts activities like *Scared Cool* could result in reduced involvement in violence. However, he felt that this change would be attributable more to young people's deep engagement in a positive activity with engaged mentors than any particular message in the play.

Staff member Juancarlos also had a positive view of the impact of the show's anti-violence message on Timorese audiences. He observed a variety of responses. People he thought had been involved in criminal activity, and who therefore perhaps most needed the anti-violence message, seemed to receive it most strongly. As he explained: "some youth...were very sad, almost crying. Some were laughing,.... For others....if they have done criminal things, it stopped funny, maybe they were afraid". Juancarlos also saw a broader value of the performance that made it meaningful for participants and audiences: "the show was very important,...for human beings to express their feelings".

Program founder Sierra had anticipated some indirect benefits for the wider community, with parents being happy that their young people were developing skills, and perhaps feeling a sense of pride in their children and country. Although few family members did attend, young people were able to report about family members' responses when they visited or contacted home and shared news of their participation. Some did confirm that their parents were pleased for them. Domingus' older sister, with whom he boarded, expressed her gratitude to *Ba Futuru* for assistance with his skill development, especially learning English. This response corresponded with Domingus' valuing of his participation. English language learning and development of his skills through working with foreigners were the most salient outcomes for him. Both he and his sister saw a relationship between these skills and potential economic opportunities for him. Participant Nildo's family supported his involvement because of the opportunity to work with a foreign teacher, which they saw as offering opportunities that a local teacher could not.

Divergent views

However, despite these largely positive responses, there were also some dissenting views about the likely value of the project and the performance to local communities. Participant Domingus believed that Timorese people would not see learning drama as a worthwhile activity for young people: "they'd say, it's crazy, it's bad". He was certain that this would be a community-wide response, saying, "Not my family only, everyone!". Domingus did not share this view, but he believed this was only because he had had such a positive experience in the process of making theatre. Otherwise, he too would have thought making drama was "crazy"!

Some respondents considered that ordinary Timorese who had not had previous exposure to theatre or critical thinking about issues related to violence, may have found the abstraction of the show confusing, rather than it offering them a clear anti-violence message. One community respondent confirmed this view, questioning the purpose of the show, which he had not understood. However, his query indicated that the event had at a minimum, stimulated his thinking, and he ended up deciding to be involved in the next project. Performer Gabriel perceived that Timorese audiences

were not analysing and learning from the performance in the way that foreigners seemed to. He was sorry about this difference in responses and what he saw as a lost opportunity for Timorese people to learn.

Cast members Nardo and Domingus were convinced that their families and other Timorese would not have appreciated *Scared Cool* because of the abstract content, the absence of “action” and that it featured local people, a low prestige cast. As Domingus said:

Timorese think it would be boring to watch this show, even if it was in Tetun. If we made a CD of this show, and gave them, they’d just break it (laughs). They like to watch things from foreigners only.

6.6.4 Outcome summary

Outcomes of the project are summarised in Table 6.1 below. Overall, the project and final performance of *Scared Cool* appeared to be overwhelmingly beneficial for participants, leaders and audience members, in the personal well-being, cultural, social, economic and civic engagement dimensions. Cast members identified many benefits of their participation, and other stakeholders also perceived positive outcomes, for the young participants, themselves and the wider community. No responses indicated any relationship between the project and environmental issues, so these do not feature in the analysis. Some issues arose when the value and benefits for wider communities were considered. The next section of this chapter includes a discussion of these, as well as some issues arising from the analysis of the data.

OUTCOMES	Personal well-being	Cultural	Social	Economic/ educational	Civic engagement
Participants	<p>fun and enjoyment</p> <p>trauma resolution opportunity</p> <p>self-confidence</p> <p>understanding the usefulness of constructive criticism</p>	<p>-new artistic experience</p> <p>-professional theatre experience</p> <p>-transformation through performance</p> <p>-new genre of Timorese art</p> <p>-self-expression, especially non-verbal</p> <p>-creative problem solving, skills in analytic thinking</p> <p>-cross-cultural learning</p>	<p>recognition from valued others</p>	<p>high quality learning: role model of supportive leader</p> <p>-English language learning</p> <p>-work-related skills</p> <p>-alternative education option for those not attending school</p> <p>-valuing of new ideas and experiences</p> <p>-new ideas and opportunities for future</p>	<p>connection with foreigners, perhaps leading to future opportunities</p> <p>skills for a more peaceful life</p>
Staff	<p>enjoyable experience</p> <p>new learning about self</p>	<p>enjoyment of providing a cultural experience</p>	<p>enhanced relationships</p> <p>recognition from valued others</p>	<p>skill enhancement</p> <p>valuable professional experience</p> <p>new ideas and opportunities for the future</p>	<p>skills for a more peaceful life</p>
The organisation <i>Ba Futuru</i>		<p>positive recognition for association with cultural event</p>	<p>positive recognition for work with young people</p>	<p>financial gain</p> <p>enhanced reputation</p>	<p>pride in achievement of young Timorese</p>
Audience Members	<p>Enjoyable experience, fun</p>	<p>cultural experience of live arts event presented in theatre</p> <p>introduction to new artform-devised theatre</p> <p>new ideas; stimulation of imagination</p>			<p>improved relationships between Timorese and foreigners</p> <p>skills for a more peaceful life</p>
Families who did not attend		<p>indirect introduction to the unfamiliar artform of devised theatre</p>	<p>pride in young persons' achievements and skill development</p>		<p>skills for a more peaceful life</p>
Wider community		<p>an improved cultural environment in Timor- Leste through the existence of a performance of a professional standard, a performance of devised theatre</p>	<p>Participants' feeling of respect, empowerment and positive engagement</p>	<p>-improved workforce through skill development of young people</p> <p>-increased attraction of Timor for business investment, tourism and employment of choice employees.</p>	<p>Better neighbourhood atmosphere, decreased violence as result of participant and audiences' new thinking about violence.</p>

Table 6.1: Stakeholders' perspectives of outcomes of the *Scared Cool* project

6.7 Researcher's reflection

6.7.1 Certain benefits

Most certain about the *Scared Cool* project were the positive outcomes for young participants. While the performance's theme of peace-building may have contributed to its impact, the greatest possibilities for positive change seem to have come from young people's engagement in a collaborative creative learning experience. Contributing factors reported by the young people include a highly enjoyable experience, the development of creative problem solving skills, an increased capacity for critical analysis, inspiring leaders who modelled peaceful ways of relating and a greater sense of possibility for the future through new experiences and increased life skills.

It is also clear that the project provided staff members with valued life and learning experiences, particularly the artistic director Kallista. Host organisation *Ba Futuru* benefitted through the provision of a valued cultural event for audience members, the effective provision of a growth opportunity for young people and the hosting of a financially successful event that was perceived to enhance the organisation's reputation.

There was some indication of positive indirect impacts on the wider community. Some participants reported that their families were pleased about their engagement and the skills they were developing. This perspective was supported in one interview with a family member, but the difficulty in accessing families that mostly lived very far away in the districts limited further confirmation.

There were definite benefits for at least some audience members. *Ba Futuru's* staff who had been "socialised" about peace-building and anti-violence through the organisation's programs, received the messages from the show positively, including one young man who perceived it as so powerful that he reported he would remember it for his whole life. Audience members from overseas enjoyed watching the show and witnessing the positive outcomes they perceived for young people and the wider community.

6.7.2 Uncertainties and issues of concern

Less conclusive was the value of *Scared Cool* for Timorese audiences, particularly regarding the impact of the anti-violence message. Opinions from stakeholders varied on this, from the perspective that it would be a deeply meaningful experience to one that it would prompt Timorese viewers to "close the TV"! Possibly the show was valued more highly by foreigners than Timorese audiences.

This difference in the valuing of the event may have been as much a result of the demographic differences between such audiences as the cultural divide. Foreigners attending would most likely have been highly educated people with an interest in the arts, with previous experience of attending abstract theatre. They would also have been likely to have had some experience or training in issues around development, and may have placed high value on the cast being Timorese because they understood the positive implications of young people's involvement in such an event. Timorese audiences on the other hand, mostly would have had little experience of locally produced arts, especially arts that are not part of traditional cultural practice. They have also experienced centuries of socialisation by colonisers that their cultural production is of lesser value. Timorese audiences would also more than likely have had little formal education or training in principles related to youth development and peace-building, or of the relationship between creative engagement and positive

outcomes for young people. Therefore they may not have recognised the potential value of participation in a creative process for these young people.

In any case, it is unlikely that a brief experience such as witnessing a theatre event, on its own, could have a very significant impact, particularly because the message in *Scared Cool* was presented abstractly and may therefore have been difficult to interpret. Possibilities for increasing the impact of such an activity will be discussed in Chapter Ten.

One issue of concern was what could be perceived as participants' valorisation of foreigners. This was evidenced in comments from several respondents that foreign ideas and input are intrinsically better than the local. *Scared Cool* participants and other staff reported very positive experiences working with people from overseas in this and other *Ba Futuru* programs. Domingus for example was adamant: "because the foreigners teach us, that's why I wanted to attend. ...If the teacher was Timorese, I would not have done this program".

In discussing his positive experience working with foreigners, Gabriel was aware of the negative connotations about people of his own nation:

I am very comfortable when I am with *malae* (foreigners), because they can understand me. When I ask something, they always answer nicely. When I ask for some help, they will always help me. But East Timor people...they never try to analyse what is going on, they just stop in the short term.

Comments like these are marvellous compliments for *Ba Futuru*, confirming the quality of the organisation's staff and their work. They do, however, precipitate a concern. It may not be helpful that, as a result of participation in such a project, young people come to see engagement with foreigners as the most likely means of their learning and progress. This development of negative views about one's own community and culture may perpetuate some of the issues that *Ba Futuru* seeks to address, that is, the capacity of Timorese people to take initiative and be successful leaders.

Ba Futuru is mindful of this dilemma and seeks at all times to develop local capacity. While the organisation was started by an American and an Australian, the majority of their paid staff now are Timorese. Since 2008, the organisation has been headed by a long-standing Timorese staff member. *Ba Futuru* advises others to prioritise Timorese leadership in program delivery to increase effectiveness (James, 2010). However, this challenge is an ongoing one, especially as there are as yet, few Timorese who have skills that would allow them to replace specialist staff such as program manager and co-founder Sierra or theatre director Kallista.

Having discussed outcomes of the project, the focus now turns to the relationship between leaders' theories of change and project outcomes as indicated by the data.

6.8 Relationship between theories of change and project outcomes

Overall, the theories of change expressed by project leaders, that is the impact they expected, and evidence of change from the data, were strongly correlated. Positive development of young people did occur. The participatory creative process of theatre making did encourage deep and pleasurable engagement. Participants reported experiencing therapeutic release of emotions and resolution of trauma.

They also believed that they had developed new skills such as creative and analytic thinking, new ways of relating and positive ideas for their future.

Table 6.2 provides a summary of theories of change about *Ba Futuru*'s broader goals and how outcomes of the project, as indicated by data gathered in this research, confirmed leaders' theories of change and provided evidence of their efficacy. Table 6.3 provides a summary of the leaders' different theories of change specifically about the *Scared Cool* project and how outcomes of the project, as indicated by data gathered in this research, supported these theories.

There were also additional benefits of the project reported by participants and audience members that had not been part of the leaders' explicit theories of change. For the young actors, learning English was a valued outcome. For audience members, there was the possibility that the show provided insight into their own experiences of trauma. A potential benefit for the wider community was an increase in trust between Timorese and international visitors, especially those who came in an advisory capacity.

There was one theory of change that the data did not provide evidence for; Kallista's view that gang violence might be reduced by young people's participation in this program. This does not necessarily mean there was no relationship between participation and gang violence, but only that there was no evidence to confirm or refute such a relationship. Firstly this was because there had been no assessment undertaken of young people volunteering for this project and their involvement with gangs. It is possible that those who chose to be involved in a participatory theatre project were not at risk to begin with. Secondly, no mention was made by any of the young respondents about involvement in or influence by gangs.

Values:	A peaceful, low conflict society				
Goals	Recovery of children and young people damaged by war and civil strife				
Theory of change: (how activity will lead to outcome)	Participation in human rights education and skill development to teach conflict mitigation and non-violent methods will lead to more peaceful society	Participatory methods, including discussion, role-playing, laughter and team building contribute to engagement and therefore improved learning	Creative techniques contribute to learning of young people damaged by war	Self-expression through the arts can contribute to recovery of young people damaged by war	That participation in creative activities can contribute to recovery of young people damaged by war
Evidence base (support from research, theory, practice or experience for our ideas)	Theory elaborated in case study descriptions: James, 2008; Ujvari, 2005.	Experience from practice	Leaders' personal experience; Lark, 2001; War Child, 2005; Pirisi, 2001	Theory mentioned in case study description; James, 2008.	Theory mentioned in case study descriptions: Ujvari, 2005.
Considering success (what are the outcomes we seek?)	Reduced levels of violence in participants' communities, resulting in more peaceful communities and sustainable development	Effective engagement of participants and increased learning through participatory methods	Participants have therapeutic expression of negative emotions	Skills, values and positive models of behaviour	Respect and complement Timor-Leste's culture
Evidence from this project	Participants' self report, staff observation	Participant' self report, staff report based on observation	Participants' and audience's self-report	Participants' self report, staff report based on observation.	Participants' report, audience and staff report. Possibly "existence benefits" (Bakshi et al, 2009)
Theory confirmed for this project?	Yes: successful application of new skills in relationships, including conflict resolution	Yes: participatory methods were used, and engagement was effective	Yes: creative techniques facilitated therapeutic working through of negative emotions	Yes: expressive aspects of project provided modelling and skill development of positive behaviour	Yes: project provided new cultural element that showed respect for and complemented existing culture

Table 6.2: *Ba Futuru* organisation's theories of change compared against *Scared Cool* project outcomes.

Values	A peaceful, low conflict society				
Program goals	Facilitate recovery of children and young people damaged by war and civil strife			Create theatre performance to assist positive development of young people	
Who holds the theory?	Ba Futuru, the organisation	Co-founder Sierra James	Project co-ordinator Lucinda Kaval	Artistic leader Kallista & Co-ordinator Lucinda	Artistic leader Kallista Kaval
Theory of change (how activity will lead to outcome)	Engagement in artistic process assists recovery of young people through positive development	Creative participation of young people benefits parents and the wider community	Creative participation by young people will assist their development	Positive role model provided by leader Mentoring of creative work and focussed attention	Creative participation in rehearsal and public performance Creative expression Performance for local community Performance for paying audience who give focussed attention
Evidence base (support from research, theory, or experience)	Personal experience: War Child, 2005; Pirisi, 2001; Lark, 2001	Professional experience	Professional experience Intuition	Kallista: intuition Lucinda: professional experience	Intuition Professional experience
Considering success (what are the outcomes we seek?)	Positive development of young participants	Benefits for the wider community Parents' pride in young people's skills	Development of creative and analytic thinking, useful in creative work and life more broadly	Positive influence on young people	Beneficial because pleasurable experience Engenders an intense emotional openness that is beneficial Empowerment fostered through art leads to reduction in violence, particularly connected with gangs. Public recognition contributes to self-confidence Alternative to recognition by gangs, leading to a reduction in gang involvement
Data providing support for theory	Participants' self report, staff observation	Audience members, Participants' report of family's response	Participants', staff and audience reports; Family members' response, One family's report	Participants' responses, staff observations, families' responses	Participants' self-report, staff observations, audience response Participants' self-report Participants' responses, and other staff observations regarding recognition only
Theory confirmed for this project?	Yes: many aspects of positive development observed through artistic process: eg. use of body language, acting techniques	Yes: wider community pleased about young people's engagement	Yes: development of analytic thinking, and its likely usefulness confirmed.	Yes: young people positively influenced through role models and mentoring	Yes: deep enjoyment of the experience Yes: rehearsal process an "opening experience" Uncertain: new skills reported but impact on gang violence uncertain. Uncertain: public recognition enjoyed, but no evidence of any relationship with gang activity

Table 6.3: *Scared Cool* project leaders' theories of change compared with project outcomes

6.9 In conclusion

The *Scared Cool* initiative appeared to provide beneficial outcomes for a range of stakeholders. Positive outcomes for the young participants were particularly salient, but there were also benefits obtained by staff, the host organisation and audience members. There were even reported benefits for participants' families and wider community members who had no direct involvement.

Beneficial outcomes were reported within each of the five categories used to group the data: *personal well-being*, *cultural*, *social*, *economic* and *civic engagement*. The pleasure of creating, presenting or attending the performance, resolution of trauma and development of self-confidence can be considered *personal well-being* outcomes. Development of creative ways of thinking and acting, the production and presentation of live theatre and cross-cultural competence can be seen as *cultural* benefits. *Social* outcomes include new, positive ways of relating to others. *Economic* outcomes include the development of work related skills, including English language skills and *civic engagement* outcomes include new skills for a peaceful life and the potential for violence reduction.

The theories of change held by the three main project leaders, Sierra, Lucinda and Kallista, were well aligned, which indicated a strongly shared vision for the project. Leaders' beliefs about what they were attempting to do and the experiences of participants and others regarding the project were also well aligned. This indicated that the project did address its goals and achieve most of the anticipated outcomes. There were also several additional outcomes that had not been part of leaders' stated theories of change; English language learning and potential improvement of relationships between Timorese and foreigners. There was also one theory about the relationship between project participation and gang violence that the data provided no evidence for.

What these findings indicate for the potential of *Scared Cool* to contribute to positive social change will be discussed in depth in Chapter Ten.

Having discussed the theatre project *Scared Cool*, the thesis now provides a case study of visual arts school *Arte Moris*, also situated in Dili.

Chapter Seven: Case Study Three

Arte Moris visual art school: Integrated development through art making

*Through art we can analyse and other people can analyse.
I think it helps Timorese youth to ...
improve their characteristics and reduce violence.
Involvement with Arte Moris can change their mentality.
They will not be so stressed when they think they have talents in the arts.
22 year old Arte Moris graduate Alex*

7.1 Introduction.

This chapter introduces *Arte Moris* visual art school in Dili as a case study. The theories of change held by the program founder, evaluation practices of the organisation, outcomes of the activity and issues arising from that information are discussed.

7.2 The organisation

Arte Moris (Living Art) was established in 2002 by Swiss-German couple Gabi and Luka Gansser. The pair recruited young Timorese men to study art in a communal environment in their home in Dili, and *Arte Moris* gained traction quickly as the first arts education -focussed initiative in Timor-Leste. The school won the UN Human Rights prize in 2003 for its promotion of Freedom of Expression. Within a few years, its home-based set up became too crowded and the Timor-Leste Government's Department of Culture was approached to assist with finding a new location. *Arte Moris* has been operating since 2005 in a large compound in Comoro on the outskirts of Dili that was a museum during the Indonesian occupation.

Since 2006, young men have come to the school from all around Timor to study visual arts modalities that include drawing, painting, batik, etchings, and sculpture, as well as art appreciation and history. Formal and informal music activities are also part of the mix. Many of the original students have become resident artists who live and work on site. They make their own artwork and teach art classes for senior and junior residential students, and children and young people from the local community.

The centre has a large gallery space with a permanent collection and changing exhibitions open to the public six days a week. Music and theatre performances are also hosted on site from time to time. *Arte Moris* artists also contribute to a range of activities throughout Timor: undertaking commissions; leading workshops; working collaboratively with other organisations and exhibiting art. Senior artists have also had opportunities to study in other countries. Graduate Tony Amaral became the first Timorese to obtain a degree from the National Art School in Sydney, Australia in 2011 (Tekee Media, 2012).



Figure 7.1: Sculpture in permanent gallery

The organisation receives support from a diverse range of sources including many international volunteers, government and international NGOs, private donations, commissions and sales. Curator Jennifer Phipps remarks on the “power” and “dynamic symbolism” (2008, p. 56) of the artwork created by *Arte Moris* artists through the early 2000s. She contrasts local artists’ output very favourably against paintings created by official Australian war artists in Timor-Leste, whose work seems “disassociated” (p. 56) and “remote” (p. 59) by comparison.

7.3 Collecting information

Findings in this section are drawn from interviews with a range of stakeholders. These include program founder Gabi Gansser, Director Iliwatu Danubere, one international artist volunteer, school participants from all levels (one resident artist, one senior and one junior), two visitors to the Centre (one Timorese and one foreigner) and three members of the wider community, including people from *Arte Moris*’ local neighbourhood. Five research participants were male and six were female. Participant observation of the school’s activities over a period of three years also contributed information.

The next section presents project leaders’ theories of change about *Arte Moris*; what they sought to achieve and how they believed the project would accomplish this.

7.4 Theories of change

7.4.1 Program founder's theory of change.

Program founder Gabi Gansser discussed the ideas that underpinned her and her husband Luca's work in establishing *Arte Moris*. These have not been formally documented, although the 'Vision and Practice' section of the school's website lists some related ideas (Arte Moris, 2012). Gabi explained that she and Luca had not been driven by any particular philosophy or theoretical perspective when they began their work with *Arte Moris*, but they did have a strong intention to contribute to positive social change in Timor through the arts. Most of their goals, as discussed below, gradually shaped themselves as the Ganssers lived in Timor and came to know the people and the community. While neither of them had specific relevant experience, they expected to draw on related skills. Gabi had previously been an event organiser and Luca was a visual artist. They knew that they would be charting unfamiliar professional territory, but they anticipated a shared learning journey; theirs as leaders, and young people as students of Timor's first art school.

Originally Gabi and Luca came to Timor as tourists. However, two observations catalysed their lives into an entirely new direction; the young people they saw sitting idly on street corners all over Timor, sometimes playing guitars, and traces of an interesting traditional artistic culture. After travelling to Europe and re-organising their affairs, they returned to Timor armed with sufficient funds and a firm desire to start up an art school.

Arte Moris' first students were the generation the Ganssers believed to be most damaged by Timor's colonial history, young men in their teens and early twenties at the time of independence. These young people were born during what Gabi described as the "poorest time, when there was much malnutrition in the districts and the likelihood of consequent brain damage". They had lived through the violence of the Indonesian occupation, the bloody transition to a free nation and later, the crisis of 2006, without any prior memory of a peaceful life. Their education was significantly disrupted, and what education they had was traditional Indonesian style, involving authoritarian teaching and passive learning.

In the beginning, the Ganssers' main focus for their participants was economic. They wanted students to be able to create a livelihood through the arts, and sought to facilitate skills to enable this. As soon as possible, the school began to sell paintings. Students kept a percentage of the sales, which they often used to support their families and the rest assisted *Arte Moris*' running costs. Gabi described her view of the need for students to have a contributory role in the world: "If they want to be part of the world around them, then they have to produce something".

The couple also saw opportunities for trauma resolution through the artwork. They thought that students might be able to address some of the oppression they had experienced during the Indonesian occupation and at other times through their painting. Art was seen as "a building block in the psychological and social reconstruction of a country devastated by violence, with special emphasis on helping its young citizens" (Arte Moris, 2012). Later, as part of the recovery process, but also on the pathway they recommended to economic independence, the Ganssers advised that traumatic issues not be a focus of artwork created for public viewing, but rather that the artists should just "be inventive and make good paintings".



Figure 7.2: Resident artist Natalino with his painting of his family

The Ganssers also intended to create a peaceful communal living environment at the school so that students who had experienced trauma and dislocation could be sufficiently settled to be able to enact their creativity. There was no charge for tuition, board or lodging, so there were no financial restrictions for students whose families could not support their studies.

Leadership capacity, initiative and creative thinking were qualities that seemed important to engender next. The Ganssers observed that young Timorese had had few opportunities to develop any of these skills. They perceived a number of reasons for this. The traditionally hierarchical structure of Timorese society meant that only a few people in each community were expected to form a point of view, *liurai* (traditional kings), *xefe de suco* (village chiefs) and the like. Also, the large size of Timorese families meant that parents did not have opportunities to encourage the development of these qualities in any individual child. A further very significant factor they perceived was that during the Indonesian occupation, individual views were not only discouraged but actively oppressed.

However, to Gabi, these skills of leadership capacity, initiative and creative thinking seemed vitally important for citizens in a democratic country. As she explained: “Democracy cannot survive if people cannot speak out”. She believed that in Timor people needed to be encouraged to “come up with their own ideas and not to fear a discussion”. To this end, the couple intended from the very beginning to make a gradual transfer of leadership to local stakeholders. Processes were instigated to assist this,

including a model of rotating leadership. This meant that each week a different member had the responsibility for overseeing the organisation's operations.

The Ganssers prioritised continuing learning and self-development, which they perceived to be ongoing life responsibilities for people in every profession. For *Arte Moris* participants, artistic skill development was seen as a priority, along with learning English which the leaders considered vital for the artists' economic success. In latter years, they began to encourage seniors and resident artists to develop arts management skills so they could seek and manage their own paid professional work. These included project planning, budgeting, concept development and care and maintenance of equipment. An international artist with strong management skills was invited to lead a series of workshops on this theme. Many opportunities were created for resident artists to travel overseas and exhibit work and foreign artists regularly visited the school to share their skills with students. The couple viewed this exchange as vital for Timorese artists to become full members of a wider international community.

The social change aspirations for *Arte Moris* went beyond direct participants. The Ganssers also sought to contribute to change in the wider society of Timor-Leste. One of the most strongly promoted messages was that of environmental sustainability. A number of strategies were undertaken to implement this, from the communal, low-energy lifestyle of the school to the use of recycled materials in artworks and active programs encouraging re-use and recycling. Larger social issues, such as the promotion of human rights were also a focus, often through artistic contracts undertaken for other organisations. Gabi discussed some of her actions to assist artists to develop the conceptual and imaginative skills they needed to produce artworks that could promote specific messages to the general public. She recognised this aspect of the work as particularly challenging, as her own lack of formal training made it more difficult to transfer skills to others.



Figure 7.3 and 7.4: Artworks using recycled materials
Photo: Tessa Dunphy Toumbourou

7.4.2 Transition to new leadership

In recent years, the Ganssers' role in *Arte Moris* has significantly reduced. Timorese artist and former student Iliwatu Danubere became Director in 2009, and in 2012, Tony Amaral took on the role of Artistic Director. The current vision of *Arte Moris* is described on their website as one of "creativity, cooperation, and commitment to artistic endeavour" (*Arte Moris*, 2012). Personal development is identified as a focus, with the school seeking to "encourage students' personal growth, individual and communal self-esteem, and other life skills". A strong priority is given to the development of artistic skills and talents, and to the process of learning, with "guidance and encouragement" allowing students to "experiment, build self-confidence and expand upon their own vision of themselves and their new nation". Environmental awareness is also named as a goal, with recycling of waste material into artworks and plans for a garden using sustainable agriculture techniques.

In summary, in looking overall at the Ganssers' informal theories of change, as discussed by Gabi in this interview, a very holistic approach is evident. The couple sought to contribute to positive social change in Timor-Leste by working with young people through the arts, using strategies that can be considered across all six domains of *personal well-being, cultural, social, economic, environmental and civic engagement*. These ideas correspond closely with current directions for the organisation, as indicated by the website and confirmed by my observations.

7.5 Evaluation practices

Director Iliwatu Danubere was invited to discuss evaluation strategies currently in use at *Arte Moris*. While he agreed that evaluation would be a good idea, Iliwatu reported that the organisation was not currently implementing any kind of formal evaluation program. Nor did he have a firm intention to do so. His sense was that it would be a long slow process for *Arte Moris* to realise its full potential, perhaps not likely to be achieved by the current cohort of artists. He thought it might be the 'next generation who will be able to execute these ideas'. He did, however, discuss his considered reflections on *Arte Moris*' areas of strength, as well as areas of activity that could be improved, particularly members' capacity to stimulate community change effectively through their artwork. These issues will be discussed more in the section to follow.

While Director Iliwatu did not report undertaking any evaluation activities, *Arte Moris* would likely have some evaluation related demands made as part of funding requirements for grants received. The organisation obtains significant amounts of funding from many government and non-government donors, almost all of whom would require, as a minimum, financial and output reports. No information about these was proffered in the interview.

7.6 Outcomes of *Arte Moris* visual art school

7.6.1 Outcomes for participants

Personal well-being outcomes

Graduate artist Alex discussed how his engagement with *Arte Moris* had strong personal well-being, social and civic outcomes. His difficult personal circumstances (his mother dying when he was young and estrangement from other family members), had resulted in his home becoming a hub for a group of young people who were active neighbourhood trouble-makers – involved in drinking, smoking and burning of houses and cars. *Arte Moris* helped Alex when he chose to make the transition from that life to his current role of artist and youth leader. At *Arte Moris*, reported Alex: “There is no conflict- it is safe. We do not think about conflict because we are busy thinking about sculpture and painting and playing guitar every day. That is why I want to live (there)”.

Alex felt that working at the school also provided positive outcomes to others, because of the stress reduction, analytic thinking and consequent behavioural improvement that art-making engenders.

Through art we can – analyse and other people can analyse. I think it improves for me, for Timorese youth to...improve their characteristic and reduce violence. Involvement with *Arte Moris* can change their mentality. They will not be so stressed when they think they have talents in the arts.

Fellow artist Pedro concurred:

In the crisis of 2006, only *Arte Moris* never (got) involved in the crisis, throwing stones with each other. Everyone noticed that we didn't get involved because we said, “We are artists and only want to create beautiful things”.

He discussed the advice and modelling that the artists had offered young people in their sphere at that troubled time: “We explain, do it like this, and don't try and involve yourself in the violence and destruction....and make many people suffer”.

Cultural outcomes

Development of artistic potential and creativity was also a strong theme in participants' reflections on their experience. Laurentino liked to “try new things”, while Alex appreciated learning “metal, oil, watercolours, sculpture, batik”, developing an interest he'd had since a child but had not been able to develop formally. In fact, for resident artist Pedro, he saw no other life option than this creative engagement: “I can only do this- this is my talent”.

For Director Iliwatu, the development of creative minds was more important than any other goal, including making jobs. He saw this as vital because of the conservative Timorese system of education, a result of colonisation, which “breaks people with creative minds- they become very shy, they don't want to act out of normality in case someone might say, that's wrong”. In Iliwatu's experience of schools, “if your answer is a bit different, you are wrong”. He wanted to change these ideas, so that the younger generation wouldn't have the same limitations he experienced: “When you go to church or to school, or to community, everything is very conservative. Many times I feel like I had to be a robot that can only do like remote. I have to do everything the same”.

Iliwatu also perceived positive impacts from international artists who share “their professional way of working”. This skill transfer is particularly important in Timor because few people have had the chance to undertake formal study. He saw benefits for both parties in terms of cross-cultural understanding: “From Australia you come and see how Timorese are living, and when you come or we go we can learn about your life. It’s always good to know each other”. Resident artist Pedro, who had enjoyed a chance organised by *Arte Moris* to visit Australia, experienced very significant benefits. He learned so much “visiting galleries, attending classes, so many things.... I saw art everywhere- this is a good thing”.

Iliwatu also saw the possibility for strengthened leadership potential through overseas visits and study. He thought that Timorese people who had had this opportunity would be less intimidated by foreigners.

They benefit a lot from studying overseas- many things, specific subjects they cannot study here...so when those people come back they can have a job. Maybe at the moment people are still running away from *malae* (foreigners), but for next ...generation, it will be normal, they will not be frightened by working with *malae*.

Economic outcomes

Program founder Gabi prioritised economic outcomes for students from the beginning. From my observations over the years, this seemed to be a successful aspect of *Arte Moris*’ practice. Resident artists and students have many opportunities for commissions, contracts and sales of their work through the on-site gallery, other outlets in Dili and exhibitions in Timor and overseas. They are also advantaged financially by having long term free accommodation, board and studio space, making their lives as artists as economically manageable as possible. Gabi described *Arte Moris* as a “luxury...an artists’ heaven” because of this arrangement.

Participants also shared Gabi’s prioritisation of the economic potential of their involvement. ‘Junior’ student Laurentino named development of skills in making artwork that would sell as the most important aspect of his participation. He reported that this view was also shared by his family, who were happy for him “to learn and sell things”. Laurentino’s involvement with *Arte Moris* also provided him economic opportunity beyond his work as an artist, as the contact with tourists on site provided a market for *tais* (traditional weavings) made by his family. Graduate Alex commented that his training helped his future job prospects, “because when you add to your talents, no-one can take this away”. The expertise he obtained at *Arte Moris* helped him obtain a job as an art teacher working with children at another organisation.

7.6.2 Outcomes for visitors

Cultural and social benefits

Visitors to *Arte Moris* reported aesthetic stimulation from the art on display in their public gallery. For example, one young American NGO volunteer reported strong cultural and social impacts of her experience. The *Arte Moris* School seemed “really wonderful” to Sandra because there were “such a range of mediums” and “so many ways for participants to express themselves”. As a newly arrived foreigner, she went to *Arte Moris* in the hope of finding a “cultural space” to learn more about Timor. The art helped her “understand the symbols of the country, like the *lafaek* (crocodile- Timor’s national

totem)” and “to know more of what people were thinking about in the first few years after independence”. She thought the incorporation of *tais* in the paintings “very beautiful”.

Sandra also found the permanent collection “one of the most powerful exhibitions” she had ever seen. Images that seemed particularly evocative included one of the Timorese flag, because it was “so exciting to see now that people had control over...and could get their identity on their land”. Another painting, depicting sexual violence against a woman, made a profound impression because it was “brutally honest...expressed so much reflection” and had been created by a man.

Prior to her visit, Sandra had already developed views about the role of arts in social change, influenced by her earlier studies in art history. She explained her strong interest “in how art plays into a culture and identity, and is used as a political tool”. She felt that work like *Arte Moris*’ is vital for the building and expression of cultural identity. Her observations of informal creative expression in graffiti and street art in many parts of the city confirmed her view that cultural development should be emphasised at this stage of Timor’s history.

Sandra’s positive response was echoed by local resident Cesario, an 18 year old school student. This young man reported how he visited the Centre when he had free time, because he liked to “see some pictures that are really amazing and...ask them how they do this”. *Arte Moris* was the only art gallery Cesario had ever visited and he hadn’t seen “this kind of art work” before his visit. My own observation of *Arte Moris*’ influence as a unique and significant cultural and social force in Timor and other countries over some years confirms these perspectives.

7.6.3 Outcomes for the wider community

Research participants identified cultural, social and civic impacts of *Arte Moris* on the wider community. Artist Pedro discussed the importance of *Arte Moris*’ contribution to an environment that would be more attractive for tourists: “When a country didn’t have any art, it is boring for visitors.... We have to create more things to make the country more beautiful”.

Members of the wider community, including Timorese people who did not visit *Arte Moris*, also saw its value. One man, who had never been inside the compound despite living virtually next door, perceived its usefulness for similar cultural awareness functions that visitor Sandra had identified. As he explained: “It’s a benefit of a way to connect with other countries. Exhibitions can help foreigners understand more about Timorese culture”. Timorese government worker and mother-of-four Elizaveta identified a range of useful functions for the Centre, even for people like herself who did not visit. She saw cultural benefits in the possibility that her children could develop their talents and creativity through the school’s program. This allowed the potential for them to “become famous”, and in so doing create the civic advantage that Timor-Leste could “become known in all the world”.

Elizaveta also saw social benefits through the potential of diversionary activities for young people in reducing conflict. She also identified the valuable co-operation between Timorese people and foreigners generated by such endeavours. She posited that there would be a growth opportunity for Timorese through foreigners sharing their skills, as well as useful opportunities to travel overseas and learn. Finally, she also recognised

economic benefits through the development of young people's potential. "When young people are involved in a creative program not only will it reduce conflict, and also improve the economy of Timor-Leste in the future...they will have money from this".

Elizaveta was asked for her response to a proposition made to me by an NGO worker just prior to our interview; that art should not be a high priority during this time of nation-building. She was incensed by this view, arguing for a holistic approach to development:

I don't agree with this argument- that we don't need art.... Now we are independent,...we must have everything, so we can become a nation in the world. Slowly.. Hospitals and education are very important, but so is culture, because culture is identity. Now it's a very good time to think about culture and art, because everything was broken over the last 24 years.... It's very important to Timorese people.

7.6.4 Outcome summary

These responses indicate that the impact of *Arte Moris* art school was overwhelmingly perceived as positive. Students and graduates identified many benefits of their participation that can be categorised across the six dimensions. Other stakeholders also perceived positive outcomes, for the young participants, themselves and the wider community. Outcomes of *Arte Moris*' activities, from the perspectives of diverse stakeholders such as school students and graduates, gallery visitors, participants' families, and the wider community are summarised in Table 7.1 below.

OUTCOMES	Personal well-being	Cultural	Social	Economic/ educational	Civic engagement	Environmental
Participants	<p>Opportunity and modelling of positive life choices</p> <p>Stress reduction</p> <p>Analytic thinking</p> <p>Leadership development</p>	<p>Development of artistic capacity</p> <p>Stimulation of creativity</p> <p>Creation of beauty</p> <p>Positive cross-cultural exchange</p>	Safe communal living environment	<p>Income through sales of artwork, contracts</p> <p>Free accommodation, board and studio space</p> <p>Skill development enhancing career opportunities</p>	Reduced experience and contribution to conflict and violence	Environmental awareness
Gallery visitors		<p>Aesthetic stimulation</p> <p>Opportunity for learning about Timorese culture</p>	Powerful impression of Timorese people's life experiences		Understanding of Timor's political history	Environmental awareness
Participants' families				Income from participants' art sales		
Wider community	Availability of learning and personal growth opportunities, including overseas travel	<p>Aesthetic improvement of Timor</p> <p>Availability of opportunities for creative expression</p> <p>Art contributes to cultural identity</p> <p>Cross-cultural understanding</p>	<p>Improvement of co-operation between Timorese and foreigners</p> <p>Challenging established ideas about behaviour and way of life</p>	Improved economy	<p>Art as a political tool</p> <p>Contribution to positive identity for Timor</p> <p>Diversions activities for young people beneficial, especially reduction of conflict</p>	Environmental awareness

Table 7.1: Summary of outcomes of *Arte Moris*

7.7 Challenges for *Arte Moris*

Negative perceptions from community members

Despite this enthusiasm for the organisation as discussed above, not all responses from Timorese people were positive. Cesario discussed the negative view of *Arte Moris* he had held as a daily passer-by.

At first when I see the people inside Arte Moris, I see their long hair and I think they are really crazy.... And I think I don't want to come here because the place is so dirty and I see...where the drawings are not nice.

This perspective changed, however, after Cesario was encouraged by a friend to actually enter the campus and engage with the artwork and its makers.

So I went there and...I asked them about their hair, and at first I think that they are crazy, and that they wouldn't be able to catch a bus looking like that, but when I ask, (they say) it's a character. So now it doesn't worry me.

Cesario believed that these concerns about the unorthodox appearance, occupations and lifestyle of *Arte Moris* resident participants were shared by many members of his community: "For those who don't know, maybe they hate them (Arte Moris participants). People don't want to come here (because) they think maybe they are crazy. If I hate them, I cannot go to their place". Cesario observed a contrast between these perspectives and those of the many foreigners who responded well to their visits to *Arte Moris*, exemplified in the pages of very positive comments in the visitors' book. He hypothesised about the difference in perspective: "Maybe *malae* (foreigners) don't care about the long hair and maybe they just care about their (artists') experience and skill and their working".

Leadership issues

Despite strong intentions that the nurturing of leadership be a positive focus for the school, leadership was also mentioned as a problematic issue in a number of interviews. Program founder Gabi identified stimulation of leadership as one of the goals for her work, and she and Luca sought to contribute to leadership development of participants by providing formal training and responsibility in the running of the school. However, the Ganssers perceived that, even after considerable time, leadership was a challenge. There were still few people in the group ready to take on responsibility and the Ganssers experienced difficulties when they tried, as planned, to withdraw their involvement. As Gabi explained: "Over the years we tried less and less to tell people what they should do- and withdrew a bit, and then we'd find that nothing happened".

At one point there was significant conflict between Timorese participants and a number of contributing foreigners, including the Ganssers. This seemed to be, at least in part, a leadership struggle. Timorese wanted the degree of power and control held by foreigners reduced, while the foreigners ostensibly were keen to cede leadership, but also perceived a risk to the successful functioning of the organisation without their input.

Director Iliwatu perceived this problem of leadership to be related to cultural differences and some foreigners' lack of appreciation of different approaches:

Many times it happens that Timorese and foreigners feel uncomfortable with each other, because the foreigners think their way is right, they have studied

in university, and that they know.... We have our own way in work and in speaking and in lots of areas.

He was aware of significant differences in viewpoints between Timorese and foreigners, understanding clearly the cultural factors that influence behaviour.

Now we are adopting a new culture and way of life, but the old way of living is still very strong, because we are not far from that generation. So some...social issues...might be very wrong in the eyes of Europe or other countries but are not wrong here.

He could, however, see ways for the two groups to work together more effectively. He explained: "The better way is negotiation and try to understand what you (foreigners) want to do with the Timorese. First ask: 'is this the way you want to do it?'".

A foreigner who had spent considerable time at *Arte Moris* as an artist volunteer provided another perspective on the leadership dilemma. That respondent was critical of the approach to leadership and management at the Centre, believing that the function of the organisation was disadvantaged by the close relationship between the personal lives of stakeholders (leaders, international volunteers and students), who mostly lived on the premises. This was seen as risky given the potential for clashes within the overlapping personal and professional spheres. This respondent was also critical of aspects of financial and resource management. A more orthodox structure was suggested as being beneficial for students and managers. Recommendations included consistent timetabling, expectation of regular attendance, an orderly progression through the program to a point of graduation, and a stronger divide between the school and the artists' community.

Effecting social change

Director Iliwatu could see potential for *Arte Moris* to influence change within the wider community that the group did not yet have the skills to maximise. "One thing that hasn't come out very strongly yet, because we're technically still learning" is "our capacity for social control...through painting or music or craft we can throw out (messages) about politics and social life". He was keen for artists to become more skillful both in making a point through their art and in being able to argue the point.

My friends need to get more knowledge, learn more how to be ready to argue. They must have ideas behind political commentary because it's a very small country. One day you raise the ideas and the next day you will have people coming after you.

He was prioritising this aspect of activity at *Arte Moris*:

The reason why I catch (run) this organisation this way because...if they want to be involved in the life of the society, we have to be strong and be able to be involved and be able to explain.

Gender issues

The topic of gender was not raised in interviews, as it had not been a specific focus of the research. However it emerged as an issue of concern once it became evident that, while community classes for children and young people include female participants, there has only been one woman in the cohorts of resident Artists and Seniors over *Arte Moris*' nine year lifespan. This was despite significant female input from Gabi as founder, and many visiting artists and other contributors, such as Maria

Madeira, an established Australian-Timorese artist who has been a significant volunteer contributor.

‘Junior’ student Laurentino offered two different hypotheses for the absence of women participants at *Arte Moris*. The first was that girls didn't attend because “they don't know how to paint” and consequently, they often preferred to learn music. He also identified family restrictions, explaining that Timorese families often had “different thinking” regarding activities for their daughters and their sons. “Families sometimes don't like their daughters to go away and learn art ...because...they think its dirty and noisy ...and because of the foreigners- they don't understand clearly about foreigners, I don't know why”. While Laurentino didn't share this view himself, nor felt that his family would, he did consider it a widespread belief. Director Iliwatu concurred with this view. He discussed the challenge the organisation faces in engaging women because of Timorese families’ perceptions about the risks their daughters face in living on campus with young men.

7.8 In conclusion

In conclusion, interview responses corroborated by my observations, indicated that *Arte Moris* has an overwhelmingly positive impact on Timorese society, in all six dimensions. School students and resident artists enjoyed better life options, highly valued learning experiences including development of analytic thinking, stimulation of creativity, income generation, greater positive civic engagement and increased environmental awareness through their participation. Gallery visitors identified benefits for themselves including better understanding of Timorese culture and history, and enjoyment of unique powerful artwork. Other respondents, even those who didn't attend themselves, perceived significant beneficial outcomes for the wider Timorese community in most of these domains.

These outcomes were closely aligned with the theories of change expressed by the founder, Gabi Gansser. This indicates that although these ideas were not formally explicated or documented, and based on intuition rather than an evidence-based professional approach, they appear to have been successful in directing much of the activity towards desired social change.

Despite these positive indications, challenges were also evident in a range of areas. One research participant voiced a negative view that he felt was representative of the Timorese community overall; that *Arte Moris* artists’ unorthodox appearance and lifestyle leads to them being considered reprobate. Difficulties with leadership, including the transition between foreign and Timorese leaders, was discussed by all in senior roles. One participant raised questions about adequate financial and structural management. While it was not mentioned by any of the research participants, my observation of a significant lack of participation from Timorese women seemed concerning. Furthermore, Director Iliwatu discussed the potential for *Arte Moris* members to be more effective in stimulating social change if they had stronger skills.

After this discussion of *Arte Moris* visual art school in Timor’s capital Dili, the next chapter introduces another visual arts-focused organization. *Afalyca* Community Arts Centre based in the regional city of Baucau will be the focus of Chapter Eight.

Chapter Eight: Case Study Four

***Afalyca* Community Arts Centre: the contribution of entrepreneurship to community well-being**

My dream for Afalyca... is that I can make whatever...I want.... I like being an artist because according to religion, God created me to be a creator.... I wanted to spread art because there is a lot of talent here but not a way to express it.

Afalyca Centre Founder, Pepy de Ceo

8.1 Introduction

This chapter presents a case study of visual art centre *Afalyca* (Wild People) in Timor's second city, Baucau. The theory of change held by directors, evaluation practices of the organisation, and the impact of this enterprise on a range of stakeholders, including staff, participants and the wider community are discussed. The major focus of this chapter is the factors that can be seen to contribute to *Afalyca*'s achievements, including the context and the personal attributes of Director Marqy da Costa.

8.2 The organization

Afalyca was established in 2007 by Baucau-based artists Marqy da Costa and Pepe de Ceo. Marqy and Pepe were influenced by *Arte Moris*, the visual art school discussed in Chapter Seven, where both young men studied for periods of time. For some years the two organisations were close collaborators. *Afalyca* has developed its own momentum in recent times and now has two gallery-studios in Baucau. In the old town, the Centre operates from a rented half-house on the main road. In the new town, *Afalyca* has a gallery, office, studio space, and adjoining private quarters. Marqy renovated his family home into this new space, with assistance from friends and visitors, including one passing tourist who stayed for three months to help. The Centre also has a modest permaculture-inspired garden that has been hewed out of almost solid rock. Marqy learned about permaculture from volunteers who had come from Macau to Timor to share their expertise.

Afalyca holds regular visual arts, music and dance classes attended mostly by local young men, but also children and foreigners. One activity I observed was the production of handmade books covered in traditional weavings to be sold to tourists. Outreach programs also occur, such as art classes and a mural project in a disability centre in a neighbouring village. One new initiative in 2010 was a series of workshops for children in an outer suburban area. This was commissioned by an Australian-funded social enterprise based in Baucau, whose co-ordinator felt that it would offer positive experiences for local children while also assisting him, and indirectly, the enterprise, to develop better relationships with the immediate community.

Lead artists and students also undertake community projects and commissions. *Afalyca* painted the winning entry in the *Mural for Peace* project held with the Tour de Timor competition in 2009. *Afalyca* artists have held many exhibitions in Timor, Australia and other countries. The Centre often hosts many visitors, with tourists regularly stopping to view and purchase paintings, sculptures and other artistic

products. In one two week period that I visited, *Afalyca* hosted German documentary filmmakers, Indigenous Australian tourism students, a busload of tourists and Marqy's sister, a professional singer who was visiting from Dili with her electronic keyboard for students to practice playing. One painting sold in my presence for the equivalent of a month's salary for a senior Timorese public servant.



Figure 8.1: Senior staff member Luis da Costa.

Afalyca also enjoys range of partnerships and larger contributions from foreign individuals and organisations. Marqy's first trip overseas was hosted by a young volunteer who had been working in Baucau. She supported him to visit Australia, where he attended galleries, participated in art classes and met other artists. A young Australian entrepreneur makes regular extended visits to work collaboratively with staff on strategic development for *Afalyca*. This young man has supported senior artists to visit Australia to study and exhibit several times. In 2010, Marqy took up an offer from Portuguese and Timorese artist colleagues to participate in the Fringe Festival in Maucau. In 2011, two Australian volunteers visiting Baucau assisted *Afalyca* staff to organise an exhibition in a house that became a dedicated artspace for a fortnight. There were opening and closing celebrations and strong sales of the artworks. In 2012, *Afalyca* worked with Australian Asialink resident Louise Partos to present a community festival.

8.3 Collecting information

Findings in this chapter are drawn from formal and informal interviews with a range of stakeholders and a focus group with participants. These include program founders Marqy and Pepe, senior staff member Luis da Costa, five Centre participants, three parents of child participants, five related professionals, two funding organisation

representatives and three community members, including residents in *Afalyca*'s neighbourhood. Participant observation of the school's activities over a period of three years also contributed insight.

8.4 Directors' theories of change

In interviews, ideas that inform the activities of *Afalyca* were discussed by founding directors Marqy and Pepy. At the time of this research, these ideas had not been formally documented, other than in a flyer pinned on the noticeboard at the Centre (*Afalyca*, 2009).

28 year old Marqy lives and works in his home village of *Kote Baru* (Old Town), Baucau. His family subsistence farm the rocky volcanic landscape. Marqy's school experience was similar to that of his peers; primary education controlled by the Indonesian government and sporadic access to poor quality high school, given the very turbulent times. He spent some time in Dili as an adolescent, but returned to Baucau during the national crisis in 2006 when he feared for his life. There was very significant social upheaval during this period in Dili, but also in Baucau and other regional areas (Department of State, 2007). Deliberate burning of homes and other facilities occurred frequently. Schooling and work were disrupted, tourism and other social and economic options were practically non-existent and life seemed challenging and bleak. While the situation in Baucau is much more stable in recent times, there are still ongoing episodes of civic unrest, most often involving disaffected young men.



Figure 8.2: Marqy da Costa and Centre students. Photo: Tessa Dunphy Toubmourou.

In response to these circumstances, Marqy and Pepe established *Afalyca*. Like the earlier case study *Arte Moris*, which was part of the inspiration for this new enterprise, *Afalyca* had multi-dimensional goals. The Centre was “created to utilise art and culture as catalysts for harmonious social interaction within the community” (Afalyca, 2009). The leaders sought to provide a positive outlet for local young people who were bored and frustrated because of unemployment and lack of opportunity. They wanted to “enable young people to use art as a vehicle for expression, especially deeper feelings related to their recent history”, believing that such positive engagement could contribute to peace and cooperation in their troubled neighbourhood (Afalyca, 2009).

They also anticipated that the Centre would provide themselves and others with the means of realising their creative potential. As Pepy described:

My dream for *Afalyca*...is that I can make whatever...I want...I like being an artist because according to religion, God created me to be a creator.... I wanted to spread art because there is a lot of talent here but not a way to express it.

Marqy and colleagues’ agency in all of their initiatives is significant. For example, they organised a successful fundraising concert to cover the costs of their travel to Australia for an exhibition. They have approached the government for support for visual art programs in local primary schools that, like all others in Timor, don’t have any. That request has yet to be successful, but their work continues to make it a reality.

Marqy discussed how he and the team are proud to draw attention to the creative capacity of Timorese young people through their work. In so doing, they seek to provide a foil to the deficiency perspective of Timor that they perceive from many locals and foreigners in and outside of Timor. Although the Centre receives much support, including financial assistance, from foreign individuals and organisations, leaders are adamant that it remain independent and self-directed. They have made some decisions not to accept funding in order to stay free of the restrictions that such assistance imposes. They have an ongoing goal of financial sustainability.

There is also an environmental dimension in their work, with art-making often focused on sustainability themes and a priority given to re-use and re-cycling of materials. The inclusion of a permaculture garden in the barren landscape of *Afalyca*’s new studio is partly for its pedagogic potential. They seek to exemplify positive connections between natural and human generation for students, visitors and the wider community.



Figure 8.3: Afalyca's studio-gallery and permaculture garden.

Photo: <http://adventureswithtom.wordpress.com/2011/09/02/afalyca-timor-leste/>

In summary, these theories indicate Marqy and colleagues' intentions to catalyse change across all six dimensions, social, cultural, personal well-being, civic, economic and environmental.

8.5 Evaluation practices

Afalyca were not yet formally evaluating their work at the time of this research. One interviewee, the manager of an international NGO that was providing funding support for the Centre, discussed her organisation's expectations in terms of evaluation. They perceived *Afalyca* to be at a nascent stage of operations, with establishment of a regular program of activity a priority before evaluation could be possible. They anticipated a time in the future when evaluation of outputs would be appropriate, with data such as programs offered, number of participants and frequency of attendance formally recorded. Even further into the future the NGO saw the appropriateness of evaluation practices to measure outcomes that they were encouraging. These might include participation by people from outside the immediate neighbourhood and from different language groups, and evidence of collaborative activity between such diverse groups of participants.

8.6. Outcomes of *Afalyca* Community Arts Centre programs

8.6.1 Outcomes for participants

Personal well-being and cultural outcomes

A range of personal well-being outcomes were reported, with pleasure in opportunities for creative expression provided at *Afalyca* a frequent response. 19 year old Aleixa, for example, reported that, "I like to make art as I feel its something that I can do well and be successful at". *Afalyca*'s landlady Margarita, a single mother of nine, was one of few mature-aged Timorese participants. She also described the pleasure and emotional outlet she obtained from exploring her creativity:

The best thing about being here, is...painting. I can draw by myself, there isn't anyone else that needs to help, and it allows me to think, and gives me space to feel happy. When I'm painting I feel myself. This is very special for me. If I am too busy, or if I feel sad, I just paint and I stop feeling sad or stressed anymore. It gives me zest.

Parents of children in the social enterprise-sponsored art class also reported personal well-being outcomes for their children. The father of one nine year old female class member commented that: "It's good for (my daughter), to build her self-confidence and mental development. It will help her become brave and courageous". There was also a sense that *Afalyca* provided a kind of panacea for the impact of trauma that many young people have experienced. Eighteen year old Ano described how participation in artmaking "lets me forget about the conflict, and about my destructive thoughts".

Educational outcomes

Afalyca also provided opportunities for skill development, which many saw as contributing to the realisation of their potential and a pathway to a positive future. 22 year old art student Nello commented that:

I came here to find experience.... I am looking for a future as an artist, famous outside Timor. Because our country is still young, we've just only become independent. I hope that I - or at least my art - can travel outside Timor.

Parents of young children in the art classes reported their pleasure in their children's learning and skill development. They valued development of artistic skills but also English, which they deemed important for their children's future. This comment from a father was indicative: "In East Timor it's becoming important to learn English, its good to learn it from a young age. They can do these exercises from the start". Participant Uli confirmed parents' enthusiasm for their young people's learning: "My family is happy I am here because here I learn a lot". The valued opportunity for learning from international visitors was mentioned by several respondents, like Ano:

The first time I came, I studied to draw using a pencil. After that, an artist from Germany came there and taught us watercolour. As well as a German, we had artists from the Philippines, Korea, Canada and also from Australia. The Australian taught us lino-print. After this experience I had an opportunity to enter a competition.

Social outcomes

Participants enjoyed *Afalyca*'s friendly and welcoming environment, which they felt provided one of the very few alternative diversions to the martial arts gangs that involve many young men of the town. 22 year old Nando confirmed this, in saying: "I enjoy being here as it is a peaceful place and I can study here well". Several reported their families' support of their participation for similar reasons, because, as art student Ano reported: "For two or three hours we don't think about doing things that aren't good".

Economic outcomes

Some of the senior participants also derived a small amount of income from direct employment through commissions and projects, and sales of arts products either from the Centre or exhibitions locally and overseas. While the amount of money was modest, it was significant in comparison to other income generating options available to the young people in the local area.

8.6.2 Outcomes for artistic leaders

Marqy and other senior artistic leaders experience significant benefits from their engagement across all the dimensions. They create and are offered work that utilises their creative capacities, they set their own goals and continually expand their horizons, they have opportunities to travel and develop new skills and ideas and they have an active and beneficial engagement with local community members and visitors. Through all of this, they enjoy the leadership opportunities their work provided, as Luis described:

I was attracted to the arts because, even as a child I found that it was something I could do well. To teach, I have to learn first. I make a painting, then I return and bring children to teach them to do the same.

Afalyca leaders' life experiences are very different from those of the average young person in rural Timor-Leste. As discussed earlier, youth unemployment is high and training options are few. Even those who are employed often experience lack of agency in their work. They have little engagement with people outside their immediate community and limited opportunity to travel, least of all overseas. This difference in life experience was highlighted in the course of an interview with research participant, Anunciata, from the same town.

Like *Afalyca* staff, Anunciata is also a self-recognised visual artist. She is the same age as Marqy and like him, has good social and cross-cultural skills and fluency in four languages. She also has an advantage that he does not - a degree in business from an Indonesian university. However, the realisation of Anunciata's potential is very different from his. She works as a receptionist in a prestigious hotel, where her salary is a pittance even by Timorese standards. Consequently, despite long hours at work, Anunciata experiences significant financial restrictions. She has few opportunities through her employment to enact her creativity and perceives limited life choices beyond that position.

8.6.3 Outcomes for centre visitors and the wider community

Tourists and foreigners living in Baucau also reported a number of benefits from their engagement with *Afalyca*. These included the pleasure in meeting Timorese people engaged in self-directed creative activity and the welcome opportunity to purchase original artworks. All of these experiences were especially valued because there were so few similar opportunities in Timor-Leste.

For example, an Australian community development worker Leanna who had lived in the area for some years, saw the value in the Centre for the wider Baucau community. As she reported:

Timorese identity is tied into their culture and music. It's their life, who they are. So to develop any program that links in to music or art will have a very productive outcome. Especially something they like doing. It's a natural to do this- people can find different ways to let frustration out by doing art. There's no other place in Baucau like that.

It is clear from this evidence that *Afalyca* provides significant benefits for participants and their communities, and a contribution that is unique for the district and uncommon across the nation. The following section explores the factors that have contributed to *Afalyca*'s achievement and what these suggest for similar initiatives in the future.

8.6.4 Outcome summary

Outcomes of *Afalyca*'s work as provided by data from interviews and focus group are summarised in Table 8.1 below. This table takes a different form than outcome summary tables for previous case studies. Because *Afalyca* had a number of programs with different goals and participant cohorts, it was possible to record responses separately for the different programs. These findings indicate that different aspects of the program had impact in different areas, and overall, *Afalyca* provided significant benefits to stakeholders that could be considered within all six dimensions. As student Nito proclaimed: "the school has a positive influence on myself, and also on the greater community".

ACTIVITIES	Art gallery-exhibition and sales	Children's classes	Arts classes for foreigners	Art classes for local young people, eg. bookbinding, music practice	Public art, especially murals	Commissions, eg. signwriting and design	Hosting visitors from Timor and overseas
PERSONAL WELL-BEING OUTCOMES							
Self expression, confidence-building	X	x	x	x	x		x
Resolution of trauma	X	x	x	x	x		x
CULTURAL OUTCOMES							
Artistic skill development for participants	x	x	x	x	x	x	x
Artistic skill development for leaders	X	x	x	x	x	x	x
Teaching skill development for leaders		x	x	x	x	x	
Contributing to cultural development of Timor	X	x	x	x	x		x
Sharing Timorese culture with foreigners	X		x		x		x
English language learning	X		x	x			x
SOCIAL OUTCOMES							
Community building	.			x			x
Positive recreational activity for young people	X	x	x	x	x		x
Friendship							
Empowerment of women	X			x			x
Providing a safe place for young people				x			

CIVIC OUTCOMES	Art gallery-exhibition and sales	Children's classes	Arts classes for foreigners	Art classes for local young people, eg. bookbinding, music practice	Public art, especially murals	Commissions, eg. signwriting and design	Hosting visitors from Timor and overseas
Leadership development for leaders	X	x	x	x	x	x	x
Peace-making, community reconciliation, violence prevention				x			
Young people envisioning a positive future	X	x		x			x
Promoting a positive image of Timor to outside world	X		x		x		x
Making Baucau a better place to live for locals	X	x		x	x		
Making Baucau a better place to visit for tourists	X		x		x	x	x
ECONOMIC OUTCOMES							
Attracting tourists	X		x		x		x
Employment/income generation for participants	X				x	x	
Employment/income generation for leaders	X	x	x	x	x	x	
Business skill development for leaders	X		x		x	x	x
ENVIRONMENTAL OUTCOMES							
Beautifying environment and neighbourhood	X				x		
Exemplifying environmental sustainability principles	X	x	x	x			x

Table 8.1: Outcomes of Afalyca Community Arts Centre

8.6 Factors in *Afalyca*'s achievement

The achievements of *Afalyca* can be considered in the light of contributing situational and cultural factors and the personal attributes of leader Marqy. These are discussed in the sections to follow.

8.6.1 Situational and cultural factors

Afalyca operates in the context of a developing nation, which provides many challenges. However, this situation also provides some advantages, which have been taken up by the Centre's enterprising leaders.

The first advantage is a market niche, which arises from the complete absence of any like activities in the district. *Afalyca* started when there was strong need for positive engagement of young people in a community experiencing significant crisis. It continues to provide affordable (ie, free or very low cost) services for young people who have few other local opportunities. It also makes a unique contribution in a region where there are no other arts training programs or arts presenting institutions, few formal out of school hour activities and an education system that does not yet include arts curricula. It offers something in each of these domains, and provides services for locals and visitors alike. *Afalyca* is also one of the only facilities that caters to tourists in Timor's second city, and one of few places in the country where people can purchase original art or craft products other than *tais*, and where a visitor can meet the producing artist.

A second factor in *Afalyca*'s achievement is the significant support from outsiders offered to Timor because of its developing nation status. During the time *Afalyca* has been operating, there has been much assistance for development initiatives in Timor from governments, organisations and individuals from overseas. The Centre has benefitted significantly from this, with Marqy's pro-activity in engaging with foreigners leading to many opportunities. *Afalyca* has been a recipient of funding programs that support local enterprise, as well as much donated labour and goods. Substantial assistance has been provided by Box Hill Community Arts Centre in Australia through a long term mentoring relationship.

Afalyca's involvement with visitors has led to members having opportunities to travel overseas for professional development. This has contributed significantly to expansion of their ideas and vision for themselves and their Centre. Marqy recognised the confidence he developed after his first travel experience, which he found very intimidating. A young Australian volunteer with *Afalyca* confirmed this contribution, after observing a significant difference in self-assurance and pro-activity of senior artists following their visit to Australia. Marqy also learned about the tough realities of life as an artist even in a rich country, observing that, "In Australia...some (artists) have success, but others have to work hard and are still not successful".

A third factor, outside the development paradigm, but nevertheless very significant, is family support for participation in *Afalyca*'s programs. Many of the Centre's participants reported their family's enthusiasm for their involvement. Marqy has received significant support from his family over the years. For the first eighteen months of *Afalyca*'s life, his elder brother provided a venue for activities in his home, even though, as Marqy describes, it was "hard for him to understand". His parents provided the land on which *Afalyca*'s second studio operates. 18 year old participant Thomas, for example, reports similar parental support: "My mother says it's good if you want to go to *Afalyca*. My parents don't want me to follow martial arts, they prefer me to be here".

Gender, age and life stage of leaders are also significant factors in terms of *Afalyca*'s impact. Young men in Timor are often the only members of the society allowed the freedom for creative self-exploration that is the norm for young people in Western cultures. *Afalyca* staff and senior artists are primarily young men in their 20s who, so far, have few immediate family responsibilities, and whose culture allows them the freedom to explore and experiment through the arts. The same freedom is not allowed girls, however, as evidenced by respondent Anunciata's very different experiences, or people in other age brackets.

8.6.2 Personal factors

In addition to these situational and cultural factors, there are also significant personal characteristics of leader Marqy that could be seen to contribute to *Afalyca*'s success. These were discussed by Marqy in an interview and confirmed by my observations over a period of years.

Marqy recognises his creative talents and versatility across a range of visual and performing genres, which were present before he had had any formal training. He has strong language competence, in spoken and written English, *Tetun* (Timorese national language), Bahasa Indonesia and his mother tongue *Macassae*. He also has very good social skills. He is charming and friendly and finds it easy to communicate with others: children, adolescent and adults; Timorese and foreigners; men and women.

Intrinsic motivation is a significant factor. Marqy reports having a vision from a young age that he wanted to make a positive contribution in Baucau through his special skills as an artist. As he explained, this is "from...my personality.... I can't throw rocks...I want to create something good". Then he perceived a particular mission to contribute to the process of reconciliation after the 2006 crisis: "It was my ambition to do something about a peace party...".

Marqy understands the importance of life-long learning. He continues to learn, which shapes his professional approach. As he explains:

Teaching and learning are an ongoing part of life. Education is everywhere, everyone can be a student...not just from school, or family, what Mum and Dad said. This learning makes me more confident. I learn from everything-good and bad things.

Consequently he is open to new ideas, as he says: "Now I look forward to do some other things - it's never the end". He seeks to learn from previous experiences, both positive and negative, and not dwell on things that haven't worked out. The personal philosophy that underpins his work is the idea that: "I just keep going like a wave...because everything is going on around me...". He has a conciliatory approach to conflict and perseverance through adversity, as this comment about *Afalyca* operations indicates: "We had a lot of problems, as any community group has working together. Although there were many problems, there are no problems without solutions".

Thus, *Afalyca* provides an example of how pro-activity from enterprising young people, matched with financial, moral and professional support from development organisations, individuals from overseas and families can lead to positive outcomes for themselves and the wider community, particularly in the absence of related initiatives from any other sectors. Personal attributes of leaders also contribute significantly to positive outcomes. In the case of *Afalyca*'s Marqy da Costa, these

include strong artistic, social and language skills, a love of learning, motivation, persistence and a conciliatory approach to conflict.

8.7 Challenges for *Afalyca*

Despite all of these positive outcomes, there were some aspects of *Afalyca*'s work in which there may be room for growth and development.

8.7.1 Negative community responses

While responses to *Afalyca* from participants, families and the wider community were predominantly positive, there were some contrasting views expressed.

One observer of *Afalyca*, an international volunteer who had worked in the district for some time, recognised the centre's success and growing reputation and the unique role that Marqy and colleagues played in the cultural landscape of the area. However, that respondent also identified areas in which the organisation was less strong, including consistent planning and co-ordination, and prudent management of resources. The devolution of responsibility and opportunities beyond the leadership core group were other areas where potential was recognised for improvement. The challenge in encouraging others to come forward was acknowledged by this observer, who commented that "when people get really skilled, they get called on to represent, and they don't have time to share their skills".

Another respondent, a senior cultural development worker employed in the Baucau district by the national government, did not share the strongly positive view of other respondents. While he was not very familiar with the *Afalyca*'s activities, he did express the view that participation in them would be less worthwhile than engagement in formal education. He considered participation most suitable for those who did not have sufficient capacity for higher studies. He did, however, initiate the comment that participation in the arts, including music, poetry and visual arts, was important and valuable for Timorese people. He expressed significant frustration at the lack of progress he had been able to make on a project he saw as very important, the establishment of a cultural centre for Baucau. This seemed incongruous given his lack of expressed interest or support for *Afalyca*.

8.7.2 Gender issues

As with the earlier case study *Arte Moris*, women's engagement with *Afalyca*'s activities was limited. Although staff members intended that programs were open to all, with no gender barriers, the largely male clientele told a different story. Both girls and boys attended children's classes, but the gender ratio changed significantly in programs for older age groups. No young Timorese women were identified as participating in *Afalyca*'s programs for young adults. This seemed to be influenced at least partly by cultural factors. In a nation where child-bearing happens early and often, Timorese young people, especially women, are generally compelled quickly into caring roles and have little freedom for outside interests. Landlady Margarita offered insight on this issue:

I think more women don't come because it's not what women are supposed to do; proper women are only in the home, they work and they raise children. Many in the community feel it's not appropriate for women. There are those that are happy for it, but others aren't. Around the community there are many who think it is just a joke. They only laugh.

However, my experience as a female visitor to an all-male environment indicated that other factors might also have an influence, as this fieldwork journal excerpt indicates: “For me it feels intimidating walking past the group of older adolescent boys that congregates outside Pepy’s studio. Perhaps the girls feel the same”. The presence of at least one other female made some of my visits much more comfortable: “Mana Margarita adds a dimension that is significant. Her mature presence and female energy make it a little more balanced”.

8.8 In conclusion

Evidence from interviews indicates significant beneficial impact of arts centre *Afalyca* for its participants, and indirectly, the wider community of Baucau district. Marqy and other leaders’ theories of change that the Centre would contribute to change across all six dimensions was therefore supported by the data, except in the case of environmental change which was not mentioned by any respondent.

Individual participants reported personal well-being and cultural outcomes, such as pleasure in creation, emotional outlet, development of confidence and resolution of trauma. Learning opportunities provided by *Afalyca* were well-acknowledged, particularly artistic skills and English language learning. Social impacts included positive alternative diversions for young people to the dominant martial arts group participation, and a modest economic impact through income from art sales. Senior leaders who had substantially broader and richer life experiences than other young people as a result of their involvement, experienced the most significant positive outcomes. These include travel opportunities, artistic and other skill development, income generation and enjoyable inter-cultural exchange. These benefits in turn were shared with other members of the group.

Several factors were seen to contribute to *Afalyca*’s success. These included the context in which there was strong need yet virtually no other competing enterprises for *Afalyca*’s offerings, enthusiastic support from development-focussed organisations and individuals, and encouragement from participants’ families. Personal characteristics of leader Marqy, including strong artistic, social and language skills; love of learning; motivation; persistence; and a conciliatory approach to conflict seem also to be significant. Areas of potential improvement discussed by observers include stronger management practices, greater participation by older girls and women and wider devolution of benefits to those beyond the immediate leadership group.

This chapter has documented outcomes of Community Arts Centre *Afalyca* in Baucau, Timor’s second city. The last Findings Chapter, Nine, reports on a community music project led by Australian musician Gillian Howell in the town of Lospalos.

Chapter Nine: Case Study Five

Gillian Howell's community music residency: connection to culture and new ideas through music-making.

*Life is a struggle- survival is difficult. Through this event
we can get some happiness because children are learning
and we can see smiles in their faces.*

Young participant's mother

9.1 Introduction

This chapter discusses a community music project in the small regional town of Lospalos led by Australian musician Gillian Howell and hosted by non-government organisation Many Hands International (MHI). This project was different than other case studies in that I had a generative role in the project in addition to my role as researcher. Implications of these dual roles will be discussed in Chapter Ten.

The theories of change that underpinned leaders' work, their strategies for evaluation, outcomes of the activity and issues arising from that information are discussed.

9.2 The project

9.2.1 The setting

Lospalos is small regional town in the far eastern region of Timor-Leste, an eight hour bus journey from Dili. The majority of local people travel infrequently outside the area. Some foreigners visit Lospalos for work and there are occasional intrepid tourists, but life in this district is mostly quite isolated from the wider world. Lospalos was a resistance stronghold during Indonesian occupation and a culture of suspicion of foreigners is seen as both a valued and challenging aspect of the local culture.

People in Lospalos, like many of those in the districts of Timor-Leste, are very poor. Jobs are few, and most people are dependent on subsistence agriculture or remittances from relatives for income. At the time of this research, electricity was only available during the evening. Internet access was a recent development for the town, but it was expensive. An hour's internet time at Timor Telecom cost \$US1, more than the average daily income. There are few activities for young people. School is programmed for half a day and not everyone attends. Otherwise there are some sports programs for boys, church activities and many home duties, but very limited possibilities for formal creative engagement

9.2.2 Project activities

Asialink residency

The artist's residency that formed the basis for this project was undertaken between in 2010 and 2011 in and around Lospalos. Gillian Howell received funding from Asialink (a national body that promotes a range of Asia-Australia relationships, including those that can be fostered through the arts) to engage in creative music-making in Timor-Leste. Gillian's life and music partner Tony Hicks joined her for much of the time as a self-funded volunteer. In the final week, the

project was also assisted by three of Howell's students from the Australian National Academy of Music, Lina Andonovska, Rachel Cashmore and Doug Coghill.

Residency activities ranged from intimate exchanges between Timorese and visiting musicians to large community events. These included regular informal 'verandah jams', a song-writing workshop in an English class, a performance on the community radio station and several workshops in a kindergarten, the local convent's activity program and a small village. Informal instrument making sessions occurred, such as when a local expert taught Hicks how to make a traditional bamboo instrument, *kakalo*, and shared reed-making techniques with oboe player Cashmore.

This project was Many Hands International (MHI)'s first participatory activity in Timor-Leste. The organisation provided project support, including logistics, community relations, promotion and financial input. MHI Directors Holly Schauble and I both had dual roles for the project. In addition to my role as researcher, I was project co-ordinator, and Schauble acted as tour manager for the ANAM musicians.

Verandah jams

When Gillian first arrived in Lospalos, she didn't know anyone, but was keen to find people with whom she could play music. Her stay attracted much attention from local children, particularly during her solo practice sessions. Gillian capitalised on this interest by offering regular sessions when instruments were brought out for all to play. At first, the Australian musicians led the music-making, teaching children how to play and co-operate together. Once the general routine and set-up became established, the musical material was frequently generated by the children, as they introduced new rhythms they knew and shared melodies they had learned in previous jams. They also took pride in helping set-up the veranda for the jams, and then at the end, packing the instruments up carefully and putting them away.

Song-writing workshop in the English class

Gillian ran a song-writing workshop with the adult English class at the local community centre, assisted by her Australian colleagues. Her goal was to engage with local people creatively through music making. Class members, about 30 men and women, seemed keen for the opportunity to practice English with native speakers. The entire class also participated in the song-writing with great enthusiasm, offering ideas for the themes, lyrics and melody. The class ended with everyone performing the song together. Class members accompanied themselves with body percussion and clapping and the Australian visitors played a variety of instruments. At the end of the session, members of the class were invited to stay back and contribute to a focus group to discuss their experiences with me, in my role as researcher. Not one person left!



Figure 9.1: Song writing workshop in the English class.

Kindergarten workshops

Gillian and Tony led a participatory music workshop for children and their teachers at the Lospalos kindergarten. They sought to offer children a new and enjoyable experience of music making through a combination of singing and instrument playing. They used chime bars, traditional Timorese instruments and instruments made from found objects including buckets and empty plastic bottles.

Community radio station performance

One of the bigger events of the residency was a performance at the local radio station that was broadcast to the wider community. In rural Timor, where newspapers and other reading materials are scarce and few people have TV or internet access in their homes, the radio station plays a key role in connecting communities and distributing information. Gillian organised this opportunity so that project participants could share their music broadly and as an advertisement for the final residency event. At the station, she was joined by Tony, the Australian musicians and a large group including children who had been regular attendees of the verandah jams and the instrument maker who had been learning to play the recorder from Howell.

Toka Boot performance

The residency culminated in the *Toka Boot* (Big Jam), a large informal music making event held at the *Merkadu Antigu* (Old Market). Howell wanted to create an opportunity for all the groups she had worked with to play music together one last time. Much of the music played at the *Toka Boot* drew on ideas developed during the daily veranda jams. Howell selected musical starting points that could be easily learnt by participants and that reflected local culture in different ways. These included a traditional song in the local *Fataluku* language, a translation of a pop song (Forever Young) into *Fataluku* and a melody composed by young people at the first veranda jam that was an ongoing favourite.

The *Toka Boot* attracted tremendous interest. About 500 people attended or joined in, many of who were working with the visiting musicians for the first time. They selected instruments to play (*kakalos*, buckets, bells and shakers), and swapped their choice with others as the event progressed. A group of young guitarists also came to participate and other people brought their own instruments.



**Figure 9.2: Gillian Howell, with Tony Hicks, leading the *Toka Boot* (Big Jam).
Photo: Holly Schauble**

9.3 Collecting information

Semi-structured interviews were undertaken with project stakeholders, including MHI director Holly Schauble, musical leader Gillian Howell, the four supporting musicians, 24 participants, four audience members, two community leaders, eight related professionals and one family member of participants. Focus groups were held with kindergarten staff, English language class members and veranda jam participants. Participant observation of project activities also contributed insight.

The next section of this chapter presents the project leaders' theories of change about the organisation and the music project; what they sought to achieve and how they believed the project would accomplish this.

9.4 Theories of change

9.4.2 Theories of change for the organisation

Project host Many Hands International is a non-government organisation set up in 2008 by cultural anthropologist Holly Schauble, originally because of her personal connection with Lospalos. MHI recognises the potential of culture, as a highly valued aspect of Timorese life and a sustainable asset, as a basis for long-term development that may have beneficial cultural, social, economic and environmental outcomes. The organisation seeks to "improve the lives" of people in Timor by

- "facilitating maintenance of cultural heritage
 - providing opportunities for artistic and creative expression
 - providing skills development in arts, crafts and cultural/eco tourism
 - supporting cultural asset based economic development"
- (www.manyhands.org.au).

Schauble founded the organisation with the specific goal of establishing a local cultural centre that she believed would result in positive outcomes for the community. These ideas are outlined on MHI's website, and in unpublished project documents (MHI, 2009) and were elaborated in an interview with her.

The project brief for the Lospalos Centre for Traditional and Contemporary Arts and Culture (Many Hands, 2009) aligns Many Hands' ideas with international and national policy initiatives. These initiatives include the Millennium Development Goals (UN, 2012), the United Nation's focus on cultural development as a human right and instrument of peace through the Declaration of Human Rights (UN, 1948) and the Convention on the Diversity of Cultural Expressions (UNESCO, 2005). These goals are also seen to correspond with the priorities of the Timor-Leste government as outlined in the constitution: "Everyone has the right to cultural enjoyment and creativity and the duty to preserve, protect and value cultural heritage" (Government of Timor-Leste, 2002, Article 59.5) and the Cultural Policy (National Directorate of Culture, 2009). This project brief also mentions international research evidence that supports the organisation's vision of the benefits of engagement in cultural practices, although no specific references are cited.

In taking a cultural assets based approach and engaging the Lospalos community through their culture, MHI intends to work with community strengths. Holly believes that this approach contrasts to the majority of development work that focuses primarily on deficits. This perspective grew out of her understanding that people in post-conflict societies often have few material assets and are disadvantaged in their access to education and services. At the same time, she sees they often still have the asset of a strong local culture, which is highly valued by its members. By acknowledging an asset that the community values, she intends that MHI supports the community's own aspirations.

In addition, MHI considers that acknowledging culture as a strength of the local community, rather than an impediment, as it is considered in some development work, can assist effective collaborations. In her work as a development professional, Holly has observed that relationships between local communities and development agencies are often less productive than might be desirable. She believes that much of this unproductivity is due to culture clashes, where outsiders who have paid inadequate attention to the culture, including history, way of life and values of local communities, find their good intentions stymied. She observes that development programs constantly ask intended beneficiaries to change the way they think and do things, but because the beneficiaries often have little understanding of the likely usefulness of that change, or it is contra-indicated by their culture and beliefs, they do not respond positively. This contributes to failure of projects.

Therefore, MHI takes a culture-focused approach to facilitate a more productive relationship with local people and better development outcomes. An enhanced relationship between foreigners involved in MHI's projects and local community members is thought likely to positively influence other interactions between foreigners and Timorese. By providing an example of productive intercultural co-operation, Holly intends that MHI influences other NGOs to become more culturally aware and competent.

However, while identifying culture as a strength of the Lospalos community, MHI acknowledges another issue of expressed concern in the area; a growing loss of connection to traditional culture. A perception held by elders, other leaders and the wider community is that young people seemed to be increasingly less engaged with their own culture. This causes anxiety because of the anticipated negative impact on communities. Holly believes this growing disconnect has a number of antecedents, some of which are particular to Timor, such as the impact of a series of colonial oppressors. Other factors are shared with all minority cultures, including the influences of globalisation. MHI's goals of facilitating the rebuilding of cultural knowledge and practices are expected to contribute to health and wellbeing in a

community like Lospalos that has experienced cultural trauma through colonisation, war and poverty (MHI, 2009, p. 4).

MHI's goal to provide creative engagement and skill development opportunities for young people reflects the organisation's desire to address the current lack of options in the district. Holly intends that the organisation respond to what she perceives as the brain-drain of the most inspired young people to Dili. This loss of young people reduces the vigour of regional towns like Lospalos, while adding to the crush on the under-serviced major centre. Young people who move to town often find themselves struggling without the support of close family. By providing creative opportunities for young people in the region, the organisation seeks to expand young people's life experiences, thereby reducing the movement of talented young people to Dili and increasing the vitality of the local community.

MHI also seeks to provide professional development of local workers through initiatives including visiting artist residencies. There are low rates of educational achievement and literacy in this district, few local people with professional training and few opportunities for professional development. As a consequence, services that do exist are mostly staffed by untrained workers, resulting in less than optimum delivery. In offering cultural development activities for the wider community and targeted professional development programs led by skilled professionals, MHI seeks to contribute to the professional competence of workers engaging in cultural activities in the district.

MHI is also responsive to the widely held view that tourism is the most likely source of ongoing economic viability for Timor-Leste. At present, there are virtually no attractions for tourists in Lospalos. MHI intends to address this deficiency through the cultural centre project, by providing facilities and programs that draw tourists, thereby increasing options for generating income locally. The focus on cultural programs that are sustainable and generate cultural benefits in themselves are seen to increase the potential community benefit.

As well as the goals of contributing culturally, socially and economically to the community of Lospalos, Many Hands intends that arts centre project make a positive contribution to sustainability, both of the built and natural environment. The plan for the centre includes inspiring architecture that rehabilitates existing structures, uses local materials and labour, is well designed for the climate and conducive of a positive engagement with the local community and culture. By creating a centre using environmentally sustainable design principles, Holly intends for it to have low environmental impact in its function. She also hopes that it inspires others to consider these values in their building design.

In summary, Holly's theory of change for MHI covers a range of dimensions. As well as a primary focus on cultural vitality, there are also social, economic and environmental goals identified by MHI for the communities with which they work. Each of these is seen to be interlinked. The cultural assets approach, for example, is intended to contribute to cultural outcomes such as improved maintenance of cultural heritage and creative development. It is seen to have the potential to lead to improved relationships between Timorese and foreigners, a social outcome, that in turn might lead to improved development outcomes with economic benefits. A cultural assets approach to building and environmental planning is intended to ensure that the built environment is reflective of Timorese culture and local conditions, thus precipitating an environmentally considerate design.

9.4.2 Theories of change about the community music project

MHI Director's theory of change

Gillian's music residency was the first on-the-ground activity for MHI. Director Holly intended that the project offer local residents opportunities for positive engagement through valued cultural activities. People could connect with traditional culture while also being introduced to new ideas through music. She believed that such participation would be valuable because of the enjoyment it provided in a community where there are few recreation options. She also perceived that involvement in musical activities offered by artistic leader Gillian, where people would collaborate using instruments they had never played before, could lead to positive changes in their lives.

Holly felt strongly about the value of opportunities the project might provide people to "do things that are completely new", because this "might stimulate individuals to actually seek out and...initiate other things that are new". She believed that the capacity for innovation and development of conceptual abilities about how things might be done differently are important for people whose circumstances are not all that they might wish. In Timor, people often experience limitations in their material circumstances, most fundamentally in the amount of food available to their families. Holly believes that developing a capacity to do things differently could be beneficial because it promotes:

adaptability and resilience in the face of change. You need to be able to look at a situation and say, this is what we've always done, but this is what is happening in our lives now, so how can...we change this so we can have a happy and healthy life?

She felt that a capacity for openness to change and innovation would assist Timorese people to reap more rewards from development initiatives: "Timorese people must ...be able to understand how foreigners think, and then be able to make decisions about what's in (their) best interests".

At the same time, because of Holly's view that Timorese people will benefit by also staying connected to their traditional culture, the music project's potential for the enhancement of cultural heritage through use of traditional instruments and music was important. She valued that "(people) are not forgetting traditional knowledge but expressing it in a different way". A musician with Howell's capacity to incorporate traditional and contemporary music and instruments afforded the possibility of more enthusiastic engagement by young people, who may find this mix closer to their interests. It also offered the potential for intergenerational learning, so that "the old people might...see that the knowledge they have is really valued".

Holly also anticipated social benefits for individuals through the project. The first, an international development tenet, was the opportunity for inclusionary participation: "You don't have to have any skills, or know how...to enjoy...or benefit from the arts". She cited unspecified evidence about the benefit for young children's psychosocial and emotional development through engagement with music. She believed that the project would provide opportunities for public performance and consequent recognition from audiences. This "could really enhance people's sense of self worth and achievement and the idea that things are possible". The project's potential for skill-sharing with local leaders, including teachers, could have ramifications for students' development well beyond the life of the project. For the wider society, Holly saw the potential of "community building to break down some

of the social barriers between different groups, when people from different clans and class and socio-economic status...come together and do something positive”.

Holly could also see modest potential for economic outcomes for project participants. Young people who developed skills in playing music and making instruments could continue these activities after the project, offering potential of playing or selling instruments to tourists for economic gain.

Artistic leader Gillian's theory of change

Musician Gillian had different reasons for being involved in a music project in Timor-Leste. The primary goal of her residency, stipulated by the requirements of the funding program, was her professional development as an artist and development of new networks. She also had a pragmatic motivation to develop her expertise in working in a developing country. Some years earlier she had worked with community music in another post-conflict country and her learning there informed the way she had worked as a musician ever since. This in turn led to a particular interest and expertise in working with children who have been through extreme experiences.

Gillian did not start with a particular intention to create change, in the first instance because of the requirements of her funding. She also felt that she should not begin by assuming that people she would be working with were damaged in some way and required ‘changing’. She wanted to be careful in making assumptions about what Timorese people needed, especially before they had had the opportunity to tell her. She was also aware that she was new to the place and was only going to be in the country for short time. As she explained: “Timorese people have had a...lot of people...saying to them over...the centuries- you’re doing it wrong. Do it this way and it’ll be better for you. And I didn’t want to do that”.

She did, however, have a strong sense of the potential for music to be a force for social connection and a way of offering individuals a creative outlet and positive energetic release. She believes that music is very inclusive, allowing participation from people with any level of ability, particularly because of the methods she uses. It is also safe, playful and fun. Originally trained as a classical musician, Gillian wanted her music skills to make a positive difference in people’s lives, and sought out alternative approaches to encouraging music-making in communities. She discussed her focus on collaboration in her creative work, an experience in which all parties contribute, and should expect to be changed in some way by the others, and for this to be reflected in the artistic outcomes.

Gillian was thoughtful about the use of musical instruments during her residency. She used a combination of western instruments and local instruments used in traditional and non-traditional ways. In addition, she used instruments she and participants made from local materials, including bamboo and plastic bottles. Gillian had cultural exchange intentions in this. She sought to introduce Timorese people to instruments they hadn’t seen before, while offering ideas that were suitable for the circumstances in Timor. She prioritised instruments that did not require technical expertise or electricity for their operation. She also wished to facilitate opportunities for herself and other visiting musicians to learn how to play Timorese instruments.

Gillian considered three possibilities for learning and exchange that would be stimulated through her project. The first was a sharing of skills that she and the other musicians could offer in a traditional teacher-student relationship. However, she didn’t want a model of ‘foreigners as experts’ to be the only option. She also

hoped to encourage self and peer learning for Timorese participants by “providing space that's drawn from our own curiosity and the fact that we're having a new experience”. The third possibility she anticipated was cross-cultural learning, where Australians and Timorese would learn from each other through these musical experiences.

She also elaborated a theory of change about the benefits of new experiences that her project might engender:

Perhaps it is good for people to be exposed to a wider world. You might create...little doorways for people...that might subtly change a perception or galvanise a career path. This...might be a rich and positive difference.

Social and informal approaches were at the core of Howell's projects in Lospalos. Through this, she hoped to demonstrate to participants and the community that the ideas and contributions of young people are valuable. She felt that strategies she used would increase participants' learning and engagement. Learning in Timor-Leste typically involves a large amount of teacher-talk and rote-learning. By modeling more collaborative approaches, and through communicating encouragement and positivity, she believed children would gain confidence in their abilities in the music sessions, and that this confidence and self-esteem could transfer to other areas of life.

Thus it is evident that MHI Director Holly Schauble and artistic leader Gillian Howell both had theories of change that they could clearly articulate. These theories drew from different professional training and expertise; Holly's in cultural anthropology and Gillian's in music education. They had both shared and divergent perspectives, partly related to their different roles, but also because of the dictates of a funding body. Holly intended that the music project contribute to a larger agenda of multi-dimensional positive change for the whole community, while Gillian's primary focus was the development of her own skills and expertise as a community musician.

However, both leaders did share the perspective that respect for traditional culture was important, as was the introduction of new ideas. Both believed that the music project could offer participants enjoyable creative experiences that also provide learning and growth opportunities. They shared similar views on the potential for enriching cross-cultural collaboration. They also agreed that community music offered this potential, especially when the leader's approach enabled participants to enact a new version of their own culture.

9.5 Evaluation practices

Because this project was the first MHI had hosted in Timor, the organisation had no established evaluation practice. However, MHI was intending to carefully monitor and evaluate all its work. The current research was welcomed by MHI to investigate the impact of the project on participants and their communities, and validate or contest leaders' proffered theories of change.

The Australian organisation that funded Gillian's residency in Timor, Asialink, has one major strategy in the evaluation of their international residency program. After their projects have been completed, artists are asked to report about their own learning and artistic outputs. As yet, Asialink does not undertake any other process for evaluating the impacts of the artistic projects, particularly any formal assessment of the impact on communities where the work occurs. However,

Director Alison Carroll commented that this information would be of interest to them (A. Carroll, personal communication, October 12, 2009).

Gillian reported that the funding body's requirement to focus only on outcomes for herself was challenging, given that her project took place in the developing nation of Timor. She was ambivalent about the appropriateness of that dictate, given that "the differences between yourself and the people you are working with are just so vast, in terms of the resources and training and education that you've had access to". While the funding body sought to reduce the pressure on artists by prioritising professional development rather than arts production, Gillian believed that residencies in disadvantaged countries like Timor-Leste should consider the needs of the local population alongside those of the Australian artist.

9.6 Outcomes of the music residency

9.6.1 Personal well-being outcomes

Outcomes that can be classified as related to personal well-being were a major feature of stakeholders' responses. A number of participants and audience members reported their enjoyment of the whole experience, without specifying any particular aspect. As one young male participant at the *Toka Boot* event said: "I just enjoy...everything". The Australian musicians also reported enjoyment. Rachel Cashmore for example, described pleasure and fun being her most salient experience: "I really really enjoyed it...it was fun but also really challenging". Others were more specific about the basis of their enjoyment. The new experience of seeing the Australian musicians' classical instruments was significant for people in many of the activities. This comment from a *Toka Boot* audience member was indicative: "I enjoy, because I have never seen these before. Only on TV". People also enjoyed listening to the musicians play. One respondent commented that: "*Toka Boot* is very good because I heard the best players and then I am very happy. I like the man, Doug, play viola, because he is the best player".

Enjoyment of the creative process, through the tangible achievement of creating a song, was discussed by a number of students in the English class. One class member, a busy mother and teacher, found herself energised through the creative process: "I felt tired before I came, but now I have a lot of energy". Two participants reported emotionally cathartic experiences from song-writing; one from many 'big problems' he had faced at home that morning, and another from a love gone wrong, which was expressed in the song. For him, "this song showed what was in my heart".

The Australian musicians also had personal growth experiences. Gillian felt that she had developed new social skills that could help in her work, including "much clearer ideas about ...how to be aware of people's sensitivities...like tone of voice or words that you use". Lina Andonovska considered the project to be "a really eye opening experience...moving ...and inspiring", with the importance of positivity and patience a new learning for her: "That was something that I hadn't thought of before as an underlying philosophy when creating community art. Always thinking positively, and be patient and in a positive frame of mind".

9.6.2 Cultural outcomes

Re-invigoration of traditional culture

Cultural outcomes seemed most significant for every category of stakeholder.

Strengthened connection to Timorese traditional culture was most frequently mentioned. The local *xefe de kultura* (chief of culture), employed by the national government to promote cultural development in his district had a strongly positive response. He saw cultural preservation possibilities through the *Toka Boot* event.

It was a very positive experience for us, beautiful, because sometimes we think that our culture will be lost, because we think young people won't like it. So through this event we can see that we need to protect our culture.

Ordinary community members also confirmed the project's function in re-invigorating Timorese traditional culture. One young man commented how the event connected with the Timorese practice of performing ceremonies, which he believed would help local people to remember their own culture. A number of respondents perceived this connection to traditional culture being enhanced by foreigners' interest. The instrument maker, whose family lived near Gillian and were the project's most regular participants, enjoyed being sought out for his expertise. As he explained: "I was very happy that they asked me to show them how to make traditional instruments. I want to help them because *Mana* (Sister) Gillian and Tony helped our children". He too felt that foreigners' attention to traditional instruments would increase Timorese interest: "We forget it - but when foreigners come and see this and get interested, this helps us get interested again".

Creative experiences through music

As well as connection to traditional culture, participants valued the exposure to new musical ideas. Young people enjoyed the experience of playing music, developing their technical skills, expanding their ideas about what could make music, such as using found objects as instruments and developing ideas for using traditional instruments in traditional and new ways. They saw future possibilities for music that they could develop themselves. As one participant commented:

We usually hit this bamboo, but sometimes we just hit and don't know what sounds we can make, but today I can hear sounds from these – we can learn some music just from these simple things...I enjoyed seeing these.

The traditional instrument maker also enjoyed developing a new skill after Tony gave him lessons on the recorder. He also performed in public for the first time at the project's radio performance. After this pleasurable experience, he expressed a desire to make a recording.

Gillian considered her translation of the pop song *Forever Young*, a hit in Timor at the time, as a positive outcome of her project, a kind of new cultural product for the community. To Gillian, this seemed significant because there are so few popular songs that people can enjoy in *Tetun*, and even fewer in *Fataluku* language. She perceived that the translations and the song words that she wrote down and shared in the *Toka Boot* were "a tangible thing that wasn't in the community before and now is".

Cross-cultural learning

There were other benefits perceived of the cross-cultural engagement. Learning with foreigners was seen as enjoyable and beneficial, as this comment from a *Toka Boot* participant indicates: "We can get some ideas from other cultures, that's why when people from Australia come and mix with us, I like it very much". English class participants reported enjoying the sociability of making music together with their classmates, but also with new people from overseas. Several respondents reported this being the first time they had met and worked collaboratively with

foreigners, as exemplified by this comment from a young group member: “This was the first time I have made a project with malae (foreigners). I enjoyed very much. *Maun* (Brother) Doug was very funny”.

All of the visiting musicians reported a valued experience of cross-cultural collaboration. Lina enjoyed meeting and collaborating with local residents, and appreciated understanding more about the power of music to transcend cultural and language differences.

(My experience)...opened my mind about the capabilities and the power of music, and how language is a barrier that we could almost transcend. Everything we wanted to say to do or say was through music and that in itself was communication with people that I could not speak to.

One important aspect of the project was the potential for two-way sharing. The highlight of the experience for oboe player Rachel was sharing skills in reed making with a local traditional instrument maker, given that this practice is “such a narrow area of interest!” For Doug Coghill, the participation by local musicians who had brought their own instruments and music to the *Toka Boot* was a highlight. He had been anxious about the potential for disempowerment, “if it’s always westerners always coming in and leading things. There’s a place for that...but there’s a good way to do it”. He hoped that this project would contribute to ongoing independent music-making, and the *Toka Boot* venue (being renovated into a cultural centre) “becomes a centre for local people to express themselves in whatever way they want”.

Gillian was particularly pleased with the collaborative song-writing with English language students because this activity most closely addressed the professional development and cultural exchange goals of the Asialink funding. The sense of relationship that developed between the students and herself, and the subsequent connections to other areas of life in Lospalos that resulted were key for Gillian. As she explained:

Their...approach to us had a degree of reciprocity.... In terms of the Asialink funding, that's the key thing. That you are there to learn, you're not there to help, or to capacity build, but to be changed by the experience of being there. You need people to be interested in you...and how you might work together, as opposed to what you might give them.

Educational outcomes

Several Timorese respondents identified learning as an outcome of participation. Three young people who had been closely involved in the project commented on the learning for themselves and other youngsters, and their parents’ pleasure at this: “It is good for children to develop their brain, especially for our parents to be happy”. They discussed the project leaders’ generosity in working with children, an experience they had not had previously. As participant Orlinda put it: “Many foreigners like to play for themselves and don't invite children, not like Gillian and Tony. They invite us”.

One mother’s confirmed this view: “I am glad to see my son can learn something different with Gillian and Tony. Knowledge for my son is good. I take it with both hands”. This mother identified indirect economic benefits of her son learning English through increased capacity to generate an income as he gets older. She reported that this was very important, given the difficult life her family experience.

Gillian believed it was important that participants' experiences in the workshops engage with their current knowledge of the world, while also broadening their experiences. She noticed a number of changes and learning approaches among the project participants, many of which they initiated themselves. These positive changes seemed most profound in children who regularly participated in the verandah jams. Many of these young ones were from the very poorest families in the town and were not attending school. Gillian commented: "I really liked watching some of them as leaders, and teaching each other. I observed them doing things that I knew I hadn't taught them. I probably only taught one. So they were modelling from each other".

The children's significant advances in confidence and musical competence were particularly evident at the final event, the *Toka Boot*. Gillian positioned all the instruments centrally so that audience members could pick them up and improvise along with music played by the leaders. But the 'verandah jam kids' were so confident that they took the chime bars they had played in the jam sessions and "positioned themselves to look like...part of the official team and nobody else approached them". They could competently improvise with the music being played and follow instructions to stop and start. This contrasted very positively with the capacity of others who just attended the event on the day.

After Gillian's participatory workshop at the kindergarten, the three teachers were extremely positive about the learning opportunity provided. As leader Rosa reported: "This was a very very beautiful experience". They enjoyed the hands on opportunity to learn activities that they could use with their students. They also liked the chance to work with foreign visitors, as per comments like this: "This program was a very special time for us, so we could get some experience from you foreigners, this was...good experience for us, good ideas".

The most frequently mentioned outcome of the song writing workshop led by Howell in the English class, was the opportunity to advance English skills. Practicing pronunciation, conversation with native speakers and learning new vocabulary were three particularly identified aspects. Several students commented on their pleasure in the new idea that song writing could be a vehicle for language learning.

The Australian musicians unanimously reported professional learning benefits of their experience. Howell had "a whole barrel load of really powerful experiences" that she felt would help in future work, including knowledge and experience that would be useful to share with other professionals. She had to devise a new approach to facilitation given the very informal fluid nature of the activities in Lospalos.

The younger ANAM musicians were positively challenged to work outside their experience. Lina reported that "every activity was different, which required adaptability...I would have to go in...with a very open mind and I would come out ...with a very unique experience". The opportunity to work with more experienced musicians was also recognised as a benefit, as Doug described: 'It's a privilege being asked...to work with Gillian who's got a great reputation all around Australia'. The project also introduced the young musicians to other possibilities beyond their intended career direction of classical music performance. Doug reported that "working with Gillian and seeing the things she does ...opened my eyes to another ...career option that I would find interesting and really fulfilling". Tony chose this voluntary project over a lucrative musical engagement in Australia for the learning he hoped it would provide him. His intention was fulfilled, as in the end, "the

experience was really good...completely different to any other experience that I have ever had”.

9.6.3 Social and civic outcomes

The potential for improved relationships between Timorese and foreigners was a strong theme, both in terms of immediate relationships and also as part of a larger perspective on relationships with people from outside this isolated community. A school teacher in the audience thought that the *Toka Boot* event might have benefits for international relations, with the relationship between Timorese and foreigners enhanced through the creative process: “This is very good for us, especially for the young people,...a positive change, as we can work together with...foreign people, and it can make us not racist”.

A senior staff member at the community radio station echoed this perspective:

At Saturday’s event I observed two things- you are foreigners from Australia, you have ability, and our people from Timor have ability, and then they mix together and do something that is good for the children, to make them sharp. I think that if you do this continuously in the future, this will be very good for the children and our relationship with foreigners. In every corner of the world, we have to collaborate with other people, other capacities, this is very important.

One older male participant discussed some negative views about foreigners, that some would say is considered a characteristic of Lospalos communities. His comments also reflected the gradual change that is emerging as a result of positive contact between Timorese and foreigners: “In previous times, dark times, we think foreigners, white skin people, are evil and bad. Today times are better. Some of our sons go overseas to seek jobs and study, and they say white people are good”. He too confirmed that the creative engagement between the two cultures through the project had the possibility of leading to more positive relationships: “What you are doing here, I accept this and I like it”.

Gillian had a related idea about the importance of positive communication between foreigners and locals. She made significant efforts to communicate with people in their own languages- both spoken and musical. By the end of her residency, she was able to run entire workshops in Tetun without a translator. This was part of her motivation for translating popular songs into local languages. She believed it was important for foreigners to communicate and share as equally as possible with local people, rather than just coming in to teach. For Gillian, it was “really good for the community to see the *malae*, (foreigners), doing things in their language...and struggling, but doing it any way”.



Figure 9.3: Photo: Gillian Howell with instrument maker Mario da Costa

An off-duty policeman attending the *Toka Boot* perceived crime prevention possibilities of the music making. He believed that many problems in the local area arose because so many young people have nothing constructive to do with their time. He was pleased to see them engaged in a creative community event: “Many young people have bad behaviours, but if they come here to use their talents, they will have no time to do crime”. A father of children who had attended many of the activities echoed this idea. He reported that his children had benefitted because of the positive engagement and learning experience: “They made our children unity. They have not a lot of time to think something bad to do because they are busy. These activities are very good because they are part of education”.

9.6.4 Outcome summary table

Outcomes of the project as provided in data from stakeholders are summarised in Table 9.1 below. They are categorised according to the perspectives of the various stakeholders: project participants, audience members, participants’ families, community leaders and artistic leaders. These responses indicate that the project’s outcomes were overwhelmingly perceived as positive. The majority of responses related to the personal well-being and cultural dimensions, but social, civic and economic outcomes were also identified. No comments were made about the environmental impacts of the project, so these do not feature in the analysis. In this case study, unlike others, stakeholders who were involved in different ways in the project had very similar responses.

OUTCOMES	Personal well-being	Cultural	Social	Economic, including educational	Civic engagement
Participants	Enjoyment - seeing musicians play - creative engagement Re-energise and emotional catharsis through creativity Enhanced confidence	Strengthened connection to Timorese culture Technical musical skills Creativity through music, new ideas Cross-cultural learning	Potential for improved relationships between Timorese and foreigners, reduced racism	General learning, music technical skill, improvisation and English language New ideas about ways to learn: English through song-writing	
Audience Members	Enjoyment- - seeing musicians play - creative engagement	Strengthened connection to Timorese culture Cross-cultural learning			
Families and community leaders		Re-invigoration of traditional culture	Potential for improved relationships between Timorese and foreigners, reduced racism	Learning opportunities, including English and employment enhancement	Positive youth diversion, crime prevention
Artistic leaders	Enjoyment Moving and inspiring experience Social skill development: sensitivity, positive thinking	Cross-cultural learning Creation of new cultural product	Potential for improved relationships between Timorese and foreigners, reduced racism.	Professional development: cross-cultural, teaching informally, group leadership.	

Table 9.1: Outcomes of *Gillian Howell's* music residency

9.7 Researcher's reflection

9.7.1 Certain benefits

As evidenced by the discussion above, the project had overwhelmingly positive outcomes, reported by all research participants. Salient outcomes included the enjoyment of participation, cultural strengthening, positive connections between Timorese and foreigners, positive diversion for young people and increased economic potential. Participating musicians from Australia recognised significant benefits for themselves, including personal and professional development and awareness of new potential career options.

As well as all the positive outcomes, there were also some challenges associated with the project, as discussed below.

9.7.2 Challenges of the project

Communication difficulties

Gillian faced many obstacles as she began her work in Lospalos. There were several occasions when communication difficulties arose between her and key stakeholders that hindered the progress of the project. Two staff members hired by MHI did not complete their contracts, which left Gillian without local support. Some of these difficulties were ameliorated when MHI staff, who had more local experience and stronger language skills, arrived in Lospalos in the final weeks of the residency. An interesting finding was that some Timorese people that I knew had experienced difficulty with an aspect of the project did not report this in interview, even when specifically invited to discuss concerns. One explanation for this might be that the final activities were so successful that people overlooked earlier difficulties. A second possibility might be that people were motivated to respond positively in an interview even if this was not their experience. This will be discussed further in Chapter Ten.

Participation of girls and women

There more male than female participants in the project, especially in the less structured activities at Gillian's home. When questioned about this, one father provided an explanation in parents' concerns for the safety and chastity of young women in contact with male foreigners: "When girls become a woman, they (parents) are afraid for her to go and visit strangers. People think it is bad for young women to mix with foreigners". While Gillian would have preferred to offer opportunities for girls equally with boys, she was pleased to observe increasing engagement of girls over time. She perceived this to be evidence of increased trust from the community.

Sustainability issues

One recurring response concerned the one-off nature of the activities. Although research participants overwhelmingly reported positive outcomes of the project, their enthusiasm was tempered by the fact that the event was not part of an ongoing program. The school teacher who perceived international diplomacy possibilities commented that it was a very good initiative because it engaged the young people creatively, but once was not enough. The police officer concurred:

You have to do this...many times in a year, to make young people not do bad behaviours.... If you only do it once, they will forget and they cannot develop their musical skills.

Likewise, while the kindergarten teachers enjoyed the music workshop immensely, but they felt that they needed more time working with Gillian to develop their skills sufficiently to be able to lead similar activities themselves.

Local priorities

Both the musicians and I experienced disturbing moments during our involvement when we squarely faced the fact that many project participants regularly experienced hunger. For example, one research participant commented that, while she was pleased that her son was learning and enjoying himself in a music project, for her family, “life is a struggle- survival is difficult. We don't have enough food”. This issue was beyond the scope of the project to address, although the fact that MHI intends to support economic outcomes through cultural activities in the longer term offered some comfort to all contributors.

9.8 Relationship between theories of change and project outcomes

Following this discussion of project outcomes, the focus now turns to the relationship between leaders' theories of change and project outcomes. Table 9.1 provides a summary of how outcomes of the project, as indicated by data gathered in this research, corresponded with MHI Director Holly's theories of change about MHI's broader goals. Table 9.2 provides a summary of the two leaders' theories of change specifically about the music project and how outcomes of the project, as indicated by data gathered, supported these theories.

Values	Cultural asset based community development				
Goals	To improve the lives of people in rural Timor-Leste				
Activity or method	Cultural assets approach to community development, working with existing strengths	Facilitate maintenance of cultural heritage	Provide opportunities for artistic and creative expression	Skills development in cultural/ eco tourism	Support culture based economic development
Anticipated outcomes	Long-term development that has beneficial cultural, social, economic and environmental outcomes. Improved collaboration between outsiders and local community	As for column to left, and support of community's own aspirations. Increased community health and wellbeing	Expanded life experience for young people, reduced movement of inspired young people to Dili, thereby increasing vitality of the local community	Increased competence of local cultural workers	Increased income options by providing cultural programs that attract tourists.
Support from research, theory, or experience	Research basis mentioned but no specific evidence discussed. Policy documents mentioned include MDGs, UN Declaration of Human Rights, UNESCO Convention on Diversity of Cultural Expression, TL Constitution and National Cultural Policy. Experience as development professional with anthropology training	As for previous column, and observation that post-conflict communities have few material assets and limited access to education and services, but also highly valued strong local culture.	Evidence base mentioned but no specific evidence discussed	Evidence basis mentioned but no specific details discussed	Evidence basis mentioned but no specific details discussed
Source of evidence for this project	Interviews with participants, other stakeholders, project leaders and researcher's observations.	Interviews with participants, other stakeholders, project leaders and researcher's observations.	Interviews with participants, other stakeholders, project leaders and researcher's observations.	Interviews with local workers, researchers' observations	Interview with leaders, researcher's observations
Confirmation by current research	Yes: benefits indicated in cultural, social, and economic dimensions. Successful collaboration between international NGO (MHI) and community. Long-term change not confirmed	Strong confirmation, including support for community's own aspirations. Strong evidence of health and well-being outcomes	Yes: opportunities for expression were evident and valued. Evidence of contribution to long term goal of increased community vitality	Yes: local workers indicated appreciation of new ideas and skills, although sustainability issues mentioned	Yes: cultural program that attracts tourists was developed.

Table 9.2: Many Hands International's theories of change compared with outcomes for Gillian Howell's music residency.

Who holds the theory?	MHI organisation expressed by Director Holly Schauble				Artistic leader Gillian Howell				
Program goals	Positive change in participants' lives Improved outcomes from development initiatives	Happier and healthier lives through increased adaptability and resilience in the face of change	Enhancement of Timorese cultural heritage	Improved psycho-social and emotional development of children	Gillian's own artistic professional development	Positive engagement of community members through participation in music	Learning: musical skill development, self and peer learning skills, cross-cultural learning	Affirmation of Timorese culture	New ideas about life potential, including career options
Activity or method	Offering creative music collaboration opportunities Opportunities for positive engagement through valued cultural activities	Provide enjoyable creative experiences that encourage engagement with new ideas	Provide music program in which traditional instruments are used in old and new ways	Provision of opportunities for children to engage with music and perform in public	Time for reflection Engagement with communities through creative music making	Provide activities to positively engage children and young people	Offering musical activities that encourage learning: teacher-student, peer and self, and cross-cultural.	Use of traditional and western instruments in activities	Offering new experiences in an international collaborative music project
Anticipated outcomes	Participants report positive change as result of participation and enjoyment of positive engagement with others. Positive engagement between community members and community and foreigners; improved mutual understanding	Participants enjoy new experiences and consequently seek out and welcome other new experiences	Stronger community connection to culture Enthusiastic engagement by young people Intergenerational learning	Families and other stakeholders report that children benefit (increased self-worth & ideas about life options) through engagement with music	Connection with self as player and performer. Development of expertise in working in a developing country	Participants experience positive engagement through music participation	Participants report a variety of learning through project participation	Participants have positive connection to own culture through new engagement with traditional instruments	Participants have new confidence through exposure to the wider world. New possibilities become visible

Support from research, theory, or experience	Evidence base mentioned but no details provided. Experience as development professional	No evidence cited	No evidence cited	Evidence base mentioned but no details provided	Beliefs about the artists' responsibility to seek challenge and discomfort in order to grow	Professional experience; theories of socially-constructed learning (Vygotsky); experiential musical engagement (Orff), child-centred pedagogy, Higgins' music framework for music	As per column to the left	Evidence from theories of Said, Tuiwai-Smith, Dunlop, Oliveira, and Salvagno's writing on reciprocity; supported by ideas from international development re top-down approaches)	Own experience as a learner, beliefs about human potential, the importance of exposure to alternative ideas, socially - constructed realities (eg. DeNora, music sociologist)
Source of evidence for this project	Participants' and other stakeholders' reports	Participants' and other stakeholders' reports	Interviews with all stakeholders	Participants' and other stakeholders' reports; leaders' and researchers' observations	Yes: self-report on personal and professional development	Participants' and other stakeholders' reports; leaders' and researcher's observations	Participants' and other stakeholders' reports; leaders' and researcher's observations	Participants' and other stakeholders' reports; leaders' and researcher's observations	Participants' and other stakeholders' reports,
Confirmation by current research?	Yes: stakeholders report positive change in many dimensions. Yes: participants report enjoying positive engagement with others, improved relationships with foreigners, perhaps contributing to other positive outcomes.	Participants report enjoyment of new ideas and challenges, perhaps contributing to adaptability	Yes: all stakeholders report increased engagement with Timorese culture. Inter-generational learning reported by many respondents	Yes: parents and community leaders report benefits for children through participation	Interview with Gillian	Yes: positive engagement of children and young people was reported and observed	Yes: a range of valued learning experiences for participants were reported and observed	Yes: unanimous report from participants re positive connection to culture	Yes: some new ideas about potential were reported

Table 9.3: Project leaders' theories of change about Gillian Howell's music residency compared against project outcomes.

Overall, project leaders' theories of change were well supported by evidence from the data. Holly's objective that positive change would occur as a result of musical participation was certainly confirmed. Participants did report positive development and learning from their participation in a range of dimensions, and this was corroborated by observations by myself, project staff and families. Connection to Timorese culture, which both Holly and Gillian posited would occur through music programs that included the use of traditional instruments, was also well corroborated.

Holly's theory that an experience of creative engagement between foreigners and Timorese would lead to improved relations was also strongly supported. Some evidence was provided as to the wider ramifications of this finding, with several respondents commenting that this improvement of relationship would extend beyond those directly involved in the project and into wider relationships between local people and foreigners.

One theory that could not be confirmed by the data at this stage was the leaders' idea that participants would be inspired to try other new things as a result of their experience, which might in turn lead to better development outcomes. A longer-term view would be needed for more certainty. However, people did report having and enjoying new experiences. If the leaders' theory of change is correct that one new experience might engender openness to others, then this project's contribution to engagement with new experiences would be supported.

9.9 In conclusion

Thus it is apparent that Gillian's project was successful. It met the goals of its leaders, providing musical leader Gillian with valued professional development and cultural exchange opportunities, and host organisation Many Hands International with a well-received starting point for their longer term work in the district. It was perceived by participants and the wider local community as offering valued experiences across personal well-being, cultural, social, civic and economic dimensions. Given the project's short life and the collection of data that took place soon after the project had finished, no firm claims could be made about long-term change as a result of the music residency. However, this project indicates the potential for other programs led by Many Hands and similar organisations to contribute to positive outcomes for Timorese people in rural areas, through cultural development initiatives.

This chapter concludes the Findings section of the thesis. The next chapter offers a discussion of the findings about all five case studies. This includes leaders' theories of change, evaluation practices and outcomes in the light of the literature and theories examined in earlier chapters.

Part C: Discussion and Conclusion

*It is not the strongest of the species that survives, nor the most intelligent that survives.
It is the one most adaptable to change.*

Charles Darwin

Chapter Ten

This chapter draws together and analyses findings from the five case studies, as informed by the literature and theories reviewed earlier. It begins by examining concepts of theory of change. Firstly theories of change in practice are examined; how leaders of case study organisations conceptualised the change they sought and how these theories compared within and between organisations. These ideas are then compared with broader theories of change for arts participation, as discussed in Chapter Two, which posited three different approaches to change: social action; community cultural development; and arts as therapy. Secondly, theory of change models developed and applied in this research are examined critically to see what contribution they made. One of these models, *Framework for Conceptualising Theory of Change*, was applied to case study *Istoria Timor* in Chapter Five to compare leaders' theories of change and to assist with elaboration of a plan of action. Theory of change models applied in Chapters Six and Nine examined how data collected in this research supported or contradicted leaders' theories. The potential for application of theory of change concepts to other initiatives seeking social change through the arts is also discussed.

This is followed by an examination of the evaluation practices of the other four case study organisations, and the implications of this for their work. The evaluation practices of the case study organisations are compared with those of other arts organisations, including those in other international development contexts that were discussed in Chapter Three. Similarities and differences between practices in Timor-Leste and other parts of the world are explored.

Outcomes of the four case studies: *Scared Cool* theatre project, *Arte Moris* visual art school, *Afalyca* Community Arts Centre and Gillian Howell's music residency are examined next. Firstly an overall summary of outcomes is presented deriving from an application of a holistic model of evaluation that considers the different stakeholders' perspectives, as well as different dimensions and directions of change. Comparisons are then made between what was anticipated to occur, as indicated by leaders' theories of change, and what actually occurred, as extrapolated from the data. The model is then examined for its contribution to an effective evaluation process, in particular, a deeper understanding of the change that occurred.

Reflections are made on the research process, including ethical dilemmas, issues about the truth value of the data, communication challenges and sample size, and how these may have impacted the research.

The implications of this research for the practice of participatory arts in Timor-Leste and international development more broadly are considered. Insights that seem significant for those who manage or fund arts and related programs are presented.

These include ideas for more effective practice in planning, implementation and evaluation. The chapter concludes with recommendations for future research: how the limitations of this research could be addressed, how the findings could be confirmed or questioned, and how issues arising from this research could be addressed.

Chapter Eleven concludes the thesis with a brief summary of the research including the impetus for the study, the models developed and the major findings about how arts participation can contribute to social change. Some recommendations for future research conclude the chapter, and the thesis.

10.1 Applying theory of change concepts and models

10.1.1 Case study organisations' theories of change

Theories of change discussed by leaders of case study organisations were of varying degrees of sophistication. At the time of this research, none of the organisations had a formally documented theory of change for their arts activities, although several had websites or documents that identified goals and activities, with a theory of change tacitly implied. *Ba Futuru* was the only organisation that drew on any published evidence in support of its theory, using references about arts as therapy to support its arts activities. In initial interviews, no other leader discussed any specific evidence or theoretical perspective to support their ideas about how arts participation could contribute to valued social goals.

However, when asked specific questions in interview, all leaders were able to elaborate on their values and goals, and the relationship between these and their organisations' activities. The theory of change held by Many Hands International's director Holly Schauble, documented in Chapter Nine, was the most well considered of all those shared. In interview, Schauble explicated a comprehensive theory of change for MHI's work overall, a theory of change for the music residency that was the organisation's first major project, and a clear relationship between the two. She clearly identified how she anticipated the music residency would assist MHI reach its goals of life enhancement for people in Timor-Leste, and how the project would align with MHI's cultural assets-based community development approach. But, like the other leaders, Schauble did not support her theory of change with any specific evidence. However MHI's project documents did refer to international policy statements informing the organisation's work. These included the Millennium Development Goals, the UN's Declaration of Human Rights and Convention on Diversity of Cultural Expressions, and priorities of the Timor-Leste government as outlined in the Constitution and National Cultural Policy.

This lack of formally documented theories of change, but existence of tacit ideas that could be explicated through a systematic process amongst case study organisations paralleled findings from the literature. As documented in Chapters Two and Three, theories of change about arts as an agent of change seem largely to derive from practice and intuitive understandings about process, rather than theory or formal evidence about impact. This appeared to be the case for well-established activities, such as the work of internationally renowned artist Augusto Boal (Boal, 1993), as much as it was for nascent initiatives, like theatre programs in Timor-Leste discussed by Sloman (2011).

Another finding was that case study leaders' decisions to lead arts activities primarily derived from their own personal interest in art-making, rather than evidence-based approaches where arts was identified as an effective modality to achieve certain goals.

The visual artists (Marqy da Costa and Pepy de Ceo at *Afalyca*, Sierra James at *Ba Futuru*, Luca Gansser and Iliwatu Danubere at *Arte Moris*); musician Gillian Howell (at Many Hands International) and theatre maker Kallista Kaval (at *Ba Futuru*) all discussed how they had come to work with communities as a result of their own artistic engagement. Gillian Howell was the only leader who had formal training and significant previous professional experience that related to arts as a modality of change.

MHI's Director Holly Schauble was an exception to this finding. Her motivation for encouraging arts participation was a dispassionate one, not influenced directly by either her personal interests or professional background. While her academic studies in cultural anthropology and on-the-job experience in international development provided some related insight, no direct pathway from either of those fields led her to the promulgation of arts participation as a social change tool. Rather, she reported being informed broadly by evidence about the function of culture, including the arts, as a tool for effective and affirming development practice. However, despite this position that might indicate an evidence-based approach, she did not mention any specific theorist or research on which she drew to develop this perspective.

These findings confirm that case study organisations rely heavily on intuition, personal preference and practice-based experience to inform their activities. Again this matched the practice of like initiatives documented in the literature, where there was little evidence of strong theoretical underpinning of the work. This indicates the potential for the work of case study organisations and other initiatives around the world to be strengthened through development of theories and better use of evidence.

10.1.2 Theories of change and the evidence

A further absence of theory was evident in that none of the case study leaders specifically identified their work as being connected with one of the three approaches to social change through the arts identified in Chapter Two; *social action*, *community cultural development* or *arts as therapy*. Other than Holly Schauble from MHI, no leader named a specific theoretical perspective for their organisations' work.

However, the four evaluated case studies did share some features with all three approaches to change through arts. Aspects of the *social action* approach, in which change is sought at the widest level of society were evident. *Arte Moris'* director Iliwatu intended that the school's artists contribute to wider social change by providing direct messages through their art. One message he considered important was the promulgation of new ways of thinking, as a foil to the strictures of church, school and society that he perceived limiting Timorese people's actions to those of a "robot". MHI's director Holly had a broad intention to improve international relationships between foreigners and Timorese by demonstrating positive collaboration through the music project. She identified this issue, of relations between foreigners and Timorese, as one of the most significant barriers to positive change in Timor-Leste, because poor relationships limit the potential for positive impact from development. She felt that this issue is particularly potent in rural areas where a culture of suspicion and resistance to foreigners is still strong. Both *Scared Cool* theatre performance and *Afalyca's* activities sought to promote messages of peace and anti-violence to participants as well as to the wider society. This intention was a response to social issues the leaders identified as pressing in their own communities as well as across Timor-Leste more broadly. These themes of peace-building and anti-violence were strongly evident in the literature about arts in development contexts, (see for example Cohen, Varea & Walker, 2011; Wheeler, 2009; Swain, 2009). However, the importance of new ways of thinking and cross-cultural collaboration, outcomes discussed by directors of *Arte Moris* and Many Hands, did not appear as strong

themes in the literature. This indicates an area of arts in development practice that could be extended. It also indicates the potential for arts participation to make a greater contribution to development outcomes, given its capacity to stimulate new thinking and successful cross-cultural partnerships.

MHI and *Afalyca* were confident that their activities were successful in stimulating wider change, at least among the communities in which they were working. This perspective is supported by findings about their work discussed in Chapters Eight and Nine. Other organisations expressed hesitation about their success in this respect, with *Ba Futuru*, for example, uncertain how effective the *Scared Cool* performance was in sending the intended message of peace-building, or how successfully the audience received it. *Arte Moris*' director Iliwatu noted that his school's artists were hindered in their efforts to be effective social change agents because of their lack of capacity to substantiate their artwork with logical argument. None of the organisations mentioned any specific activities undertaken to address or engage community leaders and decision-makers through their artistic process. This is a major point of difference between these activities in Timor-Leste and the *social action* approach, which has a strong focus on using art to influence opinions and catalyse action from leaders (Boal, 1993).

Therapeutic elements were evident in all four case studies, with leaders' ideas that the work contributed therapeutically confirmed by participants' comments that art making assisted their resolution of deeply personal issues arising from the trauma that has been ubiquitous in Timor. However, *Ba Futuru* was the only organisation that referred to any theory about therapy through arts, in naming several references on arts therapy that informed their approach. This indicated significant potential for improvement of organisations' services, with better informed approaches being likely to improve desired impact. Organisations seeking to achieve therapeutic outcomes would be advised to understand principles of therapeutic interaction and seek relevant skills for their staff.

The four case studies seemed most closely aligned with the *community cultural development* approach. None of the artistic leaders specifically identified this, although MHI's stated philosophy of cultural assets-based community development had many shared characteristics. Elements of the initiatives that were similar to community cultural development included a priority on the social nature of the work and the valued connection to others elicited in that process. In the case study initiatives, change occurred largely through the participatory process of people making art together, rather than an action or thought activated by the art making, or a specific message that was being promulgated. Theories of participation, discussed in depth in Chapter Two, offer support for this idea, in their recognition of the powerful contribution of participatory processes in initiatives that offer positive change (see for example, UNDP, 1993; Hickey & Mohan, 2004).

All of the evaluated case studies shared principles that the three identified approaches to change through the arts had in common. They were all "making things special" (Dissinayake, 1995); they all involved art-making in a collaborative environment; they all emphasised creative processes and they all had a skilled leader. While there were challenges with leadership, to be discussed later in this chapter, they all recognised the need for skilled leaders in the making of art with change potential.

Istoria Timor was an exception to these findings. It did not share all characteristics with the three approaches identified in the literature or the other case studies. While competition participants were "making special" in their story-writing, they were not making art collaboratively and they did not have any artistic leadership. This is also

significant in the light of Vygotsky's theory discussed in Chapter Two, (Vygotsky, 1978), that a social context for learning and expert leadership or peer guidance are major factors for success. The absence of these factors in *Istoria Timor's* approach indicates its reduced potential as a change agent. Confirmation of this reduced capacity to promote positive change was demonstrated by competition leaders' response to an idea I shared. My suggestion that they organise workshops with a skilled writer to assist current and potential entrants to develop their expressive capacity was deemed superfluous. One organiser responded that professional development in writing was not necessary because competition entrants were "writers already". This finding also indicates the potential of *Istoria Timor* to be a more effective change agent if the value of ongoing learning and skill development is recognised, and appropriate activities included as part of the program.

Another theory discussed in Chapter Two, Rogers' diffusion of innovation approach (Rogers, 2003), can be instructive in explaining the very powerful role of the leader in these case study initiatives. Rogers identifies change agents, individuals or groups, who are responsible for diffusing ideas and persuading other people to accept them. A particular category of individuals, opinion leaders, is seen to be more influential in spreading information. This capacity to spread information is considered even stronger in individuals who have particular characteristics such as greater exposure to the mass media, more social experience and who are more innovative. Many of the arts leaders had all of these characteristics, confirming their powerful potential as influencers. In the four case studies other than *Istoria Timor*, the contribution of the leaders was recognised by stakeholders as very significant. For example, in Gillian Howell's music residency, which MHI director Holly Schauble hoped would lead to better relationships between Timorese and foreigners, Gillian offered significant leadership by example. Many specific affirmations of this outcome were offered unprompted by participants and audience members, including one from a policeman in the audience who commented on the project's positive impact on racism towards foreigners in the community.

A similar very positive contribution from the artistic leader was recognised in the *Scared Cool* project, with respect to its aims of peace-building and non-violent ways of relating. Participants reported the positive example artistic leader Kallista set, of affirming and encouraging leadership techniques that they were unfamiliar with from other learning situations.

These observances, supported by Rogers' theory, indicate that artistic leaders are likely to be the significant agents of change in these initiatives. This leads to the conclusion that it might be the messenger as much as the message that is important. The vital role of a skilled leader that is recognised in all three theoretical approaches to arts for change is vindicated by evidence from this research, with research participants verifying the strong influence their arts leaders had on them.

10.1.3 Reflecting on application of theory of change models

In this section, theory of change models developed and applied in this research are examined critically to see what contribution they made. The *Framework for Conceptualising Theory of Change* was used to explicate program goals for story-writing competition *Istoria Timor* and to devise specific strategies of action to assist with the realisation of those goals. The two organisations that worked together to present *Istoria Timor* had their own goals for the program that related to their overall organisational mission. Through the discussion in the focus group, the organisers discovered that there was considerable overlap, but also areas of difference in goals

that they hadn't been aware of previously. With prompting from me, the leaders were also able to elaborate a range of barriers to achievement of those goals. It seemed that little consideration had been given to those issues previously, and no action had been taken or even mooted, other than the instigation of the prize to specifically encourage women writers.

After the initial focus group, where discussion about goals and challenges in achieving them occurred, I did not have the opportunity to meet *Istoria Timor* organisers again. Therefore, in order to construct the full model that included a range of possible actions to address the identified issues, I worked on my own. I drew from my own related experience to devise a series of activities that I felt would lead to the changes that the leaders desired.

These outcomes indicated to me the *Framework's* potential usefulness. In the first instance, explicating organisers' values and goals seemed a very worthwhile function. While ideally stakeholders would have shared goals for programs, in practice this is not necessarily the case. In the case of *Istoria Timor*, all four organisers were surprised to discover that not all their goals were shared. Fortunately, the different ideas were largely complementary and all seemed to have the potential to be achieved through the initiative.

Secondly, the *Framework* offered the potential to assist the lead organisations make informed decisions about action, including allocation of resources. It did so by encouraging explication of tacit assumptions, inviting consideration of evidence to inform decisions, and helping clarify choices for appropriate action. Without shared views of the problems or effective actions to address them, achievement of positive change is much less likely. All of these processes align with Funnell and Rogers's (2012) recommendation that theory of change principles can facilitate effective planning and action.

While my own perspective was that the *Framework* was useful, I have no evidence that project organisers shared my view. I received no response when I sent organisers the finished document, or when I followed up later offering to discuss it with them. I hypothesised about why this might have occurred.

One major factor in this lack of response might have been that the document I sent organisers was long, complex and written in English, which is third, fourth or fifth language for most Timorese. I also sent it by email, which again can be problematic in Timor because internet connection is unreliable, even for those, like the research participants, who work for established NGOs. The main challenge I perceived was that organisers only participated in this process to assist me with my research, rather than because they had any interest in making any changes in their management of the *Istoria Timor* project. The interview may have been the first time any of them were exposed to ideas for developing their program, and consequently, the usefulness of the *Framework* may not have been obvious. For example, organisers' response that skill development was not required for people who were already writers indicated that they may not have been aware that an initiative like *Istoria Timor* has the potential to offer new opportunities for learning and development for a range of people in the community. Also, *Istoria Timor* was not core business for any of the organisers, so the extra work involved in attending to and implementing additional strategies might have been outside their capacity.

In the end, I came to the view that the fact that many of the strategies were developed by me without the participation of organisers indicates clear potential for a different approach. A deeper engagement of stakeholders in the development of such a

Framework is likely to contribute to more successful process. This perspective is supported by the literature discussed in Chapter Two on the importance of participation in effective development processes (see for example, Cleaver, 1999; Hickey & Mohan, 2004). Nevertheless, its potential seems clear.

A different model was used to explicate theories of change for case studies *Scared Cool* and Gillian Howell's music residency, as discussed in more detail in Chapters Six and Nine. This model had two functions, one of which was quite different from those of the *Framework* applied to *Istoria Timor*. Firstly, like the model applied to *Istoria Timor*, it enabled explication and comparison of the ideas from different leaders to determine how closely their ideas aligned and whether values were shared. It also offered a systematic means of comparing outcomes of the projects, as evidenced by the data, against outcomes predicted by the leaders' theories of change. By providing a systematic means of organising evidence in relation to their theories, the model could assist program leaders to understand if their theories were supported by the evidence. In so doing, it could also assist leaders to understand if project activities were appropriate to achieve desired goals.

In both of these cases, program goals and expected outcomes were well aligned. Program leaders and artistic leaders in the two case studies, (director Holly Schauble and artistic leader Gillian Howell in the music project and co-founder Sierra James, program leader Lucinda Kaval and artistic leader Kallista Kaval in *Scared Cool*), had similar ideas about what their initiative might achieve and the processes by which it might achieve them, as discussed in more detail in Chapters Six and Nine. These theories were also well substantiated in the evaluation processes, with outcomes of the initiatives closely connected to leaders' goals. While there were unintended outcomes, including some with negative aspects, overall leaders' theories were largely concordant with each other and the experience of the full range of diverse stakeholders.

However such concordance is not always the case. Because theory of change principles about participatory arts are not well explored in the literature, this issue of lack of concordance between leaders' ideas and actual outcomes is not yet well documented. However, my own experience observing such initiatives in the developed and developing world over decades confirms the alignment of theory of change, actions and achievement of desired goals as a recurring challenge.

An example of the negative consequences of a lack of shared values, and the consequence of action not being informed by evidence or theories was offered by leader Sierra from *Ba Futuru*. In a previous *Ba Futuru* project, the organisation became aware, well after the project had started, that the artistic leader's values were not concordant with *Ba Futuru's*, and his theories of change about how the project might contribute to peace-building were not well-developed. In fact, *Ba Futuru* believed that the project activities seemed unlikely to lead to the desired positive change, and even had the potential to cause harm. The result was that both the project funder, *Ba Futuru* and the artist all invested resources in a project that did not have a good chance of reaching its goals because there was no cogent theory of change linking goals, project activities and desired outcomes. If these stakeholders had used a theory of change model in the planning process, eliciting a discussion about values and goals and the methods used to achieve these from the beginning, a better outcome could have been achieved. This may have included the decision not to work together if *Ba Futuru* and the artist could not find common ground in their values, and the artist could not be convinced that a cogent theory of change was necessary to ensure that the project had some hope of reaching its goals.

From my perspective as a cultural development practitioner and researcher deeply interested in understanding how theory can inform and improve practice, these models seemed very promising. They address the problems I had observed in the literature and practice, that lack of a theory of change and lack of evaluation hinders effective work: without knowing clearly what you are trying to do and whether you are really doing it, it is hard to make progress. However, the same enthusiasm was not strongly demonstrated by research participants. Few expressed interest in the ideas that extended beyond the time of interviews. Some ruminations about the explanation for this and ideas for more effective practice are offered in Section 10.6.

10.2 Evaluation practices

10.2.1 Evaluation practices of case studies

This section examines the evaluation practices of the five case studies, comparing them against each other and against those of other arts programs with social change agendas introduced in Chapters Two and Three. Factors that seem to have an impact on action concerning evaluation are discussed.

Of the five case studies, none had established evaluation practices for the arts initiatives studied. NGO *Ba Futuru* had the most sophisticated use of evaluation, although this was focussed on their TAHRE human rights training, rather than their arts programs or arts components of other programs. Despite this lack of formal approaches, all organisations reported some kind of informal evaluation or reflective process about outcomes of their work that informed their responses to this research.

Once again *Ba Futuru's* approach was the best developed. They had undertaken several informal interviews with *Scared Cool* project participants to understand their experience of the project, even though there had been no funding and therefore no external impetus to do so. *Istoria Timor* paid attention to the number of entries in the competition, including the percentage of female and district-based entrants.

This finding, that case study organisations did not have established formal evaluation practices, matched information provided in interviews in Timor about other initiatives and my own observations. No other organisation I contacted in my initial scoping and in the formal data collection process could refer me to evaluations of arts programs in Timor. This was the case even for funding organisations who provided support for arts initiatives. One arts leader I interviewed had a decade of experience in arts for social change initiatives, including leadership of a full-time arts company employing a team of staff in Timor. He could not recall any formal evaluation being undertaken of that work, even though most of it was supported by public funds.

This finding corresponds with the review of literature about participatory arts for change initiatives provided in Chapter Three. While these practices are evident across a range of geographic locations, artforms and philosophical approaches, there was not a strong practice of evaluation evident. As mentioned in Chapter Three, the literature review of 214 articles about arts in international development, for example, reported only 24 that reported an evaluation component (Ware & Dunphy, 2012). The same finding was evident in the literature about arts for social change in Timor, also discussed in that chapter. Only two of the initiatives documented mentioned any kind of reflective process about outcomes and only one of those involved a formal evaluation. None were published in peer-reviewed journals.

The aspect of evaluation most underdeveloped in the literature, the impact of project initiatives on audiences and the wider community, was similarly underdeveloped in the

case studies. *Ba Futuru*'s co-founder Sierra James discussed this as an issue of concern for her organisation, particularly in relation to their arts programs. They recognised the importance of understanding the impact beyond people who participate directly, if they are to know whether their activities contribute to wider social change. At the time of interviews, they had not found a solution to this problem. In this, they share a challenge with organisations working in better-resourced environments of developed countries, as discussed in Chapter Two.

HAI's study (Bryant, 2006, 2007) provided the only example in the literature of an arts project in Timor evaluated for its impact on audience members. However, while the report included a strong focus on health outcomes for audience members (recall of the health messages in the show and the later behaviour change of people attending), there was virtually no attention given to the processes by which the arts impacted. Thus, that evaluation provided no understanding, for example, of whether the presentation of a live arts work (theatre) would be more or less effective than a media presentation (film) or the provision of the information in another form. Indeed organisers perceived this difference as so unimportant that they replaced the theatre show with a film to save costs. A subsequent evaluation did not even mention this change as a factor to be considered in the evaluation.

While case study organisations and artistic leaders were not evaluating their work, none expressed any antipathy to formal evaluation processes. MHI's director Holly Schauble, for example, was enthusiastic about the value of evaluation and pleased to have the current research contribute to evidence of outcomes of her organisation's nascent programs. Thus, findings of this study do not confirm Kelaher et al's (2007) observation, as discussed in Chapter Two, of arts practitioners' aversion to evaluation as a barrier to its implementation.

10.2.2 Barriers to evaluation practice

While leaders did not appear to be resistant to the idea of using formal evaluation practices, other barriers were identified. The emergent nature of the initiatives and the daily challenge of staying afloat in low-resource environments seemed to be the major factor in lack of evaluation, with the establishment of programs prioritised above formal reflection on outcomes. *Arte Moris*' director Iliwatu Danubere considered formal evaluation an issue that was more likely to be addressed by "the next generation of artists".

Demands, or lack of, demands, from donors seemed to be another contributing factor, with none of the case studies reporting impetus for evaluation from a funding body. One international NGO that funded *Afalyca* Centre determined it inappropriate to request even formal monitoring of outputs until the organisation had consolidated regular programming. Thus, a requirement for outcome evaluation was seen to be a long way off for *Afalyca*. This contrasts with USAID's recommendation, for example, that 3% of any project budget be dedicated to evaluation (USAID, 2011). Another respondent posited high staff turnover in funding agencies as a contributing factor to this lack of evaluation, with change amongst staff members sufficiently fast as to reduce the capacity for effective follow-up.

In the case of Gillian Howell's music residency, the major funding organisation, Asialink, required a report from her as artist-recipient regarding the artistic outcomes of the project. Asialink did not, however, have any practice of evaluating the impact of projects they fund on host organisations or participating communities other than the artists' reflection on artistic outcomes. While this could be considered appropriate given Asialink's artistic goals, it is clear from this research that a residency like

Gillian's can have significant impact on the engaged community, in a range of dimensions beyond the artistic. If other impacts are not considered in evaluation processes, understanding of both the potential benefits and risks of such publicly funded projects might be reduced.

Ba Futuru's Sierra James discussed many issues her organisation faces in establishing good evaluation practices. One significant challenge is the lack of experience amongst many Timorese people in analytic and critical thinking. This makes it difficult to obtain data from interviews and focus groups that adequately illuminates complex issues. This is particularly significant if those collecting data are also similarly inexperienced in critical and analytic thinking because they may not probe responses for deeper insights from participants.

This observation was matched by my own experience in this research, where responses were sometimes superficial to the point that I judged them not to be representative of the true situation. For example, when one *Xefe de suco* (Mayor) was asked what impact he thought a drama performance about family violence had had in his community, he responded definitively, saying that "after this performance we have no more violence". I considered this outcome very unlikely after a one-off public event, given the endemic and high prevalence of family violence in Timor. I had a related experience observing a session that was supposed to be an evaluation of the effectiveness of an NGO's training program. The session began with a staff member making an hour-long speech to a large group of trainees who had just undertaken their first fieldwork. After the speech, he asked the group if they had any questions or comments about their experience in training or fieldwork. Not one person responded. When I questioned him later, the leader reported that this lack of response indicated to him that no one in the group had any problems or questions. To me, the lack of questions seemed more likely to be indicative of an inadequate evaluation strategy than that trainees had nothing to report or discuss about the training or their first fieldwork experiences.

Literacy was another factor mentioned by *Ba Futuru* as contributing to difficulties in evaluating. Given the low levels of literacy in Timor and the many different languages spoken, the use of techniques that require written responses are problematic even for those who can read and write. *Ba Futuru* had been experimenting with verbal responses made in focus groups to reduce reliance on written answers. However this added a new complexity, with *Ba Futuru* perceiving that participants were providing answers that they felt were more socially desirable when they had to respond publicly. These issues are discussed in more detail in Section 10.5.2.

This lack of evaluation practice amongst organisations seeking to make positive change through the arts in Timor demonstrates a clear need for improved practice, including skill and capacity building. While evaluation in the broader field of international development is an increasingly consistent requirement, as discussed in Chapter Two, it seems not to be applied systematically in arts-based practice. There is the potential that donors or program leaders feel hamstrung by the intrinsic/instrumental conundrum about the value of the arts, discussed in Chapter Two. This lack of evaluation because goals are unclear, or because outcomes are considered immeasurable because they are achieved through the arts, suggests that new thinking is required. It also indicates the potential usefulness of a model that can report outcomes, even when outcomes are unspecified or broad, as was the case for many of the initiatives studied. Findings about the application of a model, devised for this research to report outcomes across a range of dimensions, are discussed in the section to follow.

10.3 Outcomes summary

Outcomes of the four case studies, as determined by the holistic evaluation model that considered change across six dimensions, perspectives of a range of stakeholders and different directions of change, are discussed in this section. The way the literature about arts participation, discussed in Chapters Two and Three, illuminates or contradicts findings from this study is explored. How the current findings compare with outcomes documented for similar initiatives is examined, along with the usefulness of the evaluation model.

10.3.2 Certainties: the definite positives

The four case studies were overwhelmingly perceived as having a positive impact across a range of dimensions, and for several categories of stakeholders. The most significant benefits were reported by those directly involved; participants and artistic leaders. These outcomes can be considered largely within the *personal well-being*, *cultural*, *social* and *civic* dimensions, but there were also some direct and indirect *economic* outcomes.

Impacts on participants

The activities contributed to *personal well-being* by providing opportunities for pleasurable creative engagement. Participants reported these as being particularly valuable because they were uncommon in their everyday lives. Participants also experienced significant opportunities for personal growth, development of confidence and self-esteem. These positive experiences, occurring in the course of participation, were reinforced in many instances by further opportunities that came as a result of participation. Young artists from *Afalyca*, *Arte Moris* and *Ba Futuru* had many opportunities that were extraordinary among their peers. These included national and international recognition through public showing of their work and opportunities to travel overseas to undertake training and present their art.

This finding is concordant with much research about arts participation, discussed in Chapter Two, that construes pleasure as both a strong motivator and outcome of arts participation (for example, Alexeyeff, 2009; Ontario Arts Council, 2010), along with other salient personal well-being outcomes. However, well-being, including pleasure, and other personal development outcomes were less evident in the literature about arts participation in international development contexts than literature from developed countries. This indicates that individual well-being, especially pleasure, seems to be a lesser focus in international development, reflecting different priorities operating in that context in comparison with developed countries.

In the *cultural* dimension, all of the activities provided valued opportunities for participants' creative expression, which they reported as being similarly infrequent in their lives otherwise. Given the very many positive outcomes of creative thinking, elaborated in Chapter Two, including elicitation of positive characteristics such as "courage, independence of thought, honesty, perseverance, curiosity, and willingness to take risks" (Torrance, 1988, p. 43) and the potential to "become fully human" (Hawkes, 2002, p. 15), this seems a very desirable outcome of arts participation. Prime Minister Gusmao's exhortation to his people to prioritise creativity and innovation, along with hard work, quoted in the opening chapter of this thesis, provides support for the value of these outcomes of arts participation.

The projects also provided significant learning experiences for participants. These included artistic skill development and most importantly, analytic thinking, which was mentioned by many people across the case studies as a significant outcome. Project

participants obtained new insights about issues in their own lives and the wider community that they had identified as ongoing challenges. In some cases this new thinking resulted in resolution of the issues. The importance of improved analytic thinking for the future of Timor was recognised by leaders and participants alike. Initiatives that offer such a possibility seem particularly valuable. None of the arts examples documented in the literature mentioned critical thinking as a goal, thus indicating a missed opportunity for recognition of this outcome of arts participation.

Promulgation of Timorese heritage was also a recurring theme. Both visual art schools, *Arte Moris* and *Afalyca*, emphasised the development of an artistic style that reflected traditional culture, while also exploring new art forms and themes. Australian musician Gillian Howell prioritised the use of traditional materials and instruments, even when she was engaging people in music that was new for them. Participants and observers expressed pleasure at the affirmation of Timorese culture through these approaches, with a frequent response that attention from foreigners to traditional culture was a strong impetus for Timorese people's own interest. The vital importance of connection to traditional culture was confirmed in the literature. Not only do arts programs that support traditional cultural practices contribute to the valued objective of safeguarding heritage (Chow, 2005; Mbaiwa, 2004b), but when they are combined with new means of creative expression, they can offer significant well-being benefits, including the potential for trauma resolution and new positive ways of relating (Gray, 2008; Harris, 2010).

In the *social* dimension, there was a strong sense of positive connection with others generated through participation in these activities. This was especially important for those who did not have direct support from families, like the many young people who live long distances from home in order to study or work, and those who are bereaved because of the country's traumatic past. In the related dimension of *civic* engagement, these case studies indicated that arts participation can advance peace and sustainable communities. Literature cited by *Ba Futuru's* Sierra James (Lark, 2001; War Child, 2005; Pirisi, 2001) offered support for the perspective that disadvantaged young people will be less likely to engage in violent behaviour if they have creative outlets, see hope for their future, have skills they feel will lead them to opportunities and feel supported by their wider communities. Participants unanimously reported such experiences in these projects. Peace may be further enhanced and conflict reduced if Timorese and foreigners can work together productively, as occurred successfully in all the evaluated case studies.

There were some definite *economic* outcomes reported by participants and artistic leaders, especially those involved in longer term programs. None of the activities required any financial contribution from participants, yet most provided indirect and some, direct, economic benefits. These included skill development and English language learning that participants believed would improve their future opportunities, and employment, sales and artwork commissions. This finding confirms the two propositions of the UN's Creative Economy Report (2008); that there is significant economic potential for creative enterprises in development, and this potential is not yet being fully utilised.

The *environmental* dimension was only evident in findings from two case studies, *Arte Moris* and *Afalyca*, with both organisations seeking to offer leadership about environmental sustainability. Efforts were made to model sustainable behaviour through art-making using recycled materials, and in other ways such as a low-energy lifestyle and the connection of a food producing garden with the art studio. This indicates potential for stronger focus on environmental costs and contributions in future initiatives.

Impacts on artistic leaders

In addition to their impact on participants, case study activities provided benefits for others involved. Artistic leaders unanimously reported strong personal and professional growth. Theories about learning and change through arts participation discussed in Chapter Two, for example, Vygotsky (1978), and Wardrip-Fruin and Montfort, (2003) identify collaborative relationships as significant in the change process. These theories would therefore support the view that arts activities involving two-way learning between leaders and participants, as occurred in these activities, are likely to have the most successful outcomes. Indirect economic outcomes were also mentioned by artistic leaders, with all of them reporting new skills and capacity they gained as likely to lead to future opportunities.

Audience and wider community change

Tourists and other foreigners also reported valuing outcomes of their involvement with the activities, including increased empathy and understanding of the Timorese narrative, enjoyable cross-cultural learning and a shared sense of contribution to a positive future. This finding provides further evidence of the value of participatory arts activities in improving relationships between Timorese and foreigners. This desired but challenging goal was mentioned frequently by visitors to Timor-Leste, as it had been by project participants. No literature was found on this topic, indicating that cross-cultural relationships promoted through arts projects is a research topic in development yet to be fully explored.

The challenge in understanding the impacts of arts initiatives on people who witness them without participating directly was posited by Etherton and Prenkti (2007). The same issues was raised in this study by *Ba Futuru's* Sierra James, who discussed being unsure about how much audience members would be influenced by a message presented in a theatre performance and unclear about how this impact could be measured. Given the prevalence of social action approaches in international development, where organisations seek to influence the wider society by presenting ideas through the arts, this is an important dimension for evaluation. While sample sizes were small for this aspect of the study, several research participants did discuss receiving a direct social message or revelation as a result of attending events, thus indicating their positive potential for effecting change on audiences. For the wider Timorese community, the main direct benefit acknowledged was the pleasure in being an audience member for arts productions, a new experience that they recognised as valuable.

All of the factors discussed so far about the impact on stakeholders also had an indirect impact on the broader community. Parents and family members, for example, experienced positive outcomes such as conflict resolution within their family as a result of their young people's involvement in the arts initiatives. There were also indirect outcomes that can be described as existence benefits (Bakshi, Freeman & Hitchen, 2009) where community members were pleased that an opportunity existed even if they were not taking it up themselves. Research participant Elizaveta's comments, discussed in Chapter Six about all the outcomes she perceived for the wider society from *Arte Moris'* work are indicative of this perspective. The most significant outcomes for non-participants seemed to be the recognition of indirect benefits to the wider community that could come from such activities. This extended to improvement in their own life experience, for example, as a result of living in a more peaceable community.

Therefore, while these arts initiatives only directly impacted a small number of people, there is a possibility of significant reverberations beyond those individuals. Returning

to Rogers' diffusion theory discussed in Chapter Two (Rogers, 2003), there is potential for wider change to be stimulated by participants who act as agents of change in their communities after their experiences in arts projects. While only a small number of people are directly impacted, much broader change is likely if those people take their learning and new experiences to influence others.

10.3.2 Longitudinal impact

As discussed in Chapter Four, a limitation of much research about arts participation is that data is often collected over a short timeframe, often immediately after the project's completion (McQueen-Thomson & Ziguras, 2002; Alison & Coalter, 2001). This detracts from the value of the research, because of the reduced capacity to confirm long-term impacts. While the current research methodology did not include formal data collection at more than one time point, ongoing participant observation did occur during repeat visits I made to case study organisations to share draft findings, and as a result of other collaborations that emerged through connections generated by the research. These observations provided evidence that could be considered longitudinal.

Over several years I observed the significant positive impact of these arts initiatives on participants, the wider community and foreigners. *Ba Futuru* has a growing reputation for its arts programs, and receives regular commissions for theatre performances to address many significant social issues. Several members of the *Scared Cool* cast are amongst the leaders of these new programs, and have had opportunities to travel overseas to learn and perform. *Arte Moris* continues to be one of the very few internationally recognised tourist attractions in Timor-Leste, a place where even short-stay visitors enjoy cultural exchange with locals and purchase unique local cultural artefacts. The school is still the only place where young Timorese can access vocational training in the arts. *Afalyca* is unique across Timor in offering similar opportunities outside the capital city. In early 2013, director Marqy and colleagues, in collaboration with Australian volunteers, hosted a district-wide festival that successfully attracted locals and tourists despite significant odds, including lack of institutional funding and torrential rain over the festival weekend. Gillian Howell's music residency was a discrete project, but it laid the groundwork for similar community based arts activities of Many Hands International in Lospalos and other districts. To date these have included a theatre residency, a children's book publishing project and a major community festival that included participation from local people from across the entire district while also attracting tourists.

During the same period the government has not been successful in establishing any like organisations or programs, such as a museum, gallery or art school, despite intentions to do so and significant internal and international investment. The achievements of arts initiatives studied in this research is even more impressive, given their very modest resources and inconsistent funding opportunities. The positive collaboration between Timorese people and internationals, who are almost exclusively volunteers, was a factor common to all case studies that seems a salient aspect of this success.

10.3.3 Considering causality of change

Another well-recognised challenge in understanding impact of change interventions is attribution of causality, that is, determining whether the specific intervention led to the desired change or whether other factor/s were at play. Positivist researchers prefer randomised controlled trials as redress for this issue, with all other factors that might contribute to change eliminated from consideration in their research (see for example, Duflo & Kremer, 2005; Khander, Koolwal & Samad, 2010). The option of using such

positivist approaches was not possible for this research for the reasons discussed in Chapter Four, including the fact that case studies were existing initiatives, so there was no possibility of control conditions. However causation is posited between participation in the arts activities and the change that respondents identified, because of the in-depth nature of the data collection, with participants discussing their experiences in relation to the projects specifically and openly. The use of open-ended interview questions reduced the potential of social desirability bias in responses (Paulhus, 1991), with participants not being offered any lead as to the responses sought. Evidence from health research discussed in Chapter Four offers confirmation that individuals' self-report of their experience is a methodologically sound measure (Treasure, 2001; Groth-Marnat, 2009). This evidence can be extrapolated to the current research, with participants' self-report of their experiences in the projects, including the benefits obtained and challenges encountered, also assumed as a methodologically sound means of identifying change.

One challenge in determining change that results from an intervention, like Ba Futuru's *Scared Cool*, that seeks to change people's perceptions, is that change in perceptions or ideas do not necessarily lead to changes in behavior. Ajzen's (1991) theory of planned behavior, discussed in Chapter Two, identifies three factors that impact a person's intention to perform a specific behaviour: their attitudes towards the behavior; the subjective norm about the behavior; and perceived behavioural controls. These factors are thought to have varying levels of influence on behavior depending on the situation and the particular behavior (Ajzen, 1991). It is posited that people will carry out their intentions when the opportunity arises if they have a sufficient degree of actual control over the behaviour (Ajzen, 2002b).

This indicates limitations of the change potential of such arts-based initiatives if they only seek to change attitudes and are not part of a wider movement for change, where norms and behavioural controls such as laws are changed. This thinking connects with Hickey and Mohan's (2005) admonition, discussed in Chapter Two, that development initiatives need to be part of an underlying process of change rather than a discrete technological intervention if they are to be effective.

However, the reverse is also true. Attitudes need to change if the wider system (law, government, etc) is to change, as politicians' task is to be representative of the perspectives of their people. Without changed attitudes towards a social issue, there will be no impetus for system change. Therefore, initiatives like these examined in this research have a part to play in effecting change. If they can raise an issue in the community and evoke discussion or a new perspective, and this is complemented by other types of support such as community education along with a change in laws, then they have a significant contribution to make to the process of change. In Timor-Leste, family violence is an example of such an issue. While the law changed recently, making violence towards one's spouse illegal for the first time, family violence continues to be endemic, because the perspectives of all those stakeholders required for change to occur have not yet changed in accordance with the law. People in the community, and those in power, including police, representatives of the justice system and government all need to believe that family violence is unacceptable before it will be reduced.

10.3.4 Issues of concern, including negative and unintended change.

While responses to the initiatives were overwhelmingly positive, some negative changes and areas of concern were identified. Common across all case studies were issues than can be considered under the themes of leadership and gender.

Leadership issues

Leadership issues, particularly the relative balance of power between Timorese leaders and foreigners, were identified by both leaders and participants as being of concern. My own observation confirmed the need for consideration of this topic. There was evidence of the potential for programs managed by foreigners to perpetuate a challenge they were intended to address, that is, the capacity of Timorese people to be competent independent leaders. In all of the case studies, leadership development was identified as a goal. The transference of skills to local stakeholders in processes that are effective and empowering was acknowledged as a priority. However, this proved an ongoing challenge. In Ba Futuru's *Scared Cool* project, foreigners held the significant leadership roles. Participants saw this as positive, as indicated in their reports of the enjoyable experience, good role modelling and high standard of learning provided by leaders. However, an unintended negative consequence of the same factors was the potential for valorisation of foreigners and devaluing of local capacity. This was evidenced in comments like this from a *Scared Cool* participant that "if the teacher was Timorese, I would not have done this program".

At *Arte Moris* the process of devolution of leadership raised new difficulties. At the same time as foreign leaders were concerned about the negative impact of their withdrawal on organisational functioning, director Iliwatu Danubere perceived a lack of respect for the different values of Timorese that originated in different cultural understandings.

One challenge in the building of leadership capacity was that many of the artistic leaders in these case studies did not have strong training themselves in the areas in which they were working. With the exception of one foreigner who had both relevant educational background and significant experience in her professional area, none of the leaders had train the trainer or other similar expertise in capacity building. Many of the other leaders were working outside their immediate skill area and were learning on the job in Timor-Leste themselves. This undoubtedly reduced their capacity to devolve skills as they led their projects

The lack of professional training of arts leaders may have contributed to another potential negative consequence, that of ineffective practice or even harm, despite best intentions. In Timor-Leste, many members of the community experience significant ongoing challenges in their personal lives, including family violence and the impact of trauma. When these issues have been addressed in arts initiatives, it has mostly been by arts leaders who do not have training in behaviour change or therapeutic arts practice. Therefore, programs risk being ineffective by not providing appropriate information or not using strategies that are effective in eliciting change. Even worse, there is potential for harm if issues are dealt with inappropriately, particularly if there is no additional support available for people dealing with change.

A further potential for harm through unintended negative consequences could arise through poor role-modelling. One example of this is smoking, a practice that is common in Timor, including among some of the artistic leaders in the case studies. Given the strong influence of glamorous peers in youth take-up of smoking (Tickle, Hull, Sargent, Dalton & Heatherton, 2006), and the very significant negative impacts of smoking, there is a likelihood that arts activities initiated by leaders who smoke in the presence of peers may result in harm, despite positive intentions.

Gender issues

In all of the case studies except *Scared Cool*, there was disproportionately low participation by girls and women. In some cases, this low participation was identified by leaders as an issue of concern. This finding reflects the situation in Timor-Leste overall, with women having lower rates of participation in almost every aspect of Timorese life. Cultural constructs around appropriate activities for girls and women were seen as the reason for this, both by leaders and participants, along with the dangers perceived for young women in being exposed to Timorese men or foreigners. My own observation was that some of the environments may not have been very conducive to female participation, with the lack of women involved perhaps perpetuating an environment where women did not feel welcome. At *Arte Moris*, the conflating of study, working and living arrangements in an unusual non-family structure may have contributed to the perception that it was an unsuitable environment for women. However, the same disproportion in participation was not evident at *Ba Futuru*, where more women were in leadership roles. Gillian Howell observed a gradual increase of girls and women participating in her project, as she and her colleagues became better known, and she perceived a sense of trust developing between her and the local community.

At *Ba Futuru*, a new challenge arose as a result of participation of girls and women. After experiences in programs offering new opportunities and a sense of empowerment, women often developed new ideas about what they were seeking in their lives, including a different perspective on disrespectful or abusive treatment from partners or families that they previously thought could not change. These ideas that diverged from cultural norms resulted in significant distress for these women. In turn this led to greater responsibility for *Ba Futuru* leaders who felt obligated to support those individuals through such transitions. Co-founder Sierra posited that the whole field of development faces similar challenges when social change is effected before the new situation is accepted as a social norm.

10.3.5 In summary

In summary, when examined through the lens of a holistic evaluation framework, outcomes of the four case studies were overwhelmingly perceived as positive. The positive outcomes were especially salient for those most directly involved in the activities, (participants and artistic leaders), and in the personal well-being, cultural, civic and social domains. Participants commented on the pleasure they gained from their involvement, especially when it strengthened their connection with Timorese traditional culture. The activities stimulated new learning and thinking, both creative and analytic. Highly valued social connection with others was a consistent finding, as well as the contribution to a peaceable society through an increase in positive interactions. These seemed particularly important because so many of the participants have experienced extended traumatic social disruption. Some participants also perceived direct and indirect benefits in the economic dimension, through opportunities for paid work income generation from art sales, as well as skill development that was seen to lead to increased employability.

Other stakeholders including artistic group leaders, audience members and non-participating community members also experienced a range of positive outcomes. Artistic leaders reported significant personal and professional growth, and audience members appreciated the enjoyment of attending an arts event, and in some cases, a deeper understanding of their own and other's life experiences as a result of artwork presented. Wider level community change was most challenging to determine.

However, it can be considered that community members benefit indirectly as a result of the direct benefits that accrue to participants across a range of dimensions.

While the outcomes of the arts initiatives seemed overwhelmingly positive, there were some potential risks and dangers. There is the possibility of no change, or change in the wrong direction, without careful planning and collaboration between artistic leaders and professionals with expertise in assisting positive social change. There were also unintended negative impacts such as the emphasising of power imbalances between Timorese and foreigners, and reinforcing of gender related restrictions.

10.3.6 Reflections on the evaluation model

The holistic model that allowed examination of outcomes across dimensions, perspectives and directions of change, offered encouraging potential as an evaluation strategy. The *dimensions* of change, inspired by integrated models of development, (such as posited by Hawkes, 2001; Ife, 1995; Scerri & James, 2010), discussed in Chapter Two, increased the likelihood of outcomes in a range of dimensions being considered. This included outcomes that organisers had not necessarily intended. In some cases, where leaders had not had a well-considered sense of potential outcomes of their work, application of the model may have offered them new insights.

The Most Significant Change methodology (Davies & Dart, 2005) provided the impetus to include *perspectives* of change in this model, in its recognition that different stakeholders in any change intervention are likely to have different views about its impact. MSC is particularly useful in large-scale programs where beneficiaries' experience is distant, in time or place, from those who initiate or fund the intervention. In the current research, this issue was less salient, as the majority of stakeholders had direct contact with the activities and beneficiaries. Consequently, there were not many instances of strong discord between the experiences of leaders and participants. However, this process of considering different perspectives addresses a methodological weakness of much arts research. Arts evaluations often do not provide a full representation of outcomes as they only consider the perspectives of project organisers, or at most, participants (Kelaher et al, 2007; McQueen-Thomson & Ziguras, 2002). By also including categories of impact on leaders, audience members and wider communities, a fuller and more robust picture of a project's impact can be created.

Morra-Imas and Rist's (2009) recommendation for *directions* of change to be considered added a useful contribution to the model. By encouraging exploration of issues that were unintended, acknowledging the potential for negative outcomes, and including the distinction between direct and indirect outcomes, this model facilitates a more comprehensive assessment of outcomes. In the current research, there were findings in each of these categories. One unintended positive outcome was the value *Scared Cool* participants ascribed to English language learning. Unintended negative outcomes included the unequal participation of girls and women in some activities that may have reinforced limiting gender proscriptions, and the potential for valorisation of foreigners when leadership roles are not filled by Timorese.

Further possibilities for the extension of the model are discussed in a later section.

An aspect of change that was not considered in this model, but could contribute to stronger data, is the *degree* of change. No attempt was made to precisely quantify change, both because of the exploratory nature of this research and the complexity of the three categories already included. However, in much research about change interventions, the measure of degree of change is considered a priority. This is especially important if a return on investment calculation is sought, that is, how much

change can be expected or has occurred for amount of resources invested. This can be a consideration of return only in economic terms (Farris, Bendle, Pfeifer & Reibstein, 2010) or through the emerging concept of social return (Nicholls, Lawlor, Neitzert & Goodspeed, 2009).

The model also allows the possibility of consideration of outcomes that are negative and unintended. For example, several case study organisations did not include environmental considerations in their work and no discussion of environmental issues appeared in the data from interviews. However, by considering the dimension of environmental impact, a project like Gillian Howell's music residency that involved international air travel of eight people, can be shown to also have negative and unintended consequences through significant carbon emissions generated, along with the significant positive impact afforded in other dimensions.

After this summary of findings and perspectives of the models in application, the next section considers implications for the practice of participatory arts from this research.

10.4 Implications for practice

This thesis has identified factors that can contribute to change through participatory arts, through interrogation of detailed case studies and their outcomes against theories documented in the literature. In addition to the models for planning and evaluation that have been the focus of this study, some further principles for effective practice have emerged through the combination of evidence from the literature and findings from this study. Insights posited as useful for those who lead, manage or fund arts programs, in Timor and in international development more broadly, are presented.

10.4.1 Leadership issues

Given the vital role of a skilled leader identified in the literature about all three approaches to arts and social change, and the power of an artistic leader as a change agent discussed in the previous section, leadership is an issue of concern given its potential to impact on effective practice.

A requirement that arts leaders have skills relevant to their role, not only in artistic technique, but also the capacity to inspire and capacity build others is appropriate. Training that encourages collaborative and creative leadership through the arts could contribute significantly in this respect. Leaders' recognition of their powerful role as agents of change, and the importance of modelling the behaviours they seek to influence would make a substantial positive contribution. For example, in order to make the strongest impact promoting health messages, leaders would need to model healthy behaviour by not smoking. Respect for Timorese culture and the capacity to pay credence to it in development of arts activities could add a significant positive benefit.

For inexperienced leaders, a minimum level of supervision or support should be provided by host agencies to enable appropriate skill-devolution. Similar skill development opportunities for government employees whose remit could include community engagement in the arts would add to the effectiveness of community-based and government activities.

For arts activities that address more specific issues, such as family violence, the potential for no change or harm from leaders who do not have strong knowledge or skills of effective change strategies was discussed. One strategy to ameliorate this

risk could be collaboration with health and social service appropriate agencies who have appropriate skills and knowledge. This will be challenging to achieve in Timor-Leste when social services are as yet so underdeveloped, but it should be a goal for organisations seeking to make change in areas where they do not have strong expertise.

10.4.2 The role of creativity

The literature about development discussed in Chapter Two indicates a low emphasis on creativity, but strong potential for it to contribute to positive change. Creativity for example, can increase the potential for people to enjoy full and meaningful lives and, as Sen advocates (1999), to experience the things they have reason to value. These observations lead to the view that creativity should be ascribed a more central role in efforts to achieve sustainable development in Timor-Leste.

A leader like Marqy da Costa, whose stewardship of arts centre *Afalyca* was discussed in detail in Chapter Eight, makes a significant contribution to his community, largely through his creative approach to life and work. New ways of thinking, relating to others, making a living and being in the world can be promoted through programs like Marqy's *Afalyca*. While many of Marqy's unique personal characteristics contributed to his organisation's success, the literature clearly indicates that creativity can be fostered. Creative habits of mind have been identified, along with strategies that afford their propagation (Booth, 2009). While others may not enjoy Marqy's proliferation of natural talent, these strategies indicate that creative capacity can be developed by those who have opportunity and application.

Stimulation of creativity was also identified as a significant positive outcome of the other case studies. The lack of similar creative options for people in their communities provided the case study organisations with a market niche, contributing to their influence and reach. However, the absence of programs that stimulate creativity: in schools; after-school programs; tertiary education and community activities, reduces opportunities for community members.

Barriers to the flourishing of creativity in Timor-Leste can be identified. Some of these documented in the literature and confirmed in this research include entrenched habits of passive resistance, lethargic bureaucracies, restrictive gender roles and the tension between traditional culture and exploration of new ideas. Endemic practices of passive resistance discussed in Chapter One are much less adaptive in the contemporary democracy of Timor-Leste. The nation faces numerous challenges in becoming a fully functioning society with a diverse economy, transparent and effective government and a people who have opportunities and choices. Resistance, to new ideas, new practices, authority or change - or simply a habit of quietly doing as little as possible - will no longer serve the Timorese people well.

While case studies in this research received support from foreign organisations and individuals, internal contributions were limited. To date, Timor-Leste's government has offered little assistance for creative enterprises: few funding programs; venues or active staff support. My observations over several year concord with case study leaders' comments that government employees whose remit could potentially include engagement with such initiatives generally do not offer support. Nor do they operate any similar programs themselves. This is partly perhaps because they are inadequately resourced, but also because they have had few opportunities for professional development and little experience in pro-active work themselves.

A further barrier is the tension between the maintenance of valued traditional culture and cultural innovation expressed through the arts. Government staff who have

formal responsibility for culture largely focus on the re-establishment of a traditional culture, which is prioritised because of the negative impacts of centuries of colonisation and the influences of globalisation. I observed evidence of significant antipathy to new art forms and new ways of engaging with traditional art forms. This poses a challenge for those, like case study organisations, who are exploring innovative arts practice, especially when they seek support from government for the same. This tension also reduces the potential recognition of the contribution of such initiatives, including the stimulation of creativity through the arts.

However change is possible. Government, including the education system, civil society, the development field and individuals can all contribute to positive change, by valuing creativity more highly and acknowledging the benefits it brings. Schools that encourage creative thinking in their students, organisations that inspire their members to be innovative, and opportunities for individuals to explore new ideas are all required. A stronger investment in creative development would be likely to mobilise citizens, especially disenfranchised young people, in a positive direction, potentially reducing the need for the very significant investment in peace-keeping by force. Prime Minister Gusmao's comments about the importance of innovation and creativity, made in a public discussion about the future of Timor-Leste and quoted at the beginning of this thesis, support this perspective.

Bringing all of these ideas together, the following principles for effective participatory arts for social change programs are suggested.

10.4.3 Principles for effective participatory arts for social change programs

1. Effective planning processes:

- arts leaders, program managers and funders have shared or concordant values and goals, and desired outcomes for the project,
- goals of the project are clearly defined,
- project activities are clearly defined,
- goals of the project and activities have a proven, or at least logical, relationship to desired impacts,
- outcomes of the arts project desired by organisers are also desired by community on whom they will be enacted,
- the schedule and resources for planned activities are adequate for achievement of goals,
- activities are planned with well-being of participants and audiences in mind,
- potential dangers for participants or audiences are considered, and strategies to ameliorate risk and negative outcomes are implemented.

2. Effective implementation:

Skilled leadership

Project staff have appropriate skills and experience:

- with the artform and the artistic material,
- with leadership of an artistic project using an empowering, creative, collaborative process,
- the population and context of project participants,
- either skills or expertise about the issue being addressed, such as inclusive practice, peace-building or reduction of family violence, or a collaborator or adjunct support with that expertise,
- support systems that are not yet available but could contribute are considered.

Appropriate artistic process and content

- project activities are considerate of participants' interests, needs and skill level,
- the process is designed to be empowering and affirming,
- the process offers participants opportunities for creative expression.

3. Issues of sustainability are considered

- the project's impact on local resources is considered,
- the possibility of participants' empowerment into future action has been considered,
- some training, mentoring or capacity building has occurred,
- the host organisation has been realistic about future related activities,
- the participating community has a realistic idea of future related activities.

4. Effective evaluation:

- an effective evaluation strategy is developed with clear guidelines about who has responsibility for implementing it,
- appropriate methodology is used that considers language and cultural barriers,
- an adequate sample (number of participants and coverage of stakeholder groups) is used,
- the full range of dimensions of change are considered,
- all directions of change are considered: positive/negative; intended/unintended, direct/indirect,
- evaluation is implemented independently to avoid bias,
- evaluation findings are disseminated appropriately; in format, languages and content suitable for prospective audiences,
- evaluation findings inform future action.

Following this discussion about implications of this research for practice, the next section examines the research process itself, specifically the research methodology.

10.5 Reflections on the research process

This section offers reflections on the research process, particularly with regard to the methodology. Specific issues discussed are the challenge of implementing an ethical process in a developing nation, truth value of the data, communication challenges and sample size.

10.5.1 Ethical issues

As discussed in Chapter Four, Deakin University's ethics requirements for this project were stringent because research participants were largely people from an overseas country and who, in some cases, were in a dependent relationship with others involved in the research. My commitment to following the ethics procedures exactly as I had agreed presented me with some challenges. Firstly the requirement that the Plain Language statement be read and signed before the research could begin was problematic. Despite my efforts to be concise, it was still a three page document that included many words such as 'confidentiality' and 'PhD' that could not easily be translated. This made it difficult reading in the low literacy environment of Timor. Respondents largely had little previous experience of research and often seemed unsure about how their contribution could be of interest.

In some instances, participants indicated discomfort in completing such lengthy and official looking forms. This was particularly evident when I was recruiting participants

who had not been previously introduced to me, such as when I approached parents outside a children's art class. Several times people immediately refused to speak to me once I had brought out the pages for them to read and sign. I interpreted this as indicating anxiety about the formality of the process, which, as Rossman and Rallis (2003) caution, is not surprising for people whose experiences of authority have been largely punitive. I struggled to decide whether it was more ethical to introduce the forms first, thus potentially frightening people and reducing the pool of respondents, or whether I should begin the conversation, record it without their formal permission, and then complete the forms once people understood my intentions and what was being asked of them.

The Ethics Committee's requirement that people be offered the opportunity for counselling if they were distressed by their participation provided another dilemma. In a country where most people have had direct or indirect experience of traumatic events, to suggest that they may need counselling for speaking to me about their arts experience felt somewhat incongruous. I did approach a counselling provider, but my request felt somewhat unreasonable, even to me, given that their small and under-resourced team have the mandate to provide mental health services for the entire country. This challenge was compounded by the fact this agency was in Dili, and many participants lived in rural areas, many hours of unaffordable bus or truck ride from the city. Even the phone call I invited participants to make to the government representative or my supervisor, should they be unhappy with my approach, would have been virtually impossible. The expense of a phone call, the language barriers even within Timor, and people's apprehension of authority would have prevented most of them taking up this option in any case.

Nevertheless, I was pleased to have undergone the rigorous process of preparation, reflection and promise required by Deakin's Human Research Ethics Committee. This helped me be consistent and as ethical as possible in my approach. But given all of the circumstances, in hindsight, I might have been better off following Bergh's (2010) lead and taking a more informal approach, at least until a relationship with participants was established. By taking a more "context-sensitive" approach as Ware (2012) recommends for development workers, I may have been a more effective researcher while still providing ethical protection of my participants. A similar context-sensitivity might be recommended for university ethics processes where the research circumstances make it difficult or impossible for standard procedure to be followed.

10.5.2 Truth value of the data

One challenge arising in this research was the potential that participant's responses might not reflect their true views. Several experiences during the data collection caused me to consider this possibility. While there were only a few of these instances and they were not significant enough to skew the findings, I was curious to explore why this had occurred and consequently how I could avoid it in future.

Responses to arts initiatives from all stakeholders were overwhelmingly positive, even in the instances where my observations of the event or my knowledge of the situation in the community led me to expect a different response. For example, in one of the projects, I was aware of or had witnessed several occasions when a foreign artistic leader had experienced difficulties in the working relationship with important local players, to the point that the artist felt that their project was being blocked. This was the project in which I had dual roles as researcher and coordinator. However, in later interviews about the project with those very same players, not one of them reported a difficulty with the project, even when specifically invited to discuss issues or problems. Responses again were overwhelmingly positive.

A second example occurred in an interview with young participants in a different program. When asked about their parents' responses to their artwork, the young people told me that their families thought it "really good". When I pressed the point, asking if I could come and interview their parents, I discovered that the young people's parents had mostly not attended the event at all. Eventually the young people explained that their parents were variously deceased, too far away, too poor or sick to attend. I was aware of the phenomenon in Timor of young people living with extended family away from home, so it was not a surprise to hear that the young people lived without their parents. But I was confused that they would provide a response that was ostensibly not true.

I tried to understand why I might have been offered these positive responses that did not match my perceptions of reality. My reading about research in cross-cultural contexts, as documented in Chapter Four, alerted me to various possibilities, including social desirability bias (Nederhof, 1985; Mitchell & Jolley, 2010), where participants offer responses that they perceive as more socially acceptable; demand effects (Grimm, 2010), where they offer responses they think the researcher is looking for; and face-saving (Goffman, 1967; Ho 1967) where they offer responses to avoid embarrassment for either or both parties.

I reflected that, perhaps, despite my best intentions to appear neutral, so as to solicit participants' 'true' response, I unwittingly influenced their answers. In the first instance discussed above, where all respondents provided very positive responses despite my observation of conflict in the project, participants may have been reluctant to appear critical of a project that they knew I was responsible for. Another possibility was that the success of the final outcome of the arts project outweighed the difficulties of the process sufficiently that people speaking to me about their experience only wished to discuss the outcome.

Participants may also have been reluctant to criticise a project if they perceived that this might have a negative impact on their own work, colleagues or fellow townspeople. This may be explained by the factor that Hall (2002) describes as value orientation; the relative importance of the accuracy of information to the immediate social consequences. Given the difficulty in explaining my purpose as a researcher, as outlined in the section about ethics above, people may not have distinguished between my relatively uninfluential role as a PhD student and any potential distribution of resources to their organisation or community, given Timorese people's experience of foreigners are resource holders. People may also have had the motivation that Grenfell et al. (2008) observed, of reiterating certain ideas to avoid seeming backward or deficient or to avoid portraying their community in a poor light. However, in the end, the fact that all responses were largely very favourable about all of the case studies, suggests that neither my dual roles nor any of the above issues might have inspired false positive reports.

In the case of the young people who seemed to be telling me untruths about their parents' perceptions, I only developed some insight after reflection and more experience living in Timor. I came to think that the young people may have been embarrassed to be forced to explain that their parents didn't attend their events. Secondly they may have been embarrassed that my persistent questioning emphasised their lack of support from families, both to themselves and in front of me, a stranger. It would also have been embarrassing for me to be made aware of this fact, as I then I would have felt really sad that these young people did not have family support. The young people's 'untruthfulness' may have therefore been intended as a face-saving strategy, to reduce harm for themselves and for me, if I had been

sensitive enough to understand it that way. Perhaps they were also answering my question about the situation as they wished it to be; they wished their parents had attended the event; and they wished their parents would think their contribution was “really good”. These two hypotheses are supported by literature, in Lutz’ observation of a Timorese tendency to express what they believe things should be, rather than what they truly are (2004, p.9) and Nachman’s identification of a related possibility in all cultures, that “people sometimes lie to create the impression of achieving their cultural ideals” (Nachman, 1984, p. 549).

On reflection, I decided that I still had a way to go before becoming a truly context-sensitive researcher. I figured that the more I could learn about Timorese culture and life experiences, the closer I might come to a true understanding of what people really thought. In these ruminations I was cheered by comments from a colleague who had lived in Timor for a long period. She avowed that, as a foreigner I had to accept there would always be things about Timor I could never fully understand. I concluded that other foreign researchers would be likely to face similar challenges, and my research would be no less likely to have truth value than that undertaken by any other foreigner. Given that my foreign-ness was a circumstance not possible to change, I had to accept this as a limit to the research.

10.5.3 Communication challenges

In my attempts to ameliorate these dilemmas about obtaining the ‘truth’, strategies suggested by experienced fellow researcher Anna Trembath, as discussed in Chapter Four, proved useful. Developing some competence in Tetun was a definite advantage. The modest command of the language that I achieved over the three years of research was enough to introduce myself, describe the project briefly and broadly follow discussions. I hoped that this learning demonstrated to participants some respect and a degree of my commitment to Timor-Leste. It also assisted me to present the research as a reciprocal process, in which both partners had something to contribute and something to gain. Trembath’s recommendations, confirmed by Grenfell et al. (2008) and Ragsdale and Anders (1999) to use a range of informal communication strategies outside of formal interviews to assist in developing trust were also useful. Whenever I was able to meet people informally and establish some kind of rapport first, the interviews went better. My observations of arts activities and non-verbal communication contributed significantly to my understanding of project outcomes, especially when there seemed to be a mismatch between what people told me and what I observed.

Trembath’s advice to value these challenges as part of the important reflexive analysis process also assisted me to come to terms with the fact that the research was about the process of learning to interpret the research data, as much as it was about obtaining information. The process of trying to understand *why* people said *what* they said to me, helped to expand my understanding of their experience, the cultural construction of knowledge and the limits and potential of formal research.

10.5.4 Sample size

The overall sample size for this research, of 135 participants across five case studies, was reasonable for a qualitative research project, given the large amount of detailed data collected from each participant. The sampling approach required representation from stakeholders with different relationships to the activity, including program participants, artistic leaders, managers, families and community members. This was used to accommodate the potential divergence between what leaders and funders expected and what other stakeholders experienced. However, because there were so many categories, some only included one or two research participants. The very small size of these sub-samples was not ideal because it reduced the representative

potential of the findings. However, one point of reassurance was that there were not significant disparities in response between the different categories of stakeholders. Nor were there significant discrepancies between stakeholders' responses and leaders' anticipated outcomes. Nevertheless, it must be considered that larger samples in any of those categories might have led to different results. A future research project might investigate a larger sample, perhaps involving a less intensive data collection process.

10.5.5 In summary

In summary, this section has discussed some of the challenges of conducting research in a foreign developing country. These include modest ethical dilemmas, some concerns about the truth value of the data, communication challenges and the small sample sizes necessitated by intensive qualitative research. Ultimately, my sense was that the methodology devised for this research was satisfactory, enabling me to obtain data that I felt was as truthful, representative and informative as it was possible for me to collect.

10.6 Recommendations for future research

10.6.1 Developing the theory of change framework

The first recommendation for future research is the development of a theory of change framework that is undertaken in collaboration with a stakeholder organisation, as suggested in Chapter Five. The current research was instigated to explore a topic that was of interest to me, that is, theories of change and a holistic evaluation framework for participatory arts initiatives that seek to stimulate positive social change. This topic was not established through a collaborative process with any of the case study organisations and did not necessarily intersect with issues of concern for them. While they were all obliging in supporting me to collect data about their activities, no organisation expressed strong shared interest in the ideas. This was evidenced by a lack of engagement in the theoretical aspects of the research. While all case study leaders were offered the opportunity to provide feedback or discuss findings, and several requested small modifications to chapters relating to their work, no discussion was initiated by them about the models I proposed and their potential application for practice. These organisations were not yet engaging with theory of change and related principles or structured evaluation as a regular part of their work. They shared this characteristic with their peers in the wider fields of participatory arts, as discussed in Chapters Two and Three. Consequently the potential usefulness of these models may not have been evident to them.

One exception to this experience was musician Gillian Howell. After reading the theory of change framework I created about her work following an interview, was able to further explicate the processes she perceived in her community music-making. She also provided additional theoretical evidence to substantiate these ideas. The difference between Gillian's response and that of the other stakeholders is perhaps attributable to Gillian's current interest in examining her own methods through a formal research process. In contrast, all other research participants were primarily focussed on practice. This response indicates the potential for a more effective research process about theory of change if it were undertaken, as Bamberg et al. did (2011), with an organisation that had already identified the potential value of explicating a theory of change for themselves and were keen to engage in the process. A theory of change framework elaborated in an iterative way over a period of time, to address a real purpose that an organisation had identified themselves could potentially be much richer. Such a framework could also be tested in practice, then discussed and

modified, thus enhancing both the research findings and impacts on practice.

10.6.2 Drawing on published evidence

While the theory of change frameworks created in this research provided an explication of the ideas of project leaders, a further step could be undertaken. To evaluate whether initiatives are likely to be successful, a literature search could be undertaken to find evidence that supports or refutes these theories of change. Bamberg et al. (2011) used this approach to assist health services establish evidence based practice. As discussed in Chapter Two, this kind of logical thinking, where academic literature is used to inform practice, is very unusual in the arts (Dunphy, 2010). Artswokers can consider such logical thinking as anathema to their practice because it is seen to restrict the creative process (Goldbard, 2010). Yet if a particular outcome or social change is being sought, then project leaders are beholden to think about all possibilities of maximising impact. This is particularly important when public funds are provided to support change activities. A challenge for arts program organisers is to benefit from the different ways of thinking and knowing that arts practitioners bring (Conquergood, 2002; Hill, 2009), while also avoiding ineffective or dangerous practice, like the example discussed by Sierra James of *Ba Futuru* earlier in this chapter.

10.6.3 Measuring degree of change

The evaluation framework presented here could be developed further by the creation of scales to measure degree of change (insignificant to significant, for example). This would require pre-conceptualisation of the expected change and pre-identification of stakeholders, so that pre- and post- interventions assessment could be made. Such processes could be problematic for emergent initiatives like many of those examined, where participants joined as the project developed rather than being recruited prior to its commencement. However, a potential solution to this is the use of a retrospective pre-test, where participants rate their situation/knowledge prior to the intervention and afterwards, with both ratings made after the intervention (Lamb, 2005).

A tighter measurement structure might provide qualitative data that more favourably compares with expectations for quantitative data that drive much funding policy and decision-making, as discussed in Chapter Two. Jupp, Ali and Barahona's (2009) model for quantifying qualitative data offers an interesting precedent, as it was developed to measure empowerment, a concept like the intrinsic value of the arts discussed in Chapter Two that is considered problematic because of its amorphous nature. Some of the strategies Jupp et al suggest, such as development of project indicators by participants themselves and use of happy/unhappy faces to determine direction and degree of change, may offer a way forward for arts research in development as well. An additional approach, applied by Skingley, Bungay and Clift to "reduce the drawbacks that can arise when quantitative methods are used in isolation" (2012, p. 81), might be to build on the qualitative approach of this study by applying a quantitative approach to data collection using controlled trials.

10.7 Chapter summary

All of the major issues investigated in this research were brought together in this chapter, beginning with the concept of theory of change. Findings indicated that case study leaders' theories of change were largely tacit but could be explicated by questioning. This situation was comparable to participatory arts in most other contexts as evident in the literature. Leaders were primarily motivated by their own interest in the arts, rather than being driven by published evidence or a dispassionate

view of the arts as an effective modality of change. Broader theories of change about arts participation, and the three different approaches to change - social action, community cultural development and arts therapy - as discussed in Chapter Two, were compared with these initiatives. Case studies had features in common with all three approaches, but the closest association could be seen with community cultural development. Case study programs seemed to have the strongest impact on those directly involved in making the arts, participants and artistic leaders, through processes that were participatory, collaborative and creative. Drawing on Rogers' diffusion theory, (2003), the significant role of the leader as an agent of change was posited.

Secondly, theory of change models developed and applied in this research were examined critically to see what contribution they made. The *Framework for Conceptualising Theory of Change* applied to the case study *Istoria Timor* was seen as useful in assisting to elaborate a plan of action to meet values and goals. The theory of change model applied to *Scared Cool* theatre project and Gillian Howell's music residency in Chapters Six and Nine effectively organised data to show how theories of change held by different staff members were aligned. In both case studies the model demonstrated that different stakeholders' theories of change were strongly aligned. The model also provided a systematic approach to understand how leaders' theories of change were supported by the data. This points to the models' potential usefulness for other participatory arts initiatives to explicate and align values and goals, plan actions and compare evaluation findings against theories.

In examining research practices of the case studies, it is clear that evaluation practices in relation to participatory arts for social change in Timor-Leste are as yet under-developed. This finding corresponds with a review of the literature that indicates a similar lack of well-developed evaluation practices for arts initiatives in international development contexts around the world. It also contrasts with the significant priority being placed on evaluation in the fields of international development and a growing focus in the field of participatory arts more broadly, as discussed in Chapter Two.

Findings from this research indicated barriers to the establishment of evaluation practices that would provide good data regarding the outcomes of arts for change initiatives. The first was the emergent nature of much of the work, with organisations operating in low resource environments, with staff who are largely untrained for their work and in many cases had little experience with the critical and analytical thinking required. Lack of impetus from funders was seen to be another contributing factor, with none of the initiatives studied supported by funding that required a comprehensive evaluation. A barrier reported in some of the arts literature about the antipathy of artists towards evaluation did not seem to be a factor for these case studies. Strong interest in evaluation was evident from at least two case studies.

A summary of impacts of the four evaluated case studies is a major focus of the chapter. These were determined through application of an evaluation model that included dimensions of change (social, cultural, economic, personal-wellbeing, civic and environmental), perspectives of change (views of different stakeholders) and directions of change (positive/negative, intended/unintended and direct/indirect). Outcomes were overwhelmingly perceived as positive, especially for participants and artistic leaders, and in the personal well-being, cultural, civic and social domains. Other stakeholders also experienced a range of beneficial outcomes, including audience members' enjoyment of attending an arts event, and in some cases, gaining insight into their own life experience and that of others. Most challenging to determine was wider level community change, although there was some clear evidence of

positive impacts intended by the organisations such as peace-building and violence prevention. While outcomes of the initiatives seemed predominantly positive, there were some unintended negative impacts including an emphasis of power imbalances between Timorese and foreigners, and reinforcement of gender related restrictions. The model's usefulness as an approach to evaluating impacts of arts initiatives holistically is discussed, including an additional possibility of measuring the degree of change.

Implications for practice were also examined. A higher priority on creativity in development is recommended, given the support from the literature and this research of the significant positive consequences of creative approaches. This section also offered a list of principles for effective practice of participatory arts programs that seek to effect positive social change.

Reflections on challenging aspects of this research process were offered. These included the difficulty of meeting the university's requirements concerning ethics and of communication in a developing nation, and deliberations about the truth value of the data and sample size. In the final section of this chapter, recommendations for future research suggest additional developments for the theory of change and evaluation models.

The final Chapter, Eleven, provides a conclusion to this thesis, by summarising and bringing together the research findings.

Chapter Eleven: Conclusion

This thesis set out to investigate the role of participatory arts in social change in the small developing nation of Timor-Leste. The practice of arts as a social change modality has been increasing, in the developed and developing world, since at least the 1970s. However, my experience as a practitioner and staff member of a peak organisation for community-based arts led me to the view that such work has largely been under-theorised and under-evaluated. I perceived that proponents are often motivated by personal preferences and employ intuitive practice-led approaches, resulting in work that lacks formal explication, systematic evaluation and comprehensive documentation. The opportunity for knowledge sharing is consequently reduced, thus perpetuating the under-theorisation of the field. A wide review of the literature of participatory arts practices discussed in Chapters Two and Three supported these hunches. A further problem identified in both the literature and my own professional experience is the challenge of measuring the outcomes of arts participation, given the perceived intangible nature of the arts. The conundrum of the supposed intrinsic impacts of the arts versus their instrumental impacts, which are often seen as detracting from the arts' 'true' value, confound efforts to measure their influence.

However, because practice is not formalised does not necessarily indicate that it is ineffective. The commitment to existing participatory arts initiatives around the world supported by the modest literature indicate significant potential that is at least comparable with other change approaches. Participation in the arts is documented as being able to engage and impact on participants and wider communities in unique and powerful ways. In Chapter Two, three major approaches to change through the arts were identified: *social action approaches*, where change is instigated at the broadest level of society by influencing public opinion and decision makers; *community cultural development*, where change is seen to occur at a community level through the act of communal creative art-making; and *arts as therapy*, when individuals are changed as a result of therapeutic processes led by skilled therapists. While these approaches have different change strategies, they share common features in the act of "making things special" (Dissinayake, 1995, p. 402) through participatory creative processes supported by skilled artistic leader/s.

The literature and my preliminary observations indicated that such initiatives were also occurring in Timor-Leste. Challenges faced by Timorese communities including low educational opportunity, poor health outcomes, gender inequalities, and disharmony and violence in family and community life were amongst the issues being addressed through participatory arts. Similar under-use of planning and evaluation practices was also apparent. There appeared to be little research examining this work, despite growing interest and modest investment of resources. Some research into the impacts of culture on social change was found (see for example, Trindade & Castro, 2007; Brandao, 2011), but few resources that specifically discussed arts-based change initiatives.

This lack of theoretical underpinning indicates a need for new approaches to planning and evaluation that can assist in informing practice and increasing understanding of outcomes. The fact that participatory arts initiatives in Timor and in other places in the developing and developed world are largely supported by public funds provides an imperative for effective planning and evaluation approaches. If limited public resources are being employed for a particular purpose, then responsible practitioners

and program hosts need to know if those goals are being achieved and to understand the processes that assist in their achievement.

This thesis addresses these issues. Theory about the contribution of arts to change is extended by the development and trialling of three new models to advance the effectiveness of participatory arts as a change modality. The first two models facilitate evidence-based planning, while the third supports effective evaluation of such arts initiatives. These models are applied to five case studies in Timor-Leste in which participatory arts were used to inspire or support change in participants, audience members and the wider community.

A *Framework for Conceptualising Theory of Change* model is presented in Chapter Five to assist the effective planning of participatory arts initiatives. This draws from conceptions of ‘theory of change’ first developed in the field of community change (Weiss, 1995) and more recently adopted in international development (Vogel, 2012) and the arts (Animating Democracy, 2012), as discussed in Chapter Two. Theory of change is understood as the logical relationship between values, goals and action of any planned intervention as well as the method used to explicate these (Vogel, 2012).

The *Framework* was applied to a current participatory arts initiative in Timor-Leste, the story-writing competition *Istoria Timor* run by NGOs Alola Foundation and Timor Aid. It is intended to assist in the alignment of organisational values with program goals, expected outcomes, well-considered evaluation strategies and action. In doing so, it improves the likelihood of shared values between program stakeholders, encourages the use of evidence in planning approaches, explicates the relationship between outcomes and activities, demands clarification of desired outcomes and facilitates evaluability. All of these practices contribute to effectiveness, by bringing tacit knowledge into the public domain and indicating areas where further thinking and research is required. The successful application of this model in this thesis indicates promising potential for future practice. In the case of *Istoria Timor*, the application of this model made it evident to organisers that they held different values and goals for their initiative. While it eventuated that these values and goals were not incompatible, they had not been made explicit prior to this process. The leaders also identified barriers to the achievement of their goals, and actions that could be undertaken to address these barriers for the first time.

A different theory of change model was applied to case studies *Scared Cool* in Chapters Six and Gillian Howell’s music residency in Chapter Nine. This was distinct from the model discussed above as it sought to determine whether organisations’ theories of change were concordant with theories of change for the specific arts initiatives examined, and whether the different leaders’ theories of change were aligned. It also compared expected outcomes, as indicated by theories of change, with actual outcomes evidenced by the data. In both of these examples, organisational goals were found to match well with project goals, and leaders’ theories were well aligned, thus indicating strong starting positions for the projects. Another positive finding was that outcomes expected by leaders, as explicated in their theories of change, were well supported by the findings from the data. The potential for this model to assist with good preparation of projects and assessment of expectations against actual outcomes was evident.

A third model, an evaluation approach, adds to theory about arts evaluation in its conceptualisation of a holistic method for measuring outcomes of participatory arts initiatives. This model is informed by contemporary conceptions of development that promote human flourishing across a range of dimensions, and that recognise the interrelationship between the human and natural worlds, as discussed in

Chapter Two (for example, Clammer, 2012; Scerri & James, 2010). It draws specifically from ideas about sustainable development presented by Hawkes (2001) and Ife (1999) to propose a six-dimensional frame of *personal well-being*, *cultural vitality*, *civic engagement*, *social equity*, *economic viability* and *environmental sustainability*. While these theorists identify the range of dimensions, neither provide a model for evaluation that reflects this multi-dimensional approach. Nor were any other models found offering similar holistic approaches to outcome evaluation.

This model builds on these theories and offers a new possibility for evaluation, by providing a method by which outcomes of participatory arts initiatives can be considered holistically. Interconnection between all of these dimensions is supposed, through the recognition that any single intervention may impact in different ways. This model also provides a viable solution to the conundrum of the intrinsic/instrumental valuing of the arts that hinders much evaluation, as discussed in Chapter Two. Specifically, it eliminates the need, as Hawkes recommends (2010), for the troubling intrinsic valuing of the arts by conceptualising all outcomes of arts participation as instrumental. For example, outcomes that McCarthy et al (2004) classify as intrinsic, such as pleasure and captivation, can be categorised within the personal well-being outcome dimension. Others that Throsby et al (2001) posit as intrinsic, such as aesthetic, spiritual and symbolic value, can be classified within the cultural dimension.

Contemporary perspectives in development that recognise participation and acknowledgement of different life experiences as important (for example, Cleaver, 1999; Hickey & Mohan, 2005) are also accommodated in this model. Aspects of the methodology Most Significant Change (Dart and Davies 2003) introduced in Chapter Two are used to incorporate the perspectives of different stakeholders in the evaluation process. The importance of considering change across all possible directions, including positive and negative, direct and indirect, and intended and unintended, as recommended by Morra-Imas and Rist (2009), is also acknowledged.

Case studies of five participatory arts initiatives in Timor-Leste, as presented in Chapters Five to Nine, provided data for this research. Qualitative methodologies of in-depth interviews, focus groups and participant observation were used to collect data to which the models were applied. All five case studies could have been considered under-theorised and under-evaluated prior to this study, with none having formally explicated theories of changes underpinning their arts work or any developed practices of evaluation. Consequently, these organisations did not have documented evidence of the outcomes of their activities.

This thesis also contributes to practice knowledge by providing a comprehensive documentation of these participatory arts initiatives in Timor-Leste. In so doing, it increases the modest professional literature about participatory arts as a change modality in international development contexts. While the evaluation of each project documented a wide range of outcomes, some common findings can be extrapolated.

It was apparent that all the initiatives made a significant contribution. Strongly positive outcomes for arts participants and other stakeholders, particularly in the *cultural*, *personal well-being* and *social* dimensions, were evident. Respondents commented on the pleasure they gained from their involvement, especially when it strengthened their connection with Timorese traditional culture. The activities also stimulated new learning and thinking, both creative and analytic, amongst participants and also some audience members. These two are perhaps the most profound changes, given the

many positive outcomes of creative thinking (for example, Torrance, 1998; Hawkes, 2002), as discussed in Chapter Two, and the fact that stimulation of creativity appears to be a low priority in development initiatives in Timor and elsewhere, and is definitely a low priority in the educational curriculum of Timor. Arts initiatives like those studied are therefore beneficial in offering Timorese people a rare formal opportunity for creative development. Benefits that accrued to project participants and leaders who engaged pro-actively in creative activities were evident. Young participants from case studies *Arte Moris*, *Afalyca* and *Scared Cool*, for example, had significant opportunities as a result of their creative endeavours, including expansion of personal and professional networks, professional training in artistic, business and management skills, overseas travel and international artistic recognition.

In the *social* dimension, arts participants experienced highly valued positive connection with others through their involvement. This seemed particularly important because many participants have experienced extended traumatic social disruption. Outcomes in the *civic* dimension were evident in the contribution of arts participation to more peaceful communities. Some participants also experienced benefits in the *economic* dimension, through skill development, improvement of employability, opportunities for paid work and income generation from art sales. Two of the projects made a modest contribution in the *environmental* domain by leading activities to raise community awareness about environmental issues.

Other stakeholders including artistic group leaders, non-participating community members and visitors also experienced a range of positive outcomes from the arts programs studied. Artistic leaders unanimously reported significant personal and professional growth. Audience members enjoyed attending arts events and gaining a deeper understanding of their own and others' life experiences through viewing the artwork and performances. Improved relationships between local people and foreigners as a result of collaboration through the projects was a salient outcome for most of the case studies. This outcome is significant in Timor-Leste where few people have yet had opportunity for professional training, and input from foreigners contributes significantly to skilling of the professional workforce.

Most challenging to determine was wider level community change. There were strong indications of direct and indirect positive outcomes for the wider community and broader society, including reduced family and community disharmony and positive engagement with the wider world. It was evident that participants in all projects learned and developed significantly through their involvement. In skilling and informing individuals who then applied these skills in their daily lives and in many cases, took leadership roles in their organisations and communities, the activities can be seen to have made a positive, albeit indirect, contribution to broader social change. Rogers' diffusion of innovation theory (2003) offers support for the observation that artistic leaders and participants have significant potential to make an impact on the wider community because of the higher profile and greater access to media they have through their arts participation. While my observations of these initiatives over a period of years indicated ongoing positive outcomes for individual participants and communities with which they engage, further investigation that takes a more focused look at specific goals of arts initiatives would offer additional insight.

While the outcomes of the programs were overwhelmingly positive, there were some potential risk and dangers. One challenge was in the area of leadership, especially the transfer of skills and capacity building, given the need for input from those with relevant professional expertise and the contrasting imperative for local ownership and empowerment. This issue provided a constant tension for all case study organisations.

Disproportionately low participation of girls and women was also evident in several of the case studies, indicating a need for a more active approach to their engagement.

There was also the possibility of no change, or change in the wrong direction, without strong collaboration between artistic leaders and professionals with expertise in assisting positive social change. This was a significant challenge, as few of the professionals involved in these activities had specialised training for their social change interventions, and as yet there are few available experts in Timor-Leste to advise arts projects. Poor use of resources or even harm could be the result of activities directed by inadequately skilled leaders. There were also unconsidered negative impacts of many of the activities, such as the environmental cost of carbon emissions generated through overseas travel of visiting collaborators. These would need to be factored into a truly holistic evaluation.

While these findings are based on case studies sited in Timor-Leste, they confirm the potential of participatory arts initiatives in other contexts to stimulate positive change, particularly if these principles for effective practice are observed. Theories about change from psychology (Ajzen & Fishbein, 2005) and development (Hickey & Mohan, 2004) that recommend interventions be part of wider social change processes also have resonance for participatory arts programs. Initiatives in which arts leaders work with others who have skills in social action, behaviour change, community education and therapy are likely to be particularly effective. However, participatory arts initiatives may be particularly useful because of their potential to impact in different domains; with social action approaches influencing leaders and policy-makers, community cultural development approaches bringing people together about issues of shared concern and arts as therapy approaches effecting change at an individual level.

Further research is suggested. Application of the models with organisations who are actively interested in developing their capacity in planning and evaluation would increase understanding of the usefulness of these models. Research approaches that build on the exploratory nature of this study and collect more specific data pre- and post- initiatives would allow stronger inferences of causality about the extent of social change elicited through such programs. The holistic evaluation model could be applied to generate further evidence and knowledge about the ways in which participatory arts initiatives benefit communities.

I conclude by positing that these participatory arts initiatives in Timor-Leste contributed to significant positive change for stakeholders, particularly participants, but also artistic leaders, host organisations, families and the wider community. Factors in the successful change processes, and the reason that participatory arts may be particularly compelling as a change modality are that participation was pleasurable, and involved creativity, collaboration and enjoyable learning experiences. Skilled leadership was a significant factor, with artistic leaders who also provided positive role models particularly successful in stimulating desired change. The most powerful experiences were those that embraced traditional cultural practices while offering new ideas, and brought people together across their differences.

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Appendix 1a: Interview questions for leaders.

The following themes were used to guide semi-structured interviews:

- **Organisational purpose:** What does the organisation or individual do? How did it start, what is its purpose?
- **Artform:** What artforms are involved?
- **Arts program activities:** What arts activities does the program undertake? Active (making, doing) or receptive participation (seeing, watching, selling)? Classes, performances, exhibitions, workshops, special events. Long or short term?
- **Arts program staff:** Is the arts program led by professional artists, arts educators or volunteers? Where do these leaders come from? (their nationality, their pathway into the program)
- **Funding:** How is the program funded or supported?
- **Location:** where, geographically, is this organisation or program located? In what kind of setting?
- **Participants:** What kind of participants are involved? (past, current and prospective): how many, how old, what gender, any other specific demographic details?
- **Stakeholders:** who are the project stakeholders? (patrons, funders, supporters, partners, participants, community, other?).
- **Goals:** what are the goals of the organisation, of the other programs run by this organisation, of the arts program/s? How do these goals relate?
- **What is your theory of change for this program?** That is, how do you know that the work you do will reach the goal you seek?
- **Evaluation:** what strategies, if any, are used to evaluate or consider the impact of your programs? How effectively do you think these evaluation strategies capture the quality and impact of your work?
- **Outcomes:** what outcomes did/do you expect to achieve with this program? Did/does the program achieve these?
- **Most Significant Change:** What, from your perspective, was the most significant change that happened as a result of this project?
- **Who else do you suggest that I interview regarding your program?**

Appendix 1b: Interview questions for participants

The following themes were used to guide semi-structured interviews:

Program involvement:

What is your involvement in the program:

- how long have you been involved?
- why did you get involved?
- what do you do (activity, timing, artform, etc)?

Program goals and outcomes:

What is your understanding of the program's goals?

What are the benefits of your involvement?

Are there any difficulties or challenges of your involvement?

What is the most significant change for you from your involvement?

What do your family and friends think about your involvement?

What difference do you think that the program makes to participants, the wider community and Timor overall?

Appendix 2: Fieldwork journal excerpts

This appendix presents short excerpts of a fieldwork journal kept during the data collection phase.

Social change through the arts

25.6.10 MTV exit concert- anti-trafficking featuring famous Indo band *Superman is Dead*. Musical items interspersed with anti-trafficking messages, including a speech from the US Ambassador and excerpts from a film about a young woman who had been trafficked. The heroes of the night were the big Indo band-tattooed smoking rock types. Indo popstars also interspersed their items with anti-trafficking message. Because people don't have money to buy tickets, the only other way there are events are those sponsored by LA cigarette company who give out free samples. Also the government put on free concerts. There is no DIY scene in Dili yet.

Marion and Lena, volunteers in Baucau didn't see much relationship between participation in an arts program and reduced likelihood of participation in the violence. Perhaps during the day because the young people had something to do, but not at night when it all changes. Marion felt that 'we are still in Maslow's first level here', and that arts was therefore not so important.

.....

Cultural change

5.7.10: Dress rehearsal for Expo performers. Timor Leste represented itself for the first time at World Expo in Shanghai. The dancers, musicians and speakers who were to perform presented a public rehearsal of their work. On group, *Lejval*, have been working with Indonesian choreographers to develop a new style. The creative development of their costumes didn't go down well with a senior representative from the Department of Culture who told them off the minute he saw them. 'Not traditional', he said, without any pleasantries to Ivette, the group's leader and choreographer. She responded vehemently 'kreativ, kreativ'. In our brief discussion to follow, she told me that she believed it was very important that Timorese performing arts develop, that new ideas are incorporated so that it is more interesting – for audience, performers and choreographers. She sees her work with *Lejval* as having a social change agenda.

Talking across the cultural divide: knowing the other.

21.7.10: Visited Teachers College to meet Lena and her Masters student Irena. In interviewing Irena, arts lecturer, I had again the experience of not being able to get specific details. I didn't find out in the interview that she is a musician, married to a musician and it was because of her keyboard skills that she was hired to lecture at the college. She has never taught in a classroom, and has no visual arts experience. I thought she was a dancer. Don't know if this is a language barrier- an understanding barrier or the fault of my questioning, not open enough to allow for response I hadn't anticipated.

Met Principal of college, Francis. Discussion about what truth gets told when malae asks Timorese for information. His perspective was that Timorese are like indigenous people- they won't give away any more information than is necessary, believing it to be not our business. If they are wanting something, they will give us enough information for us to help them.

He told me about a research project they did in schools when they asked teachers about collaborative learning. Teachers responded, with the answers they thought were required, especially as they considered that the data might be sent off to education dept. Fonz suggested that second, or third interviews more likely to get to real truth. This was much more successful in their project.

Not sure how useful interview process is if people are not telling the truth. Marion and Lena discussed whether malae can get to the truth. They felt that it was not possible.

Girls' participation

Fewer girls than boys participate in most of the arts programs I have observed. None at *Arte Moris*, none at Arfalyca, except Sra Karena. At the childrens class, we were discussing the apparent high drop out rate of girls, especially from older group. When we asked a few of the girls after the class why they hadn't attended, they told us it was because of their exams.

MSC effectiveness

Tried the MSC question in interviews this week and found the most astonishing result- people actually give me the answer in the form I am looking for. Chefe de Suco told me that domestic violence had reduced after the performance; Child Protection worker Lila told me that family violence was non-existent in their area. Mariana gave me an excellent answer about the group being like a family to her. Must remember that in all other interviews- shame I didn't trust the evidence based process!

I wonder whether the impact could possibly be as strong as those people report- Kate believes that the Sefe would know as people report to him all issues. Alternatively, that as a result of raised awareness, people experiencing the problem feel that this issue must be hidden... this leading to a same-sized problem but more invisible.

Appendix 3: Ethics approval letter from Deakin University Human Research Ethics Committee

DEAKIN UNIVERSITY

Human Ethics Research

Office of Research Integrity
Research Services Division
70 Elgar Road Burwood Victoria
Postal: 221 Burwood Highway
Burwood Victoria 3125 Australia
Telephone 03 9251 7123 Facsimile 03 9244 6581
research-ethics@deakin.edu.au



Memorandum

To: Dr Phil Connors
School of International and Political Studies
G
cc: Kim Frances Dunphy

From: Deakin University Human Research Ethics Committee (DU-HREC)

Date: 13 April, 2010

Subject: 2010-032
Investigating the role of arts in social change in Timor-Leste

Please quote this project number in all future communications

The application for this project was considered at the DU-HREC meeting held on 29/03/2010.

Approval has been given for Kim Frances Dunphy, under the supervision of Dr Phil Connors, School of International and Political Studies, to undertake this project from 13/04/2010 to 13/04/2013.

The approval given by the Deakin University Human Research Ethics Committee is given only for the project and for the period as stated in the approval. It is your responsibility to contact the Human Research Ethics Unit immediately should any of the following occur:

- Serious or unexpected adverse effects on the participants
- Any proposed changes in the protocol, including extensions of time.
- Any events which might affect the continuing ethical acceptability of the project.
- The project is discontinued before the expected date of completion.
- Modifications are requested by other HREC's.

In addition you will be required to report on the progress of your project at least once every year and at the conclusion of the project. Failure to report as required will result in suspension of your approval to proceed with the project.

DU-HREC may need to audit this project as part of the requirements for monitoring set out in the National Statement on Ethical Conduct in Human Research (2007).

Human Research Ethics Unit
research-ethics@deakin.edu.au
Telephone: 03 9251 7123

Appendix 4a: Fieldwork Application for Permit from Timor-Leste Government (English)



AUTORIZASAUN ATU HALU SERVISU SIENSIA SOSIAL SIRA
PEDIDO DE AUTORIZAÇÃO PARA TRABALHOS DE CIÊNCIAS SOCIAIS – SOCIAL SCIENCES FIELDWORK PERMIT

Naran, habilitasaun no hela fatin/Nome, qualificações e morada/Name, qualifications and address

Kim Dunphy, B.A. Grad Dip Movement Dance, MEd
PhD candidate, Deakin University, Melbourne Australia
49 Thomas St Hampton T181
Victoria AUSTRALIA

NARAN PROJETU /NOME DO PROJECTO/NAME OF THE PROJECT

Investigating the role of arts in social change in
Timor-Leste

Servisu oinsa no descrisaun kikuan/Tipo de trabalho e breve descrição /Type of work and brief description (ex. Projeto konaba investigasaun/ex. projecto de investigação/e.g. research project)

This project seeks to examine the role of arts in social change in Timor-Leste. It will examine four to six current arts initiatives that have a social change agenda. Four to six different arts programs will be examined as case studies, using qualitative methodologies; in-depth interviews, 'Most Significant Change' and 'Theory of Change'

Fatin atu hala'o no caracterisasaun/Localização e caracterização da área/Area's location and characterization

Naran/Nome/Name Timor - generally; Bacau;
Distritu/Distrito/District _____
Subdistritu/Subdistrito/Subdistrict _____
Suko _____ K'nua/Aldeia/Village _____



Lisensa ba servisu siensia sosial sira iha rai laran tenki hatudu relasaun nebe diak entre pesquizador ho Governu Republika Demokrátika Timor-Leste, nebe parte primeiru tenki ascita atu:

1. Hala'o kordenasaun ba actividades pesquisa nian ho representante Governu iha nivel nasional, regional no lokal, inklui mos rai na'in sira;
2. Apresenta resultado inisiu husi pesquisa nebe hala'o iha nivel lokal (apresenta relatoriu eskrita iha lian tetun ba representante regional no lokal sira, inklui mos rai na'in sira, nomos organiza semináriu ida ou ezpozisaun konaba resultadu pesquisa), mos iha nivel nasional (apresenta relatoriu eskrita ba Diresaun Nasional Kultura, no organiza semináriu ida iha Universidade Nasional Timor-Leste);
3. Haruka ba Diresaun Nasional Kultura kopia iha formatu pdf (ho rezumu iha lian tetun) konaba dokumentus ruma nebe publica ona mak hatudu servisu pesquisa iha rai laran;
4. Kompletu fixei ru ida-idak ba fatin sira nebe hala'o tiha ona pesquisa* (inklui CD ho imagen fatin sira hotu) hodi apresenta ba Diresaun Nasional Kultura ho nia resultadu final (iha anexo);
5. Hala'o kordenasaun ba aktividade pesquisa nebe sei halo hamutuk ho instituisaun Governu ruma nebe iha nia area servisu (hanesan Diresaun Nasional Areas Protejidas ho Parkes Nasionais);

* Hala'o servisu antropolojia ka servisu sira seluk nebe tama iha estudu kona ba fatin.

Rekizitos nebe persiza atu hetan lisensa mak hanesan:

- CV ekipa pesquisa sira nian;
- Planu actividades nebe sei hala'o (data, membrus ekipa nian, deskrisaun ho nia objetivus servisu pesquisa nian no metodolojia, bibliografia ruma konaba fatin).

Loron ho asinatura _____

REPÚBLICA DEMOCRÁTICA DE TIMOR-LESTE
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DIRECÇÃO NACIONAL DA CULTURA
Rua Vila Verde, Dili, T: (+670) 333 9664
www.cultura.gov.tl



The current social sciences fieldwork permit represents the establishment of an ethical relationship between the researcher and the Government of *República Democrática de Timor-Leste*, through which the first agrees to:

1. Coordinate her/his research activity with representatives from the Government at a national, regional and local level, including traditional land owners;
2. Present preliminary results of the research undertaken at a local level (present a written report, in Tetun, to regional and local Government representatives, including traditional land owners, and organize a seminar or exhibition with results of fieldwork), and at a national level (present a written report to the State Secretariat for Culture, and organize a seminar at the National University of Timor-Leste);
3. Send the National Directorate for Culture pdf copies of any published papers (with a Tetun abstract), that reflect the results of fieldwork undertaken;
4. Complete an individual file for each listed/investigated site* (including a CD with images of all sites), to be presented to the National Directorate for Culture with the final report (attached);
5. Coordinate the research activity to be undertaken with any other Government bodies that may have jurisdiction over the project area (e.g. National Directorate for Protected Areas and National Parks);

* Applied to anthropological fieldwork or any other fieldwork that involves the location and study of sites.

Documents attached to this permit:

- Research team's CV;
- Plan of activities to be undertaken (suggested dates; team members; description of fieldwork objectives and methodologies; existing local bibliography).

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www.cultura.gov.tl

RESEARCH TEAM

Principal researcher

Dr. Phil Connors
Lecturer, School of International and Political Studies
Deakin University, Pigdons Road,
Waurin Ponds, 3217 Vic, AUSTRALIA

Contact (Bus) +61 3 522 73458 **Email:** phil.connors@deakin.edu.au
BSW, PhD, expertise in international and community development, qualitative research methods

Associate Researcher 1

Ms. Kim Dunphy
HDR student, School of International and Political Studies
Deakin University
49 Thomas St, Hampton VIC 3188 Australia
Ph: 03 9598 0635 (AH) 03 9598 0635 Timor: +670 755 2035
Email: kfd@deakin.edu.au
BA, Grad Dip Movement and Dance, M. Ed

Associate Researcher 2

Dr. Max Kelly
Lecturer, School of International and Political Studies
Deakin University, Pigdons Rd,
Waurin Ponds VIC 3217 Australia
Contact (Bus) +61 3 522 71477 **max.kelly@deakin.edu.au**
Master of International and Community Development, PhD.

Associate Researchers 3

Ms. Jacqui Dreessens
Associate Lecturer, School of Education
Deakin University, Pigdons Rd
Waurin Ponds VIC 3217 Australia
Contact (Bus) +61 3 522 72231 (**Email:** jacqui.dreessens@deakin.edu.au
BEd. (Sec) Vic.Coll.

Plan of activities to be undertaken:

Study dates: 1.7.2010- 1.3.2012

Team members: The Associate Researcher Kim Dunphy will undertake all in-country research, under the supervision of the Principal Researcher and Associate Researchers 2 and 3.

Fieldwork objectives:

This project seeks to investigate the contribution of the arts to social change in East Timor. It will examine current arts initiatives that have a social change agenda. Four to six different arts programs will be examined. Possible case examples include Arts Moris schools in Dili and Bacau, and Australian arts and disability organization Access Arts that will send an artist to Timor to work with people with disabilities and their communities to increase their creative opportunities.

The Associate Researcher will visit Timor between July 2010 and February 2011 to collect data. Analysis of the data will lead to findings about the impacts of the arts projects on individuals and communities. Strategies that could increase the positive impacts of future projects will be discussed. These findings may be useful for leaders or host organizations to inform current or future programs.

Methodologies:

Three qualitative methodologies will be used; in-depth interviews, 'Theory of Change' (Anderson 2005) and 'Most Significant Change' (Davies and Dart 2005). Approximately 100 participants connected with the various initiatives will be sought. Photographs will be taken of arts programs in action and interviews and discussions will be tape-recorded.

With one leader from each arts initiative;

- using in-depth interviews, the research will investigate what does the organisation or individual do, and, how are the impacts of that work considered: what evaluation strategies are employed and how effective are these?
- using 'Theory of Change' mapping process, the research will explore what are the organisations' 'theories of change' (either implicit or explicit) about their work: ie. how do they conceptualise the changes they seek and how are their arts programs devised to meet those changes?

With stakeholders who have involvement in the arts programs;

- 'Most Significant Change' methodology will be used to identify the impacts of the programs. In this process stakeholders identify, through discussions and story writing, what they consider the Most Significant Change that the program contributes. These stakeholders include funders, hosts, project managers, leaders, artists, participants, family/friends of participants and community members.

!

Appendix 4b: Fieldwork Application for Permit from Timor-Leste Government (Tetun)



AUTORIZASAUN ATU HALU SERVISU SIENSIA SOSIAL SIRA PEDIDO DE AUTORIZAÇÃO PARA TRABALHOS DE CIÊNCIAS SOCIAIS – SOCIAL SCIENCES FIELDWORK PERMIT

Naran, habilitasaun no hela fatin/Nome, qualificações e morada/Name, qualifications and address

Kim Dunphy
BA Graduate Diploma Movement Dance, M.Ed.
49 Thomas St, Hampton Vic 3188 Australia
(also Deakin University, Burwood Hwy, Burwood)

NARAN PROJETU / NOME DO PROJECTO / NAME OF THE PROJECT

Arte nia funksun/papel iha mudansa sosia iha Timor-Leste

Servisu oinsa no deskrisaun kikuun/Tipo de trabalho e breve descrição /Type of work and brief description (ex. Projeitu konaba investigasaun/ex. projecto de investigação/e.g. research project)

Projeitu ne'e atu buka investiga kontribuisaun artes nian ba mudansa sosial in Timor-Leste. Projeitu ne'e sei ezamina inisiativas ne'ebé hala'o hela dadaun ne'e e ne'ebé iha ajenda mudansa sosial nian. Iha projeitu ne'e sei ezamina karik programa arte nian haat ka neen ne'ebé la hanesan. Tuir mai mak ezemplu kazu investigasaun nian: Arte Moris iha Dili e Baucau, Arte Australia nian no Organizaasaun Defisiénsia Asesu Arte nian ne'ebé sei haruka sira nia ema ida atu serbisu hamutuk ho ema ne'ebé iha defisiénsia no sira-nia comunidade atu bele aumenta tan possibilidade kreativas nian. Ho análise dados ida ne'e nian mak sei hatudu konkluziun kona-ba impaktu projetus artes nian ba individuus sira no comunidade sira. Estratéjia ne'ebé bele aumenta impaktu pozitivu ba projetus futuru nian mak sei ezamina. Rezultadu dados hirak ne'e sei bele util ba líder sira ka ba organizaasaun na'in sira atu sira bele fó hatene kiu tan kona-ba programas atuais no futuru nian.

Fatin atu hala'o no karakterisaasaun/Localização e caracterização da área/Area's location and characterization

Naran/Nome/Name Timor-Leste
Distritu/Distrito/District Dili; Baicau; Lospalos; Larkim.
Subdistritu/Subdistrito/Subdistrict
Suko K'nua/Aldeia/Village



Lisensa ba servisu siensia sosial sira iha rai laran tenki hatudu relasaun nebe diak entre pesquizador ho Governu Republika Demokrátika Timor-Leste, nebe parte primeiru tenki aseita atu:

1. Hala'o kordenasaun ba actividades pesquiza nian ho representante Governu iha nivel nasional, regional no lokal, inklui mos rai na'in sira;
2. Apresenta resultado inisiu husi pesquiza nebe hala'o iha nivel lokal (apresenta relatoriu eskrita iha lian tetun ba representante regional no lokal sira, inklui mos rai na'in sira, nomos organiza semináriu ida ou ezpozisaun konaba resultadu peskiza), mos iha nivel nasional (apresenta relatoriu eskrita ba Diresaun Nasionál Kultura, no organiza semináriu ida iha Universidade Nasionál Timor-Leste);
3. Haruka ba Diresaun Nasionál Kultura kopia iha formatu pdf (ho rezumu iha lian tetun) konaba dokumentus ruma nebe publika ona mak hatudu servisu peskiza iha rai laran;
4. Kompletu fixei ru ida-idak ba fatin sira nebe hala'o tiha ona peskiza* (inklui CD ho imagen fatin sira hotu) hodi apresenta ba Diresaun Nasionál Kultura ho nia resultadu final (iha anexo);
5. Hala'o kordenasaun ba aktividade peskisa nebe sei halo hamutuk ho instituisaun Guvernu ruma nebe iha nia área servisu (hanesan Diresaun Nasionál Áreas Protejidas ho Parkes Nasionais);

* Hala'o servisu antropolojia ka servisu sira seluk nebe tama iha estudu kona ba fatin.

Rekizitos nebe persiza atu hetan lisensa mak hanesan:

- CV ekipa peskiza sira nian;
- Planu actividades nebe sei hala'o (data, membrus ekipa nian, deskrisaun ho nia objetivus servisu peskiza nian no metodolojia, bibliografia ruma konaba fatin).

Loron ho asinatura

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www.cultura.gov.tl

EKIPA INVESTIGASAUN NIAN

Investigador Prinsipál

Dr Phil Connors
Lecturer, School of International and Political Studies
Deakin University, Pigdons Road,
Waurm Ponds, 3217 Vic, AUSTRALIA

Kontaktu (Bus) +61 3 522 73458 Email: phil.connors@deakin.edu.au
BSW, PhD, expertise in international and community development, qualitative
research methods

Peskizadór Asosiadu 1

Ms Kim Dunphy
HDR student, School of International and Political Studies
Deakin University
49 Thomas St, Hampton VIC 3188 Australia
Ph: 03 9598 0635 (AH) 03 9598 0635 Timor: +670 755 2035
Email: kfd@deakin.edu.au
BA, Grad Dip Movement and Dance, M. Ed

Peskizadór Asosiadu 2

Dr Max Kelly
Lecturer, School of International and Political Studies
Deakin University, Pigdons Rd,
Waurm Ponds VIC 3217 Australia
Kontaktu (Bus) +61 3 522 71477 max.kelly@deakin.edu.au
Master of International and Community Development, PhD.

Peskizadór Asosiadu 3

Ms Jacqui Dreessens
Associate Lecturer, School of Education
Deakin University, Pigdons Rd
Waurm Ponds VIC 3217 Australia
Kontaktu (Bus) +61 3 522 72231 (Email: jacqui.dreessens@deakin.edu.au
BEd (Sec) Vic.Coll.

Planu Atividade nian ne'ebé atu halo:

Loron estudus nian husi: 1.6.2010- 1.6.2012

Membru Ekipa nian: Peskizadór Asosiadu Kim Dunphy sei halo peskizas iha Timór
laran, e Peskizadór Prinsipál no Peskizadór Asosiadu 2 ho 3 mak sei supervizona
peskiza ne'e.

Peskiza nia Objetivu mak:

Projetu ne'e atu buka investiga kontribuisaun artes nian ba mudansa social in Timor-
Leste.

Projetu ne'e sei ezamina inisiativas ne'ebé hala'o hela dadaun ne'e e ne'ebé iha
ajenda mudansa social nian. Iha projetu ne'e sei ezamina karik programa arte nian
haat ka neen ne'ebé la hanesan. Tuir mai mak ezemplu kazu investigasaun nian:
Arte Moris iha Dili e Baucau, Arte Australia nian no Organizasaun Defisiénsia Asesu

Arte nian ne'ebé sei haruka sira nia ema ida atu serbisu hamutuk ho ema ne'ebé iha defisiénsia no sira-nia comunidade atu bele aumenta tan possibilidade kreativas nian.

Peskizadór Asosiadu sei bá Timor entre fulan Juñu 2010 no Februar tinan 2011 atu halibur dados. Ho análise dados ida ne'e nian mak sei hatudu konkluzaun kona-ba impaktu projetus artes nian ba indivíduu sira no comunidade sira.

Estratéjia ne'ebé bele aumenta impaktu pozitivu ba projetus futuru nian mak sei ezamina.

Rezultadu dados hirak ne'e sei bele util ba líder sira ka ba organizaun na'in sira atu sira bele fó hatene kiu tan kona-ba programas atuais no futuru nian.

Metodolojia:

Metodolojia kualitativas tolu mak sei uza; entrevista estensiva, 'Theory of Change' ('Teoria Mudansa nian' (Anderson 2005) ho 'Most Significant Change' ('Mudansa Signifikativa liu') (Davies and Dart 2005). Maizumenu partisipantes 100 atus ida ne'ebé ligadus ho inisiativas oin-oin mak sei halo parte.

Retratu sei hasai ba programas artes nian ho asaun ho mós entrevistas e diskursaun sira sei grava iha kasete.

Ho xefe ida husi inisiativa arte ida nian;

- Ho meus entrevista kle'an nian, peskiza ne'e sei investiga saida loos mak organizaun ka indivíduu sira halo, no mós sá impaktu mak serbisu hirak ne'e sei konsidera: Sá estratejias avaliasaun nian mak utiliza no mós halonu'usá mak sasán hirak ne'e bele iha efeitu?
- Utilizaun 'Mudansa Teoria' prosesu mapeamentu nian, peskiza ne'e sei investiga/esplora organizaun hirak ne'e nia 'Mudansa Teoria' nian (implísitu ka esplísitu) kona-ba sira-nia serbisu hanesan: halonu'usá mak sira konseptualiza sira-nia mudansas ne'ebé sira foti, no halonu'usá mak sira nia programas artes nian bele simu mudansas hirak ne'e.

Grupo/ ema ne'ebé iha interese diretu ho programa artes nian;

- 'Mudansas Signifikante Liu' metodolojiasei uza atu bele identifika impaktus progama nian.' Iha prosesu ne'e liu husi diskursaun/ debates ho hakerek istória, grupu/ ema iha interese sira sei identifika, saida mak sira konsidera Mudansa Signifikante Liu ne'ebé programas sira ne'e kontribui hela. Iha prosesu ne'e grupu/ ema sira ne'ebé iha interese inklui ho finansiadore sira, anfritiaun sira, jerente projetu nian, líder sira, artista sira, partisipante sira, familiar sira, partisipante sira nia amigus no membru comunidade nian.

!

Appendix 4c: Email re fieldwork application from Timor-Leste Government

Appendix 4e: Email from Secretary of State for Culture re fieldwork permission

Email from Dr. Nuno de Oliveira,

**Advisor to the Secretary of State for Culture, Government of Timor Leste
4.2.2010**

Dear Kim,

Happy 2010, it is good to hear that you are coming back to Timor-Leste.

I am attaching a form we normally use for all those who are interested in doing research in Timor and coming through our office.

As you may know, there is no such things as an ethics clearance in Timor-Leste, but we encourage all social researchers to do so, as it is interesting from our point of view to share knowledge and information. And besides, we can always provide support in terms of liaising with Government institutions - at both national, regional and district levels - besides supporting visa extensions, if required.

Go through the attached application and if you think is worth, please email it to Mrs. Cecília Assis, National Director of Culture, at assis.cecilia@yahoo.com. You can also cc me, and ideally, fill it in Tetun, which will make a much more direct and efficient means of communication.

If there is anything you need us to do, let us know in advance. It would also be interesting to schedule a meeting with the Director when you arrive, to talk about what you will be doing.

Looking forward to seeing you, let me know if there is anything else I can do from this end.

Best,

Nuno

Nuno Vasco Oliveira, PhD
ANH RSPAS ANU

Assessor/Adviser Secretaria de Estado da Cultura
Ministério da Educação, Rua de Vila Verde, Dili
República Democrática de Timor-Leste

T: + 670 333 9647
M: + 670 736 9666

Email: nuno.oliveira@anu.edu.au
<http://palaeoworks.anu.edu.au/Nuno.html>

Email from Nuno Oliveira, Secretary of State, Department of Culture re permission to research
2010-032 version 1: [26.2.10](#)

Appendix 5a: Plain language statement organisational representatives



PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: For organisational representatives; project leaders, artists or managers.

Plain Language Statement

Date:

Full Project Title: The role of participatory arts in social change in Timor-Leste

Principal Researcher: Dr. Phil Connors

Student Researcher: Kim Dunphy

Associate Researchers: Dr. Max Kelly, Ms. Jacqui Dreessens

Purpose of the research

This project seeks to investigate the contribution of the arts to social change in Timor-Leste (East Timor). It will examine current initiatives in East Timor, led by arts organisations and individual artists/artswriters, that have a self-identified social change agenda in their work.

The research seeks to find out

- what does the organisation or individual do?
- how are the impacts of that work considered?
- what are organisations' or individuals' 'theories of change' about their work: ie. how do project organisers and leaders conceptualise the changes they seek and how are their arts programs devised to meet those changes?

Individual participants will be also be invited to discuss what they see as the outcomes of the initiative, from their perspective: how are they and their communities impacted by the work?

The process

The project will use qualitative (mostly talking) methodologies. One leader (artist or manager) from each organisation will be invited to be interviewed. Then s/ he will be invited to work with the researcher to create a 'Theory of Change' map of their project's activities and outcomes.

Other participants in the projects and members of their wider communities will be invited to contribute to a group discussion using 'Most Significant Change' methodology.

Most interviews and discussions will take about one hour. In some cases, the researcher may request a second short interview. With participants' permission the interviews and discussions will be tape recorded and later transcribed. With permission, photographs may be taken of participants' engagement in arts programs.

Looking after the research participants

The researcher will do her best to ensure that no individual or organisation is adversely affected by the research process, and that participation is a positive experience for all.

If any participants experience adverse effects as a result of their participation in the research, the researcher will make her best efforts to arrange counselling support through Pradet agency in Dili and other NGOs in the districts.

Participants are free to withdraw from the research process at any stage, and to request that any information they have provided be excluded from the project. There will be no consequences for any individual of their withdrawal, other than the loss of their contribution to the research findings.

Privacy and confidentiality

Privacy and confidentiality of participants will be respected at all times. No information provided to the researcher will be shared with another person without permission from the participant. All information from the project will be stored in password-protected computers in locked cupboards, either in the researcher's hotel or office. Identifying details will be removed from publications related to this project where it is considered that that material might be damaging to another person.

Risks and benefits

It is possible that participants provide comments about a project or an individual staff member of a project that may be challenging to that organisation or individual. Some participants and their organisations might consider this as a positive learning opportunity, while other organisations or individuals may not be in a position to welcome feedback from participants that requests change.

At all times, participants will be encouraged to focus their comments on issues and practices rather than individuals and events. The researcher will be considerate and respectful about sharing findings, both in the feedback process to participants and in research publications. Any responses that might be considered as damaging to any individual or organisation may be left out of the data, replaced by general comments about possible future strategies.

Research findings

It is intended that research findings will provide information about the impacts and outcomes, at individual and community and national levels, of these arts projects, especially what their contribution to desired social change might be. This might mean that the researcher could make suggestions that assist future projects. This information is likely to be useful to NGOs in Timor and other developing nations, arts organisations in Timor and other countries who sponsor artists to work in Timor, individuals artists and funding and host organisations who seek to improve their practice. Ultimately the benefit is intended for communities, who may experience better outcomes for their investment of time in arts initiatives.

The results of the research will be disseminated through a PhD thesis, conference presentations, journal articles and/or book chapters, and reports to the Department of Culture, Timor Leste. Participants who are interested will also be provided with a summarised copy of the results in English or Tetun.

The people in charge

The researcher Kim Dunphy is being supervised by Dr. Phil Connors of Deakin University, Melbourne, Australia. Kim has obtained permission for this project from the Ethics Committee of Deakin University and from the Department of Culture, Timor Leste. She will consult with the Department of Culture in Dili and local representatives throughout the research process.

Reimbursement of travel expenses

In some cases, participants in Timor may be reimbursed for travel costs to attend interviews or discussions. This might be up to \$5 per person. Deakin University is providing some funds to cover costs of travel and translation of the research. All other costs are being met by the researcher.

Contact details of the researcher:

Kim Dunphy can be contacted on kfdu@deakin.edu.au

Phone numbers: Australia +61 417 038 824 and Timor: +670 755 2035

Complaints

If you have any complaints about any aspect of the project, the way it is being conducted or any questions about your rights as a research participant, then you may contact:

The Manager, Office of Research Integrity, Deakin University,
221 Burwood Highway, Burwood Victoria 3125,
Telephone: 9251 7129, Facsimile: 9244 6581;
research-ethics@deakin.edu.au

Please quote project number 2010-032

Or in Timor-Leste

Sr. Nuno de Oliveira,
Adviser Secretaria de Estado da Cultura,
Ministério da Educação, Rua de Vila Verde, Dili T:
+ 670 333 9647
Email: nuno.oliveira@anu.edu.au



PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: For organisational representatives; project leaders, artists or managers.

Consent Form

Date:

Full Project Title: The role of participatory arts in social change in Timor-Leste

Reference Number: 2010-032

I have read, or have had read to me in my first language, and I understand the attached Plain Language Statement.

I freely agree to participate in this project according to the conditions in the Plain Language Statement.

I have been given a copy of the Plain Language Statement and Consent Form to keep.

The researcher has agreed not to reveal my identity and personal details, including where information about this project is published, or presented in any public form, unless she specifically requests this, and I provide my permission for any quote or comment attributed to me.

I consent to having the interview with me taperecorded and then transcribed. I understand that the tape recording and transcript will be confidential, seen only by the researchers.

1. I DO/ DO NOT consent to have photographs taken of my involvement in the project.
2. I DO / DO NOT require an opportunity to check the factual accuracy of the research findings related to the institution/organisation.
3. I EXPECT / DO NOT EXPECT to receive a copy of the research findings or publications.

Participant's Name (printed)

Signature

Date

Please return this form to:

Kim Dunphy, PhD candidate, School of International and Political Studies
Deakin University
Pigdons Road, Waurn Ponds VIC 3217
Phone numbers: Australia 0417 038 824 and Timor: 755 2035 Fax: +61 3 9598 0635
kfd@deakin.edu.au



PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: *organisational heads providing consent for staff/members/patrons to be involved in research*

Organisational Consent Form

Date:

Full Project Title: The role of participatory arts in social change in Timor-Leste

Reference Number: 2010-032

I have read, or have had read to me in my first language and I understand the attached Plain Language Statement.

I give my permission for.....
(**staff/members/patrons**) of [**name of organisation**] to participate in this project according to the conditions in the Plain Language Statement.

I have been given a copy of Plain Language Statement and Consent Form to keep.

The researcher has agreed not to reveal the participants' identities and personal details if information about this project is published or presented in any public form.

I agree that

1. The institution/organisation MAY / MAY NOT be named in research publications or other publicity without prior agreement.
2. I / We DO / DO NOT require an opportunity to check the factual accuracy of the research findings related to the institution/organisation.
3. I / We EXPECT / DO NOT EXPECT to receive a copy of the research findings or publications.

Name of person giving consent (printed)

Signature

Date

Please return this form to:

Kim Dunphy, PhD candidate
School of International and Political Studies
Deakin University, Pigdons Road, Geelong VIC 3217 Australia
Fax: +61 3 9598 0635
Phone numbers: Australia +61 417 038 824 and Timor: 755 2035
kfdu@deakin.edu.au

Appendix 5b: Plain language statement individual participants (English)**PLAIN LANGUAGE STATEMENT AND CONSENT FORM**

TO: Individual participants in arts programs

Plain Language Statement

Date:

Full Project Title: The role of participatory arts in social change in Timor-Leste

Principal Researcher: Dr. Phil Connors

Student Researcher: Kim Dunphy

Associate Researcher(s): Dr. Max Kelly, Ms. Jacqui Dreessens

About the project

This research project will look at arts programs that are running in Timor-Leste, especially those that are trying to make some positive change for Timorese people. The project will find out more about what is happening in those programs and what kind of differences, if any, the organisers and people involved think that the program is making.

Because you are involved in one of these arts programs, you are invited to participate in this research. The researcher Ms. Kim Dunphy would like to ask questions about your experiences such as:

- what is it like for you being involved in the program?
- does the program make any difference in your life? If so, in what way?
- does the program make a difference for other people involved in it?
- does the program make a difference for others in the community?
- What is the most significant change that the program makes?

What will happen

The research will have two parts. Before we speak to you, we will talk to some of the people who help to run the program to see how they feel it's going, then we would like to talk to you about your opinions. We want to speak to you in a group and see whether the group feels there have been any changes that have occurred due to participation in the program. You may also be invited to write down some of your thoughts, or speak individually to the researcher, Kim. These discussions will take approximately one hour. If you also wish to write down some more thoughts, this might take some more of your own time.

Kim would like to tape record the sessions so she can go back and listen again to what people have said. She might write down some of the things she hears on the tape so she can think about what people have said after the discussion. She would

also like to take photos of your group as you make your art, both of the people and their artwork. Your permission is sought for all of these things.

Some things to think about

You might enjoy thinking and speaking about your experiences in the program. The researcher hopes that the project will be useful because feedback from participants can help people running a program do a better job.

Every now and then, people involved in research feel that they need someone else to talk to after the research project. Perhaps they might feel upset or confused. If you feel that this is the case for you, Kim will do her best to arrange counselling support through Pradet agency in Dili or a service in your district (*specific details to be amended depending on the location*)

Privacy and confidentiality

Everything you say will be kept confidential. It will not be shared or shown to anyone else, including people running the programs you are involved in. It will only be seen by the researcher and her supervisors in Australia. All information collected will be stored safely, locked away, so that no other person can see it. Everyone involved in interviews and group discussions will be asked to respect confidentiality; anything discussed in the group should not be discussed outside the group.

What will happen afterwards

After she has collected all the information, Kim will write up and summarise what she has found. She will use this information in PhD report, known as a thesis. She might also want to write about the project in an article for a journal or talk about it at a conference. This might be in Timor, or Australia or another country.

In these reports, many of the comments made by individual people will not be identifiable. That is, other people won't know who made the comment, and sometimes not even what arts program the comment was about. But there may be some times when Kim wants to print a comment made by you exactly as you said it. She will ask your permission especially for that.

She might also want to publish photos that have you or your artwork in them and this permission form seeks your permission for that.

If you would like, Kim can provide you with a summary of the research findings translated into Tetun.

Supervising the research

Throughout the whole research process, the researcher Kim Dunphy is being supervised by Dr. Phil Connors of Deakin University, Melbourne, Australia. Kim has obtained permission from the Ethics Committee of Deakin University and from the Department of Culture, Government of Timor Leste for this research. She will consult with the Department of Culture in Dili and local representatives throughout the research process.

Deakin University is supporting some of the costs of this research. The rest of the money needed for the project is being paid by the researcher Kim.

Travel costs

If it is necessary for you to pay for travel to attend the discussions, then Kim will be able to reimburse you for travel costs, up to \$5.

If you no longer wish to be involved

At any time, you may choose to no longer be involved in the research, even if you have already given your permission. You may ask Kim to remove all of your contributions; your comments, your writings, or photos of you or your artwork. You do not have to give any reason for your change of mind.

Contact details

Kim Dunphy can be contacted on kfdu@deakin.edu.au

Phone numbers: Australia +61 417 038 824 and Timor: +670 755 2035

Complaints

If you have any complaints about the project or any questions please contact:

The Manager, Office of Research Integrity, Deakin University, 221 Burwood Highway, Burwood Victoria 3125, Telephone: 9251 7129, Fax: 9244 6581; research-ethics@deakin.edu.au. Please quote project number 2010-032

Or in Timor-Leste

Sr. Nuno de Oliveira, Adviser Secretaria de Estado da Cultura,
Ministério da Educação, Rua de Vila Verde, Dili T: + 670 333 9647
Email: nuno.oliveira@anu.edu.au



PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: Arts program participants

Consent Form

Date:

Full Project Title: The role of participatory arts in social change in Timor-Leste

Reference Number: 2010-032

I have read, or have had read to me in my first language, and I understand the attached Plain Language Statement.

I freely agree to participate in this project according to the conditions in the Plain Language Statement.

I have been given a copy of the Plain Language Statement and Consent Form to keep.

The researcher has agreed not to reveal my identity and personal details, including where information about this project is published, or presented in any public form, unless she specifically requests this, and I provide my permission for any quote or comment attributed to me.

I consent to having discussions involving me being taperecorded and then transcribed. I understand that the tape recording and transcript will be confidential, seen only by the researchers.

I give my permission for the researcher to take photos of me and my artwork. I give my permission for these images to be published as part of the research project provided that I have seen them and had the option to veto any that I think unsuitable.

Participant's Name (printed)

.....

Signature Date

.....

Please return this form to:

Kim Dunphy, PhD candidate
School of International and Political Studies
Deakin University, Pigdons Road
Geelong VIC 3217
Australia

Phone numbers: Australia +61 417 038 824 and Timor: 755 2035

Fax: +61 3 9598 0635

kfd@deakin.edu.au



PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: Research participants

Revocation of Consent Form

(To be used for participants who wish to withdraw from the project)

Date:

Full Project Title: The role of participatory arts in social change in East Timor

Reference Number: 2010-032

I hereby wish to WITHDRAW my consent to participate in the above research project and understand that such withdrawal WILL NOT jeopardise my relationship with Deakin University and my arts organization.....

Participant's Name (printed)

Signature

Date

Please mail or fax this form to:

Kim Dunphy
PhD candidate
School of International and Political Studies
Deakin University
Pigdons Road
Geelong VIC 3217

Phone numbers: Australia +61 417 038 824 and Timor: 755 2035

Fax: +61 3 9598 0635

kfd@deakin.edu.au

Appendix 5c: Plain language statement individual participants (Tetun)



DEKLARASAUN SIMPLES HO FORMULARIU AUTORIZASAUN

Projektu nia naran: Arte nia funsaun/papel iha mudansa sosial iha Timor-Leste (2010-032)

Sefe Peskizador: Dr. Phil Connors

Peskizador: Kim Dunphy

Assosia Peskizador: Dr. Max Kelly, Ms. Jacqui Dreessens

Peskiza nia Objetivu mak:

Projektu ne'e atu buka investiga kontribuisaun artes nian ba mudansa sosial iha Timor-Leste. Projektu ne'e sei ezamina inisiativas ne'ebé hala'o hela dadaun ne'e e ne'ebé iha ajenda mudansa sosial nian. Iha projektu ne'e sei ezamina karik programa arte nian haat ka neen ne'ebé la hanesan.

Tanba ita bot sira involve iha arte programa ida ne'e, ami konvida Ita bot sira atu bele ajuda fo kontribui mai ami. Pergunta sira mak hanesan tuir mai ne'e:

- Tuir ita boot sira nia hanoin programa Ida ne'e iha diferensia ruma iha Ita Bot sira nia moris? Karik nune'e, oinsa?
- Oinsa programa ne'e diferensia ho programa sira seluk?
- Oinsa programa ne'e diferensia iha comunidade seluk?

Metodolojia:

Peskiza sei iha parte rua. Primeru interviu ho programa manajer. Depois Ita bot ho partisipante sira seluk iha Ita boot sira nia grupo ami sei konvida grupo ida ne'ebe halo ona diskusaun konaba Ita boot sira nia esperensia konaba programa ne'e. Peskiza ne'e sei iha taperecorde diskusaun depois sei ketik ho computador. Nia hakarak hasai foto husi partisipante sira ne'ebe involve iha programa ne'e; ema sira hotu ne'ebe involve ho sira nia servisu. Ho Ita boot sira nia autorizasaun ne'ebe iha ba programa sira hotu.

Parese sei iha problema ho benefisiu ba partisipante sira;

Dala ruma ema aseita no hakarak atu involve iha programa hotu tanba sira hakarak koalia konaba sira nia esperensia. Dala ruma diskusaun bele hamosu problema bainhira sira koalia ba malu. Iha program ida ne'e, ami sei koko atu diskusi konaba idea no konsertu, diak liu ema ida idak. Ami la iha hanoin atu kritika ema ida nia ideia. Ami sei hapara diskusaun bainhira ema la hatudu komfortamentu diak.

Oinsa peskiza ne nia benefisu?

Dala ruma ema hakarak koalia konaba sira nia esperensia.

Dala ruma partisipantes sira la bele ajuda ema seluk liu husi servisu ne'ebe sira halo ona. Kuandu lideransa sira hatene kle'an liu konaba benefisu ne'ebe ema hetan husi programa hirak ne'ebe sira hetan ona. Depois de ida ne sira koko atu implementa programa ne iha sira nia moris lor-loron.

Segredu ho konfidensia.

Saida deit maka Ita bot sira hatete se segredu no konfidensia. Peskizador se la hatete ba ema seluk konaba saida mak imi koalia. Kuandu ita koalia iha grupo ema hotu sei respeito ho konfidensia; buat hotu ne'ebe diskusi ona iha grupo la bele haluhan ho imi nia grupo. Peskizador sei rai nia resultadu tomak ho segredu; iha password-proteze komputador no xavi quartu hotel nian. Iha reportagen, naran ho identifikasaun ne'ebe los para se usa organizasaun nia naran deit, para se mos uza autorizasaun husi ema ne'ebe involve. Bainhira peskiza koalia konaba problema, sira nia naran ho fatin sei troka.

Fahe peskiza ne'ebe iha ona.

Peskizador iha planu atu publika resultadu ne'ebe sira hetan. Ida ne sei fo sai iha konferensia ou sei hakerek iha jornal ikus liu iha nia tesis. Ida ne bele mos iha Timor ou iha Australia no mos iha nasaun seluk. Karik iha komentariu ruma ho foto ruma bele mos tau iha laran, depois peskizador sei husu imi nia autorizasaun. Karik imi hakarak peskizador sei prepara sumariu konaba peskiza ne'ebe iha Tetum

Supervizasaun

Sefe Peskizador Dr. Phil Connors husi Universidade Deakin, Melbourne, Australia, sei superviza Peskizador Kim Dunphy. Peskizador Kim hetan autorizasaun husi Etika Komitmentu ho Universidade Deakin, Melbourne, Australia no husi Sekretariu de Estado da Kultura, Timor-Leste peskiza ne ba Timor-Leste. Nia sei konsulta ho Sekretaria de Estado da Kultura iha Dili no representante lokal liu husi prosesu peskiza.

Sei iha osan uitoan ba partisipante sira

Karik ida ne presiza liu hanesan osan transporte nian bainhira halo ho inkontru, depois peskizador sei bele selu ho osan \$5.

Osan hira no mai husi ne'ebe

Universidade Deakin suporta osan uituan konaba peskiza ida ne'e. Osan extra balu selu husi Peskizador rasik.

Partisipante sira hakarak hasesan

Iha tempu saida deit, imi bele hasesan, maski imi fo ona imi nia autorizasaun. Imi bele husu ba peskizador atu bele fo fila imi nia kontribuisaun; imi nia komentariu husi taperecording ho foto. Imi la bele fo razaun ruma konaba imi nia ideia ne'ebe imi troka. Bele kontaktu Peskizador Kim Dunphy liu husi kfdu@deakin.edu.au
Numero telefone: Australia +61 417 038 824 ho Timor-Leste: 733 6080

Konflitu

Karik imi iha konflitu kona ba saida mak imi halo los hanesan partisipante, imi bele kontaktu peskizador ruma: The Manager, Office of Research Integrity, Universidade Deakin, 221 Burwood Highway, Burwood Victoria 3125, Telefone: +61 3 9251 7129, Fax: + 61 39244 6581; research-ethics@deakin.edu.au. Numero projektu 2010-032

Iha Timor-Leste: Sr. Nuno de Oliveira, Adviser Secretaria de Estado da Cultura Ministério da Educação, Rua de Vila Verde, Díli, República Democrática de Timor-Leste, T: + 670 333 9647 Email: nuno.oliveira@anu.edu.



INFORMASAUN KONA BA PARTISIPANTE PESKIZA

Projektu nia naran: Arte nia funsaun/papel iha mudansa sosial iha Timor-Leste

ITA BOT:

Naran:

Generu: ☐ Mane ☐ Feto

Idade: ☐ tinan 18-25 ☐ tinan 26-40 ☐ tinan 41-60 ☐ to'o 60

email: _____ Numero telefone: _____

PROGRAMA KONA BA ARTE:

Programa nia naran?:

Ita bot nia pozisaun saida?:

- ☐ partisipante ☐ lidar artis ☐ kordinator ☐ manajer fatin nian
☐ lider programa ☐ manajer ☐ patron ☐ doador
☐ familia/belun husi partisipante ☐ membru comunidade sira seluk

Programa arte saida deit?:

- ☐ Arte visual: pinta, sculpting, fotografia ho seluk seluk tan
☐ Arte media: halo video, halo film, halo website ho seluk seluk tan
☐ Arte performe: musika, dansa, haleo, teatru, drama ho seluk seluk tan
☐ Hakerek: hakerek halimar, hakerek istoria, hakerek novel, poezia, biografia, blogging, ho seluk seluk tan

Tinan hira ona imi involve iha program ne'e?:

- ☐ Semana hira? ☐ Entre fulan ida ho fulan neen?
☐ Entre fulan neen ho tinan rua ☐ Liu husi tinan rua?

.....



Formuláriu Autorizasaun

Projektu nia naran: Arte nia funsaun/papel iha mudansa sosial iha Timor-Leste (2010-032)

Numero Projektu: 2010-32

Hau le ou ema ruma le mai hau, iha hau nia lian rasik, no hau komprende Deklarasaun Lian Simples

Hau totalmente konkorda partisipa iha projektu ida ne'e, tuir kondisaun ne'ebe iha Lingua Simples Deklarasaun.

Hau iha fotokopia Deklarasaun Lian Simples ho Formuláriu Autorizasaun ne'ebe fo ba ami.

Peskizador konkorda la koalia nia identidade ho detailu personal, inklui peskiza reportazen no informasaun konaba projektu ne'e, karik Peskizador husu hau nia autorizasaun.

Hau konkorda atu involve iha diskusaun no mos taperecorde ne'ebe uza depois ketik. Hau komprende katak tape recording ketik sei segredu, ema peskizador deit mak hare.

Hau konkorda ho Peskizador atu bele hasai hau nia foto ho hau nia servisu.

Hau fo autoriza konaba foto hanesan parte husi peskiza karik hau hare i depois hau autoriza.

Partisipante nia naran

Asinatura

Loron

Email:

Favor fo fila formuláriu ne'e ba:

Kim Dunphy, PhD candidate
School of International and Political Studies
Deakin University, Pigdons Road
Geelong VIC 3217
Australia
Fax: +61 3 9598 0635

Phone numbers: Australia +61 417 038 824 ho Timor-Leste: 733 6080

Email: kfdu@deakin.edu.au

Appendix 6: Assessment tool to determine participant's capacity to decide whether or not to participate (English)

Checklist for Associate Researcher

NAME OF POTENTIAL PARTICIPANT:.....

PLACE OF MEETING:

DATE:

- ☐ Associate Researcher verbally introduced herself and the project; its methodology, purpose and intended outcomes, and the involvement requested of participants.
- ☐ Appropriate translation provided in Tetun
- ☐ Participant confirmed that they could hear and understand what the researcher and/or translator was saying
- ☐ Plain Language Statement about the project provided in English and Tetun and read out to participants
- ☐ Participant confirmed that they understood what the project is about; its methodology, purpose and intended outcomes, their rights and responsibilities and the involvement requested of them, through one of the following methods; questions, nods, hands up, assenting noises or actual verbal agreement.
- ☐ Discussion about project involved some response indicating prospective participant's understanding; (could be questions, discussion, nods, hands up, assenting noises or actual verbal agreement).
- ☐ Discussion about PLS involved some response indicating prospective participant's understanding, in the form of questions, nods, assenting noises, verbal agreement.
- ☐ 'Expression of Interest ' form provided in English and Tetun and read out to participants.
- ☐ Discussion about EOI involved some response indicating prospective participant's understanding; in the form of questions, nods, assenting noises, verbal agreement.
- ☐ Researcher worked with prospective participant to complete the EOI form
- ☐ Researcher and prospective participant had informal discussion about the project.
- ☐ Researcher and prospective participant's discussion addressed participant's concerns about the project or process.
- ☐ Informal discussion indicated participant's comprehension of the process is adequate.
- ☐ In the case of individuals who may not have previous experience with research, another person who understands well the purpose of the research, and with whom prospective participants can communicate easily is present and available for discussion.
- ☐ 'Expression of Interest ' form completed and returned

Appendix 7a: Expression of interest form research participants (English)



EXPRESSION OF INTEREST FORM FOR RESEARCH PARTICIPANTS

Date:

Full Project Title: The role of participatory arts in social change in East Timor

Principal Researcher: Dr. Phil Connors

Student Researcher: Kim Dunphy

Associate Researcher(s): Dr. Max Kelly, Ms. Jacqui Dreessens

This form is to help the researcher select participants for the research who have a range of different experiences.

ABOUT YOU:

Your name:

Gender: ☐ Male ☐ Female

Your age (optional): ☐ 18-25 years ☐ 26-40 years ☐ 41-60 years ☐ over 60

Your phone number: Your email address:

ABOUT THE ARTS PROGRAM:

What is the name of the arts program you are involved with?:

What is your role?: ☐ participant ☐ artist leader ☐ co-ordinator ☐ venue host
☐ program leader ☐ manager ☐ patron ☐ donor/ funder
☐ family/friend of participant ☐ other community member

What kind of art form is the program involved in?:

☐ Visual arts: painting, sculpting, drawing, photography or other
☐ Craft: weaving, basketry, glass making, pottery, or other
☐ Media arts: video making, film making, or other
☐ Performing arts: music, dance, circus, theatre or other
☐ Writing: playwriting, story writing, novels, poetry, creative non-fiction, biography, blogging, other

How long have you been involved in that program?:

☐ Less than one month ☐ Between one month and six months
☐ Between six months and two years ☐ More than two years

What is your reason for being involved?:

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Appendix 7b: Expression of interest form research participants (Tetun)



INFORMASAUN KONA BA PARTICIPANTE PESKIZA

Data:

Projetu nia naran: Arte nia funsaun/papel iha mudansa sosia iha Timor-Leste

ITA BOT:

Naran:

Generu: ☐ Mane ☐ Feto

Idade: ☐ 18-25 years ☐ 26-40 years ☐ 41-60 years ☐ over 60

Numero telefone:

email:

PROGRAMA KONA BA ARTE:

Programa nia naran?:

Ita bot nia posisaun saida?: ☐ participante ☐ leader artis ☐ cordinator ☐ manajer fatin nian
☐ leader programa ☐ manajer ☐ patron ☐ doador
☐ familia/belun husi participante ☐ membru comunidade sira seluk

Programa arte saida deit?:

- ☐ Arte visual: pinta, sculpting, fotografia ho seluk seluk tan
- ☐ Arte media: halo video, halo film, halo website ho seluk seluk tan
- ☐ Arte performe: musika, dansa, haleo, teatru, drama ho seluk seluk tan
- ☐ Hakerek: hakerek halimar, hakerek istoria, hakerek novel, puisia, biografia, blogging, ho seluk seluk tan

Tinan hira ona imi involve iha program ne'e?:

- ☐ Semana hira? ☐ Entre fulan ida ho fulan neen?
- ☐ Entre fulan neen ho tinan rua ☐ Liu husi tinan rua?

Ho rasaun saida mak Ita bot involve iha programa ne'e?

.....
