

# Piloting the Guiding Principles for CEI

## Progress Report 1 Template

**Due 9 September 2024**

Please use the following headings to structure your progress report for the pilot and space beneath to write. Plans are to be submitted to [ceiglobalhealth@nihr.ac.uk](mailto:ceiglobalhealth@nihr.ac.uk) by the deadline indicated. Thank you.

**Title of your pilot**

Please give your pilot study title

Art for Impact: Community-Driven Creations for TB and Mental Health Awareness

**Pilot lead(s)**

Please give the name(s) of the pilot lead(s)

Dr. Zeeshan Kibria

Dr. Saima Aleem

**Pilot team members**

Please let us know if there have been any changes to the members of the team or their roles in the pilot since submitting your pilot plan 23 July 2024

No change

**Do you feel your pilot plan is on track?** *If you have answered no, please elaborate.*

**Yes**

**Updates to pilot plan**

Please let us know if there have been any changes to your initial plan to pilot the principles. This may include changes to (i) the type of CEI activity, (ii) location, (iii) people involved, (iv) principles being tested (v) approach to testing the principles, (vi) how you are capturing learning.

Please also detail why it has been necessary to make these changes.

If you have not made any changes, please leave this section blank.

	Change	Why
Type of CEI activity		
Location		
People involved		
Principles being tested		
Approach to testing		
Capturing learning		

### Piloting the Principles

Learnings	Please detail any learnings from your pilot to date in relation to each of the Principles you're testing
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#### 1. INVOLVE THE COMMUNITY AT THE EARLIEST OPPORTUNITY AND THROUGHOUT THE PROCESS

- Since the inception of the pilot project, both local Pakistani residents and Afghan refugees have been deeply involved in the planning and execution of the awareness sessions alongside the CEI team. Engaging the CONTROL PPIE advisory group comprising representatives from both communities right from the start was not only beneficial but essential in ensuring the process was genuinely collaborative and inclusive. Before launching field activities, their early involvement allowed us to ground our approach in the realities and cultural context of the populations we aimed to serve. By seeking their input, we gathered invaluable feedback from individuals with lived experiences, diverse perspectives, and firsthand knowledge of the challenges existing in their communities. Their contributions were instrumental in shaping the design and content of the field activities, ensuring the project remained relevant, culturally sensitive, and aligned with the needs and priorities of those most affected. This early and sustained collaboration helped lay the foundation for a more impactful, community-centered approach.
- Recognizing the importance of inclusivity, the team designed field activities to be conducted in both local communities and Afghan refugee camps. Community members were invited to share their perspectives on the most effective ways to raise awareness

about tuberculosis (TB) and depression, with a specific focus on identifying art forms that could serve as powerful mediums for communication.

- Throughout the process, we maintained continuous collaboration with the community. Focus groups were held during field activities to understand their perspective on artistic preferences, and participants expressed a strong connection to certain forms of expression, such as traditional storytelling, visual arts, drama, etc.

#### **LESSONS LEARNT:**

1. Early and sustained community involvement is a key element in ensuring a collaborative and inclusive process.
2. Lived Experiences and diverse perspectives of community members, especially the PPIE/ CEI advisory group shape effective awareness content.
3. Inclusivity enhances cultural relevance and impact and empowers communities to share their voices regarding the art genre they feel most appropriate to their needs.

#### **Highlights**

Please detail any highlights/successes from your pilot to date

#### **NO OBJECTION CERTIFICATE FROM AFGHAN COMMISSIONERATE KPK**

The pilot project team before the launch of field activities got NOC from the Afghan Commissionerate at Peshawar. The Additional Commissioner extended full support to the team and appreciated the concept of involving Afghan refugees to identify art mediums themselves which they feel easily approachable and understandable for their awareness regarding Tuberculosis and Depression.

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#### **CONTROL PPIE ADVISORY GROUP INVOLVEMENT IN THE PILOT:**

All the members of CONTROL PPIE advisory group members were equally excited about the pilot project and extended full support to the pilot team and activities.

They were actively involved in the pilot field activities prep and shared their feedback on content regarding co-creation and art-based genres.

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It was a pleasant surprise for the CEI Pilot team when the PPIE Advisory Group extended their interest to join the team in the field activities in both Peshawar and Haripur and both local Pakistani and Afghan members joined the team.

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## **FIELD SESSION WITH LADY HEALTH WORKERS**

In Pakistan, Lady health workers (LHWs) play an indispensable role in community engagement and health awareness, particularly in the Khyber Pakhtunkhwa region where cultural, social, and gender dynamics can influence health outcomes. Their involvement is essential to bridge gaps between healthcare services and the community, ensuring that health interventions resonate with the local population's needs.

In the context of the ongoing pilot activities, particularly around tuberculosis (TB) and mental health awareness, co-creation, and identifying the art genre best fitted for community awareness, LHWs are uniquely positioned to understand and share the challenges faced by families and guide the team regarding community needs.

The Pilot CEI team conducted a session with lady health workers in District Haripur and they mentioned that daily, all LHWs visit around ten houses each so spreading awareness regarding TB and Depression can create a ripple effect to educate the community at large. They also shared their perspective regarding different art genres and guided the team on what art mediums can work best for school children, adults, and health workers.

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## **SUCCESS STORY: OVERCOMING RESISTANCE TO MENTAL HEALTH AWARENESS**

### **Concerns Raised on Mental Health Awareness**

During the session, one participant voiced concerns regarding the potential drawbacks of mental health awareness campaigns. He argued that increased awareness might lead to self-diagnosis, which in turn could cause unnecessary stress and anxiety. In his view, ignorance of mental health conditions like depression might offer protection, suggesting that people might be better off not knowing about such issues.

### **Facilitation and Thoughtful Dialogue**

Asad Ullah, the CEI Pilot Project Manager, listened attentively to the participant's concerns and responded with a thought-provoking yet respectful question: "Do you think it is important to raise awareness about tuberculosis?" The participant immediately acknowledged the value of such

awareness, agreeing that understanding the signs and symptoms of tuberculosis would prompt someone to seek medical help without delay.

Building on this understanding, Asad skilfully drew a parallel between tuberculosis and mental health. He explained that, just as untreated tuberculosis worsens over time, mental health issues also require early detection and intervention. He stressed that a lack of awareness can prevent individuals from recognizing and addressing psychological challenges, making them more vulnerable to complex mental health issues, much like someone facing the compounded strain of undiagnosed tuberculosis. The analogy resonated with the participant, leading to a thoughtful exchange that spanned 5-8 minutes.

### **A Shift in Perspective**

By the end of the discussion, the participant had changed heart. He came to appreciate the significance of mental health awareness and how it empowers individuals to seek help and manage their well-being effectively. With a new perspective, he chose to express his thoughts regarding his preferred art medium for awareness, signaling his willingness to explore mental health issues creatively. His active participation was met with encouragement and appreciation from the facilitator and other community members.

### **Capacity Development of Sara Khan, CEI Pilot MEAL Manager (Monitoring, Evaluation, Accountability, and Learning)**

Sara Khan attended the MEL Workshop titled “Innovative Thinking: Developing Superior Logical Framework Workshop”, held in Karachi on August 15-16, 2024, focusing on enhancing the Monitoring, Evaluation, and Learning (MEL) capabilities of participants. The workshop was organized by The C4Impact team of Agha Khan University.

<b>Challenges</b>	Please detail any challenges or delays and how these have / will be overcome
<ol style="list-style-type: none"><li>1. One anticipated challenge was getting an NOC from the Afghan Commissionerate as for the pilot project, a new NOC was required. However the pilot team efficiently coordinated the meetings with the Additional Commissioner in Peshawar and considering the long-term impact of the project on community engagement and awareness, he granted the NOC.</li><li>2. The CEI team faced another challenge when the team reached the Naguman refugee camp in Peshawar to conduct activities and the law enforcement agency representatives didn't allow the team to gather community members as previously planned and asked the team to leave the area due to potential security threats. The team immediately contacted the Afghan commissioner and the activity in the said camp was conducted after two days.</li></ol>	

<p>3. Considering the law-and-order situation in Khyber Pakhtunkhwa, the team took maximum precautionary measures to ensure the safety of all the community members. Due to religious extremism in certain areas, the male and female religious scholars were taken on boards before all activities to address any misconceptions regarding art-based community awareness.</p>	
<p><b>Pilot timelines</b></p>	<p>If you have had to make changes to your pilot timeline, please provide an updated timeline below.</p> <p>Please note the second progress report is due 11 November 2024 and the final case study report is due 15 January 2025.</p>
<p>No changes</p>	
<p><b>Response to NIHR feedback</b></p>	<p>Please tell us how you have addressed the feedback you received on your pilot plan from NIHR on 13 August 2024.</p> <p><i>Please copy the NIHR question/comment and provide your response underneath.</i></p>
<p>You mentioned the first 2 months will be dedicated to field activities and getting the community's perspectives on art genre, and months 3 and 4 will be for development and dissemination. Are you confident that the pilot would be achievable in the time frame (6-month) alongside your other engagements? With regards to development/dissemination, will</p>	<ul style="list-style-type: none"> <li>➤ To date, the CEI Pilot Team has completed 8 field (4 with males and 4 with females) activities in study districts along with focus group discussions with community members. The team is currently engaged in co-creation workshops and all the reports of the field activity, qualitative analysis, and co-creation proceedings will be shared with the second report. The progress this far is as per the timeline so we don't anticipate any delays at the moment as the CONTROL study leads have dedicated a team for this pilot project.</li> <li>➤ Considering the language differences, the consent forms and information sheets are translated in local languages. All the field sessions were also delivered in Pashto (the local language in both Peshawar, Haripur, and Refugee camps). Similarly, the final art medium used will be translated in English, Urdu, and Pashto.</li> </ul>

consideration be given to any language differences (i.e. translation of materials)?	
How many community members are you initially going to consult in Peshawar and Haripur districts?	In each community engagement field session, the team included approx. 30-40 females and 30-40 males from one community ensuring representation from each household. A male and female religious scholar in each community was also included as they could later on spread awareness through their mosques and Islamic centers and share the community perspective regarding art mediums with the team. The session with around 25-30 lady health workers was exclusively conducted to enhance the reach as each health worker visits approx.10 houses daily and they can spread awareness and also share the wider community's perspective with the team during the co-creation as well.
How many community members are you going to involve in the co-creation of workshops?	Approx 10-12
Would the community members be involved in the identification of the relevant art genre or would they be involved in the implementation and impact assessment as well?	<p>The community members were involved right from inception to designing the field activity content and strategies to conducting field activity, identifying the relevant art genre and co-creations.</p> <p>In the second and third phases, the community members will be involved in development, dissemination, and impact assessment activities.</p>
Are you going to organise joint consultation and co-creation workshops for the Pakistani and Afghan refugees	<p>Separate community consultation field activities were conducted with Afghan refugees and the local community.</p> <p>However, the co-creation workshop is a joint activity with representation from all the local communities and refugees. The CONTROL PPIE advisory group also blends both communities and is actively involved in all the activities.</p>

<p>communities or separate for each community?</p>	
<p>We are impressed with the range of community members involved in the CEI activity. It will be interesting to hear how you delivered workshops and worked with men and women together or if these will be two separate activities to ensure women are not afraid to share their thoughts in front of men (or vice versa), due to cultural, religious practices and traditions. Please consider whether Khyber Medical University in Peshawar is the most appropriate place to hold the co-creation workshops. Is it possible to find a space within the communities you are working with so as not to exacerbate any power imbalances that may already exist?</p>	<p>Under the CONTROL study community engagement initiative, the utmost importance was given to the cultural and traditional practices. For this reason, separate activities are always conducted with males and females. For the pilot project, the same pattern was followed and 8 field activities were conducted (4 with males and 4 with females).</p> <p>Given the law and order situation, it is necessary to conduct the co-creation workshops at Khyber Medical University. While community-based activities are ideal to ensure grassroots engagement, the safety and security of all participants must remain a priority.</p>



<p>When capturing learning from the pilot (section 11), it is important to include reflections on how your CEI practices/activities have enabled you to achieve your overall aim of the pilot. Please also include (i) where and how you demonstrated the principles in practice in each of the CEI activities, (ii) to what extent the principles have been met and (iii) what you had to change or adapt. Please consider capturing learning from community members as well as the research team.</p>	<p>We appreciate the guidance and we will include the reflections on each activity in their respective report.</p> <p><b><i>where and how you demonstrated the principles in practice in each of the CEI activities,</i></b></p> <p>For CEI guiding principles, we have developed output for each principle based on project activities as mentioned below:</p> <ol style="list-style-type: none"> <li>1. Involve the community at the earliest opportunity and throughout the process <b>output:</b> community feedback on the art-based community medium</li> <li>2. Build open, trustworthy, and beneficial relations with the community <b>output:</b> culturally sensitive art-based product development based on community inputs and feedback</li> <li>3. Facilitate power-sharing <b>output:</b> the final product will be developed based on feedback from community members during the activities and in the co-creation workshops.</li> <li>4. Flexibility and creative <b>output:</b> three different art-based media will be shared i.e. visual, performing, and digital art so that all potential media will be used and the final product will be the one that is more acceptable to the community.</li> <li>5. Embed monitoring, evaluation and learning <b>output:</b> quantitative and qualitative tools will be developed and tested for reach, relevance, usefulness, and process evaluation</li> </ol> <p>The reports after the completion of each phase will focus on detailing to what extent the principles have been met and what the team has to change or adapt as suggested here.</p>
<p>We note in your pilot plan you wish to request the £300</p>	<p>We planned to request the grant towards remuneration for co-design members for their travel and time.</p> <p>We will send an email as guided here.</p>

<p>grant towards your pilot project. To apply, you must email us stating the amount requested and what exactly you will use it for. Grant payments will be made to institutions, community partners / organisations and groups in LMICs. You will need to provide full details of the recipient (name, email address and contact number).</p>	
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