

KOMELEYA BERÎ HER TIŞTÎ ZAROK
ÖNCE ÇOCUKLAR DERNEĞİ



CHILDREN FIRST ASSOCIATION

Cultural Solidarity and 1st Adıyaman Kömür Children and Youth Festival Project



Diyarbakır

**Final Report
December 2024**

KOMELEYA BERÎ HER TIŞTÎ ZAROK
ÖNCE ÇOCUKLAR DERNEĞİ



CHILDREN FIRST ASSOCIATION

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Introduction

A small story of a true story that happened and continues to happen...

The first days after the disaster

Following the February 6, 2023, earthquake, NGOs swiftly mobilized to address urgent needs within their respective areas of expertise, reflecting the gravity of the disaster. Those responding to the immediate needs of solidarity transitioned into more structured and organized projects in the subsequent phases.

As the Children First Association, we actively participated in these efforts to the best of our ability. In the immediate aftermath, we focused on delivering essential supplies for children and women, such as baby formula, diapers, and milk, to Hatay, Malatya, Adiyaman, and Kahramanmaraş. Additionally, we provided cash support to women in urgent need within the region. These initial activities were made possible with the support of the Support Foundation for Civil Society and the Ciemen Foundation.

While continuing relief efforts in the earthquake zone, we began developing medium-term projects aimed at addressing our primary focus areas: children, culture, and the arts. During this process, we observed the work of other NGOs and engaged in discussions based on our field experiences, which shaped our approach for more sustainable interventions.



More sustainable projects

Two key observations stood out during our work in the earthquake zone. First, relief efforts were largely concentrated in major cities and their centers. While this focus was understandable due to the severe impact in urban areas, we identified an urgent need to address the "loneliness" of towns and villages, particularly those outside city centers.

Second, we noticed that culture and arts projects lacked sustainability. These initiatives, though valuable, were often short-lived and did not provide children with opportunities for ongoing learning or active participation in creative processes.

In response, we recognized the need for a permanent and sustainable project that would foster long-term engagement and production among children. Our goal became clear: to establish a center rooted in the local community's resources and dynamics, where children could be at the heart of learning and creativity. This center would serve as a micro-model with lasting impact, even on a small scale. The first seeds of this vision were planted as we began field surveys and preliminary research.



"Too far, too close" and First seeds

Although the town of Kömür is very close to the center of Adıyaman, it is a small place that lives in a loneliness similar to a remote mountain village and did not receive its share of solidarity as much as it deserved during the earthquake. On the first day of the earthquake, we realized that we had established a good relationship with the people of Kömür and the local administration during the volunteer work we carried out here. In all the cultural work we carried out here, the frequency we achieved with the children left unforgettable impressions on us and surprised us with the richness of the productions. We were now convinced: If we could handle the bureaucratic processes, we could do good things in Kömür.

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Solidarity expands and the seed sprouts

Of course, the first thing we did was to meet with the Kömür Municipality and tell them about our dreams. The first meetings we had with the local government increased our excitement even more because we were standing in the same place in terms of motivation. But of course, this was not a project that we could tackle alone. And anyway, the more solidarity was multiplied, the better the results would be. We prepared our project for the culture and arts center we would establish in Kömür, which had its feet on the ground and placed its goals on a realistic horizon without moving away from its dreams. It was a great chance for us to partner with the Istanbul Foundation for Culture and Arts (İKSİV) at the very first stage of the project. With mutual excitement and motivation, we started the establishment of the physical space, while at the same time we started negotiations to further expand solidarity. In this process, we met with many NGOs, institutions and individuals. As a result, Ma Music, Amed City Theater, Diyarbakır Chamber of Commerce and Industry became partners in this dream. However, these partnerships went beyond overcoming some technical and financial problems together. Ma Music's partnership with the project meant that its work with children in Diyarbakır for years and its competence in this field would be reflected in Kömür. More importantly, the young people who had been involved in the production processes at Ma Music since their childhood would transfer their experiences to Kömür. We anticipated how fruitful it would be for people going through similar processes to contribute to each other, but even we were surprised to see the picture that emerged at the 1st Kömür Youth and Children's Festival, which we will talk about shortly. A similar creative solidarity process took place with the Amed City Theater. Immersing ourselves in the horizon-expanding imagination of theater with the children in Kömür was a unique experience for both the facilitating team from Diyarbakır and the children in Kömür.

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With all these patterns of mutual solidarity, while the physical space of the Kömür Cultural Center was being established, the first meetings of the workshops based on mutual interaction and production had also begun.

Especially during the construction of the building of the Kömür Culture and Art Center, we encountered many negativities, difficulties and obstacles. Sometimes we faced such great difficulties that we almost despaired that the seed we planted would be covered with concrete again before it sprouted. However, there is no need to mention these difficulties here because these were difficulties that can be seen in every work with a big goal, but if the goal is really believed in, it will be overcome in some way and will be remembered as a "sweet" memory after reaching the goal. But it must be mentioned here that all these difficulties were overcome with the belief and perseverance of the people of Kömür and the organizations we have just mentioned.

At the end of all these difficult processes, which we now remember as "sweet" memories, the seed had sprouted. On May 25th, the Kömür Culture and Art Center was inaugurated. However, what would have been a simple ribbon-cutting and opening of a building elsewhere turned into a festival worthy of May in Kömür. All partners of the project, all actors of solidarity and most importantly the children of Kömür were there. The speeches made at the opening ceremony, which took place in a festive atmosphere, had one thing in common: This sprout must grow even more!

First works, first excitement

The enthusiasm and festive atmosphere at the opening did not turn into complacency, on the contrary, the work continued in a more systematic manner. Because we had set a short-term goal in front of us, we were going to organize the 1st Adıyaman Kömür Children and Youth Festival. In other words, our dream was to water and grow the sprout that we witnessed every moment. Especially Ma Music, Amed City Theater and Zarok TV followed the production processes moment by moment until the festival day. Our biggest goal in this festival was to have all the festival content created and exhibited by the children of Kömür. The aforementioned institutions played more of a facilitating and guiding role. During this period, activities such as instrument and choir training, acting and theater workshops, cartoon and painting sessions, and whirling dervish performances continued without interruption. As the date of the festival approached, our excitement grew and the first fruits of our work began to appear.

While these works were going on, the Kömür Culture and Art Center was heard in many places. During the preparation process of the festival, we started to have guests. Many institutions, people and artists from Turkey and abroad started to come to Kömür both to meet and to produce together. While the children of Kömür were preparing their own products, these visits added excitement to their excitement. These days of solidarity and production until the day of the festival were engraved in our personal and institutional history as unique memories that we will never forget. With these beautiful memories, the big day has arrived!

And the first flower...

"1st Adıyaman Kömür Children and Youth Festival", which is the first flower of Kömür Culture and Art Center, the first flower that witnessed every moment of the seed from the moment it was planted in the soil to its sprouting, took place on November 2-3, 2024 with more enthusiasm and excitement than its opening. At the festival, children from Kömür performed the theater play 'Pîrê û Rovî', sang songs and played their instruments under the name of the Children's Voices Choir, exhibited the paintings they had made and stood on a whirling dervish. Their excitement just before they went on stage and their performance on stage was the biggest success of this project. It was in those moments that one was convinced that the project had achieved its goal. The most important feature of this festival was that young people and children from Kömür were at the center of the entire process of preparation, production and labor. This time, the people of Kömür were not just spectators of a cultural event, but also producers and followers. What the project did was to bring this labor together with other people and institutions in solidarity.

Of course, we were not alone in this festival. In addition to the partners of the project, many organizations and individuals were involved in the festival with their productions and solidarity. Polen Collective and Müzikist were some of these guests.

Now the real work begins: The Flower Garden!

Those who live in small places know: Good things come here and then go away. Because what comes from 'outside' will go back to 'outside'. Kömür Culture and Art Center has set itself the goal of breaking this unfortunate cycle. The festival we organized showed us that we can grow a flower, and now we aim to turn it into a flower garden by ensuring the continuity of Kömür Culture and Art Center with its own production dynamics. This goal can be realized through solidarity and by including different forces/unions in this dream. We are aware that the next part of the work is more difficult than what we have done so far. However, we also believe that solidarity will overcome the difficulties as it has done before.

It is very important for Kömür and Adıyaman that the Kömür Culture and Art Center continues its productions by becoming a continuous education center. The excitement that produced a theater play, a concert and an exhibition in the short period we prepared for the festival will produce much more than these with more systematic processes to be carried out from now on. Every child whose life is touched here will remember this impact even many years from now, and this impact will definitely shape their lives. But apart from all these, the real impact of ensuring the continuity and productivity of such an initiative will be on its surroundings and projects with similar goals. As a micro example, every product and every result that will come out of the Kömür Culture and Art Center will be an example for every place in the periphery.

We believed in this dream from the very first day. The transformation in Kömür from the first day of this project to today has taken place before our eyes. For the continuity of this transformation and productivity, we invite everyone who believes in this dream to work together, to ensure that a single seed turns into a flower garden!

ACTIVITIES CARRIED OUT WITHIN THE SCOPE OF THE PROJECT



Kömür Culture and Art Center

Within the scope of the grant provided by the Istanbul Foundation for Culture and Arts (İKSİV) under the scope of Ortaklaşa: Culture, Dialogue and Support Program implemented by the Istanbul Foundation for Culture and Arts (İKSİV) with the support of the European Union, Children First Association from Diyarbakır, in partnership with Kömür Municipality of Adıyaman With the support of the Diyarbakır Chamber of Commerce and Industry, the Kömür Culture and Arts Center was built in Adıyaman's Kömür district and began operations on May 25, 2024.

Music, theater and creative arts workshops were held for 220 children and young people at the Kömür Culture and Arts Center with the support of project partners Ma Music Center and Amed City Theater, which have been working in the field of culture and arts in Diyarbakır for many years.

The children who came to the Kömür Culture and Arts Center started to receive training in theater and music and had a place where they could exhibit their performances.

In the short term, thanks to this cultural center, children and young people in Kömür will have the chance to watch cultural events from other cities and meet other cultures. In the long term, children who receive theater and music education in this center will discover their talents and perhaps, in the future, they will acquire professions in music and theater.

Project team and work plan

Within the scope of the 10-month project, a competent project coordinator, a project assistant and a monitoring and evaluation expert on the dates needed were determined as a result of interviews with the participants and the project partner. The project coordinator and the project assistant fulfilled all the responsibilities such as financial, administrative, planning and implementation of the activities, coordination between the institutions and reporting of the project outputs in the specified periods. Under the leadership of the coordinator and assistant, meetings were organized involving all actors of the project and a common work plan/strategy was created. In this context, regular weekly and monthly meetings were held.



WORKSHOPS

MUSIC



The workshops, which were mainly held in Adıyaman Kömür, were accompanied by workshops in Diyarbakır. A program series was implemented under 3 main headings and sub-headings, namely creativity workshops (painting, cartoon, photography, design, dance-rhythm) music workshops and theater workshops. All workshops were organized in a coherent and sequential manner. Creativity workshops were led by Children First Association, music workshops by Ma Music Center and theater workshops by Amed City Theater. The workshops directly involved 294 children, including 220 children and youth in Kömür and 74 children in Diyarbakır.

Natural Rhythm Workshop

The 'Natural Rhythm Workshop' engaged 33 children aged 5-14, utilizing waste materials for creative learning. A total of 16 hours of workshops were held for 2 months. At the end of the workshops, the children took the stage in the festival program. The little talents both exhibited their talents and had fun to the fullest.



Children's Voices Choir

26 children between the ages of 7-14 participated in basic music trainings lasting 2 hours a week for a total of 24 hours and lasting 3 months. At the end of the workshops, a Children's Voices Choir was formed. Children's Voices Choir took the stage in the festival program.



Percussion Instruments Workshop

Music Workshops with Darbuka, Body Percussion, Rhythm Sticks, Xylophone and Boomwhackers were organized with children aged 7-14. A total of 25 children participated in the workshops, which lasted 2 hours a week and 3 months in total.



Women's Voices Choir

A Women's Voices Choir was formed with young women aged 15-20. 15 young women participated in trainings lasting 2 hours a week for a total of 3 months. At the end of the workshops, the Women's Voices Choir took its place at the festival. They performed beautiful works on stage.

THEATER



Basic Theater Trainings

20 young people between the ages of 15-20 participated in the trainings, which lasted 3 hours a week for a total of 60 hours and continued for 5 months.

CREATIVITY



Musical Play Workshop

Within the scope of the Musical Play Workshop, 20 children between the ages of 7-14 participated in the workshops that lasted 3 hours a week for 36 hours in total and continued for 3 months in total. At the end of the workshops, the children staged the play "Pîrê û Rovî" about the story of an old grandmother and a fox as part of the festival program.



Painting Workshop

A total of 16 hours of training was given to 15 children between the ages of 7-15 in the "Painting, Handicrafts, Drawing" workshop.



Technology and Design Workshop

15 children between the ages of 7-15 participated in the Technology and Design Workshop for 2 hours a week and 16 hours in total.



Cartoon Workshop

15 children between the ages of 7-15 participated in the Cartoon Workshop for 2 hours a week for a total of 16 hours.





Photography Workshop

15 children between the ages of 7-15 participated in the Photography Workshop for 2 hours a week for a total of 16 hours.

VISIBILITY STUDIES

Visibility activities played a crucial role in ensuring the project's reach and impact. These efforts included:

- Creating two promotional videos and two posters displayed in four key locations across Adiyaman and Diyarbakir.
- Developing and sharing two process-centered videos showcasing workshop content and progress on digital platforms.
- Designing 10 infographics summarizing key project stages, adhering to visibility guidelines provided by partners such as İKSV.
- Producing eight videos capturing the energy and creativity of the workshops and festival, which were widely shared across traditional and digital media.

These initiatives enhanced public awareness, encouraged participation, and highlighted the project's achievements in both local and national press.

Sur Ajans

Adıyaman'da Kömür Kültür Sanat Merkezi açılışı
Sur Ajans – (25 Mayıs 2024)

medyascope.
Çocuk Değeri

Kömür Kültür Sanat Merkezi, ortaklaşa hibe programı desteğiyle açıldı
Medyascope – (27 Mayıs 2024)

10 HABER

Türkiye'de güzel şeyler de oluyor. Depremın ellerinden aldığı çocukluklarını bu merkezde geri alacaklar
10Haber – (27 Mayıs 2024)

SD SAKIYAT

Kömür Kültür Sanat Merkezi, Ortaklaşa Hibe Programı Desteğiyle Açıldı
Sanat Okur – (26 Mayıs 2024)

dp DIYARBAKIR
POST

DTSO Desteğiyle Kömür Kültür Sanat Merkezi Açıldı
Diyarbakır Post – (25 Mayıs 2024)

**MARMARA
BELEDİYELER
BİRLİĞİ**

Kömür Kültür Sanat Merkezi, Ortaklaşa Hibe Programı Desteğiyle Açıldı
Marmara Belediyeler Birliği – (27 Mayıs 2024)

artigerçek

"Ortaklaşa Kültür Merkezi"
Artı Gerçek – (27 Mayıs 2024)

gazete
duvaR.

Kömür Kültür Sanat Merkezi açıldı
Gazete Duvar – (25 Mayıs 2024)

hedef

Kömür Kültür Sanat Merkezi, Ortaklaşa Hibe Programı Desteğiyle Açıldı
Kocaeli Hedef Gazetesi – (26 Mayıs 2024)

BİR GÜN

Kömür Kültür Sanat Merkezi kapılarını açtı
Birgün Gazetesi – (26 Mayıs 2024)

Mücadele

Diyarbakır'dan destek! Adıyamanlı çocuklara dev hizmet
Mücadele Gazetesi – (25 Mayıs 2024)

**CEGA
MEDYA**

DTSO desteğiyle Kömür Kültür Sanat Merkezi açıldı
Çermik Gazetesi – (25 Mayıs 2024)

MF.

Kömrü'de Kültür ve Sanat Merkezi açıldı
Mezopotamya Haber Ajansı – (24 Mayıs 2024)

Milliyet

Çocuklara Kültürel Buluşma
Milliyet Gazetesi – (27 Mayıs 2024)

Yeni Birlik

Kömür Kültür Sanat Merkezi Açıldı
Yeni Birlik Gazetesi – (27 Mayıs 2024)

tiyatrosu

Kömür Kültür Sanat Merkezi, Ortaklaşa Hibe Programı Desteğiyle Açıldı
Tiyatro Dergisi – (25 Mayıs 2024)

Ekspres

DTSO Adıyaman'da Kültür Sanat Merkezi açtı
Güneydoğu Ekspres – (25 Mayıs 2024)

bianet
BAĞIMSIZ İLETİŞİM AĞI

Kömür Kültür Sanat Merkezi Adıyaman'da açıldı
Bianet – (27 Mayıs 2024)

2023

30

31



2024



Kömür Kültür Sanat Merkezi, Ortaklaşa Hibe Programı Desteğiyle Açıldı
Ortaklaşa: İstanbul Kültür Sanat Vakfı - (26 Mayıs 2024)



Kömür Kültür Sanat Merkezi, Ortaklaşa Hibe Programı desteğiyle açıldı
T24 İnternet Gazetesi - (27 Mayıs 2024)



Kömür Kültür Sanat Merkezi "Ortaklaşa Hibe Programı" Desteğiyle Açıldı
Bİ Özet - (27 Mayıs 2024)



Kömür Kültür Sanat Merkezi Açıldı
Kreativist - (26 Mayıs 2024)



Kömür'de Kültür Sanat Merkezi Açılışı Yapıldı
Adıyaman Manşet Gazetesi - (26 Mayıs 2024)



Kömür'de Kültür Sanat Merkezi'nin Açılışı Yapıldı
Adıyaman'da Haber Gazetesi - (27 Mayıs 2024)

Görüntülemeler



CULTURAL SOLIDARITY AND

1ST ADIYAMAN KÖMÜR CHILDREN AND YOUTH FESTIVAL

A children and youth festival was organized for the first time in Adıyaman Kömür on November 2-3 with the contributions of organizations, civil society organizations and individuals who organized the event and the products that emerged after the workshops held in Adıyaman Kömür and Diyarbakır. The festival was held with great enthusiasm with the participation of the people of Kömür, especially children, youth and women. Participants from many cities, especially Diyarbakır and İstanbul, attended the festival.

The festival was organized around the themes of theater plays, short plays based on performing arts, women's choir, children's choir, children's musical, creative workshops exhibition. In addition, local and national civil society organizations were invited to participate through prior announcements and invitations.

It is very important to note that a significant part of the creation process of the events and organizations of the festival was carried out in the local area of Adıyaman Kömür. The festival has placed great hopes and responsibilities for sustainability on all participants for the future.

1. MIHRİCANA ZAROK Û CIWANAN YA KOMİRA SEMSÛRÉ

1. ADIYAMAN KÖMÜR ÇOCUK VE GENÇLİK FESTİVALİ

02- 03 MIJDAR / KASIM 2024





MONITORING AND EVALUATION REPORT



Introduction

Within the scope of the "Cultural Solidarity and Adıyaman Kömür 1st Children and Youth Festival" project carried out by the Children First Association, Serhat Temel visited the town of Kömür 3 times between June 24 and October 27, 2024, visited the Kömür Culture and Arts Center, interviewed 65 children, 6 trainers, association managers, 1 project specialist and 1 project coordinator and prepared a "Monitoring-Evaluation Report".

During the preparation of the report, the first visit was to the town of Kömür and the Kömür Culture and Art Center, where children receiving training were observed and discussions were held with the trainers within the scope of the study. In the light of the ideas that emerged after these observations and discussions, a questionnaire was prepared about children's participation in the workshop processes and their expectations.

The second visit included questionnaire interviews with 65 children and interviews with other relevant participants.

In the light of the quantitative survey results and evaluation interviews, the third visit was carried out and the "Adıyaman 1st Children and Youth Festival" program was observed on site and its compatibility with the study results was observed.

During the preparation process of the Monitoring-Evaluation Report, a 3-day visit and observation for the establishment of the framework criteria and preliminary interviews was followed by another 3 days of dialog-discussions for the observation and evaluation forms, especially the questionnaire form. The 3 meetings with the project team (trainers, expert coordinator, etc.) and the finalization of the other observations and interviews fit into a calendar of approximately 6 days. Afterwards, evaluation interviews were conducted with 10 people in a 5-day period and an interim report was prepared. After all the processes, we were able to finalize the study as a result of a total of 25 days of work with the preparation and submission of the final report within a period of 8 days.

Method

Within the scope of the Monitoring-Evaluation Report, 65 children were interviewed by applying the face-to-face questionnaire method - paying attention to the gender quota - and the questionnaire outputs were transferred to the SPSS program, analyzed and a Quantitative Field Report was prepared.

In addition, interviews with the trainers, project expert and project coordinator are included in the evaluation section of the report.

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Summary

2. Summary

In the study where the gender distribution of the interviewee children was considered important, 52.3% of the interviewee children were boys and 47.7% were girls; when we look at the age distribution of the children who participated in the workshops, it will be seen that 23.1% were in the 7-9 age group, 58.5% in the 10-12 age group and 18.5% in the 13+ age group.

According to the data, which shows that only 1.5% of the interviewee children do not have siblings, 23.1% have 1-2 siblings, 64.6% have 3-4 siblings, 10.8% have 5-6 siblings and the majority of them have siblings and were raised in crowded families, 61.5% of the participants answered Kurdish and 38.5% Turkish to the question "Which language is mostly spoken in the household?". In the light of these data, it should be prioritized and prioritized to conduct similar studies in Kurdish in order for children to use their mother tongue more widely and efficiently in areas with similar social-cultural reflexes.

In response to the question "Which workshop are you currently attending?", 53.8% of the participants answered Music, 7.7% Theater, and 38.5% Both. In the gender distribution of the responses, the majority of the Boys answered Music with 73.5%, while the majority of the Girls answered Both with 61.3%. This indicates the need for socialization of Girls along with the desire to learn.

Have you ever participated in a music/theater workshop before? While 24.6% of the interviewee children answered yes and 75.4% answered no to the question; it is the first experience for 3 out of every 4 children. When we look at the gender breakdown, this rate corresponds to almost 1/5 for boys.

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What kind of an impact did the current workshops you attended have on you? While 56% of the participants answered Very Positive, 35.4% Positive, and 7.7% Undecided; it is important that there were no negative responses. When we look at the age distinctions; all of the 13+ age group describe the process as positive (50% Very Positive, 50% Positive).

Further asked Why? In response to the question "Why?", 17.3% said it was because it was fun, 13.5% said it was good for me, 13.5% said I have fun and learn, 11.5% said it was because I learned different things, 9.6% said it was good after the earthquake, and 9.6% said it helped me improve myself. What stands out here is that when we look at the responses here and in the continuation of the graph, we see that the children mostly gave responses that made them feel good and that they were happy because they were able to learn new things. To put it in this context, if the main goal of the project is to 'make children feel good', this seems to have been achieved to some extent.

While 72.3% of the participants answered Yes, 13.8% No, 9.2% Partially, and 4.6% Undecided to the question Do you think that the workshops changed the negative atmosphere after the earthquake, the fact that 93.3% of the children between the ages of 7-9 answered Yes shows that the younger age groups were more negatively affected by this process. We believe that the realization that something can be done again in a place where everything disappears in an instant was also effective in the responses of that age group.

Which other subjects/areas would you like to see workshops in addition to the workshop you attended? In response to the question, 38.7% of the participants said Bağlama, 24.2% said Painting, 9.7% said Guitar, 8.1% said Sports, 8.1% said Swimming, and 3.2% said Games;

2. Priority: 21.2% Sports, 19.2% Guitar, 19.2% Bağlama, 9.6% Painting, 9.6% Swimming, 5.8% Violin;

3. In Priority; 30% responded as Sports, 13.3% as Bağlama, 13.3% as Swimming, 10% as Language, 6.7% as Painting, 6.7% as Guitar, 6.7% as Violin, 6.7% as Ballet.

When we look at the 1st priority response by gender, we see that the first priority for both girls and boys is Bağlama; the second priority is Painting, albeit at different rates; and the third priority is Guitar for girls and Sports for boys.

Again, when we look at the prioritized demands of age groups; while the 1st priority demand for all age groups is Bağlama (Saz) course, the 2nd priority demand is Painting course.

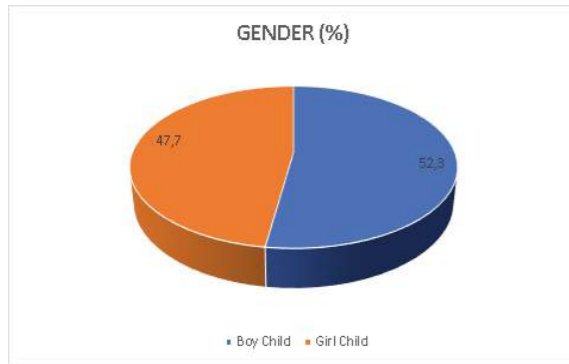
While the prioritization of Bağlama (Saz course) both in general and in Gender and Age Groups can be explained by linking it to the cultural references of Kömür, it will also be possible to explain it as a reflex trapped within the boundaries of the same cultural reference.

When the entire report is analyzed, it will be seen that children are generally satisfied with the project process, excited about learning new things and have expectations for the continuity of the work.

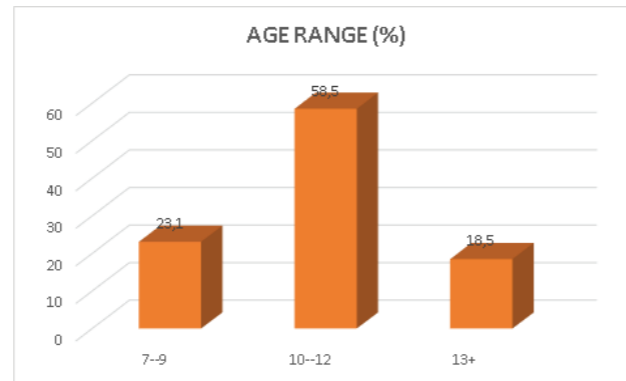
The excitement and happiness created by the festival process and the exhibition of their preparations and products may not be measured as a tangible output, but it is obvious that the hope that this process has fostered will accompany the children participating in the workshop - at least for some of them - as an experience and gain that they can carry into the future.

All detailed graphs of the study and tables of the answers to the questions compared by gender and age groups are included in the full report.

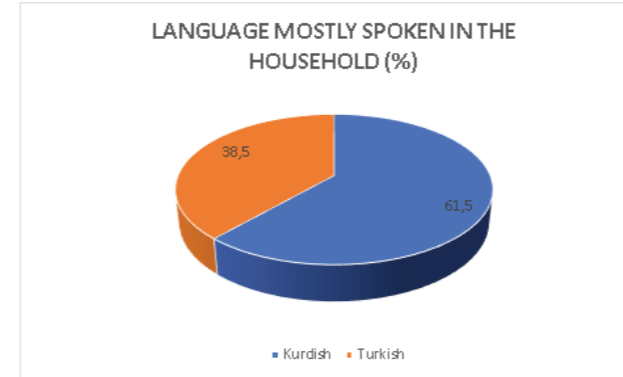
Quantitative field report



When we look at the gender distribution of the participants it is seen that 52.3% of the participants are boys and 47.7% are girls.



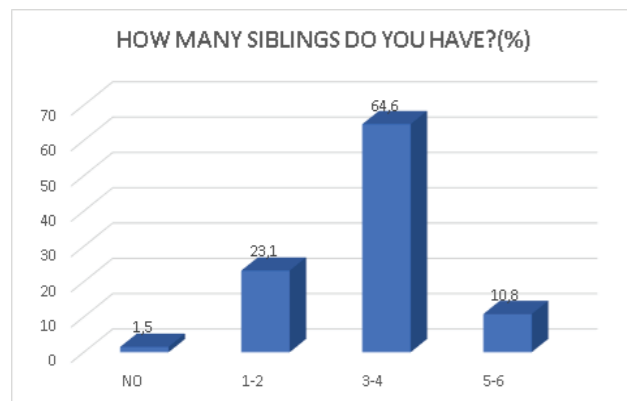
When we look at the age range distribution of the participants, 23.1% of them are in the 7-9 age group, 58.5% in the 10-12 age group and 18.5% in the 13+ age group.



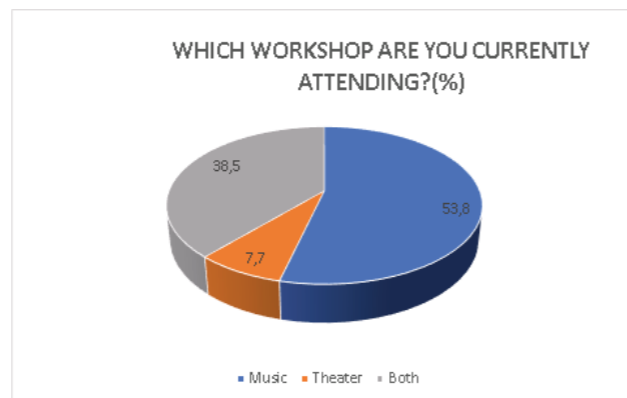
It was observed that 61.5% of the participants responded in Kurdish and 38.5% in Turkish to the question Which language is mostly spoken in the household?

In places where Kurdish is so widely used in the household, it would be a natural process for children to continue their daily lives in Kurdish in the absence of the effects of different assimilation tools. At this point, for the sustainability of the language, which has been subjected to different assimilation processes, and for children to express themselves better and stronger, it is an imperative requirement of social responsibility that work and activities continue in Kurdish, or at least some of them are carried out in Kurdish.

In areas with K m r and similar social-cultural reflexes, it should be prioritized and prioritized to conduct similar studies in Kurdish in order for children to use their mother tongue more widely and efficiently.



How many siblings do you have? It was observed that 1.5% of the participants answered None, 23.1% answered 1-2, 64.6% answered 3-4, and 10.8% answered 5-6.



In response to the question Which Workshop Are You Attending Right Now? 53.8% of the participants answered Music, 7.7% Theater, 38.5% Both.

		Gender		Total
		Boy Child	Girl Child	
Which workshop are you currently attending?	Music	73,50%	32,30%	53,80%
	Theater	8,80%	6,50%	7,70%
	Both	17,60%	61,30%	38,50%
Total		100,00%	100,00%	100,00%

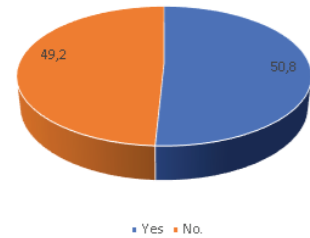
Which Workshop Are You Attending Right Now? When we look at the gender comparison with the question; 73.5% of Boys are interested in Music, 8.8% in Theater and 17.6% in Both; Among girls, 32.3% said Music, 6.5% said Theater and 61.3% said Both.

The fact that almost 2/3 of the girls participated in both workshops seems to indicate a desire to learn, but it should also be read as a means of healthy and safe socialization in closed and small settlements. It should not be overlooked that original work for girls and/or women will be seen as a qualified socialization area for this group.

		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
Which workshop are you currently attending?	Music	80,00%	42,10%	58,30%	53,80%
	Theater	6,70%	5,30%	16,70%	7,70%
	Both	13,30%	52,60%	25,00%	38,50%
Total		100,00%	100,00%	100,00%	100,00%

Which Workshop Are You Currently Attending? When we look at the comparison between the Question and Age Range; In the 7-9 age group, 80% of the participants said Music, 6.7% said Theater and 13.3% said Both; Among the participants aged 10-12, 42.1% were Music, 5.3% were Theater and 52.6% were Both; Among the participants aged 13+, 58.3% said Music, 16.7% said Theater and 38.5% said Both.

DO YOU HAVE ANY SIBLINGS WHO PARTICIPATE IN THE WORKSHOP(S) BESIDES YOU (%)



Do you have any siblings who participate in workshops other than you? 50.8% of the participants answered yes and 49.2% answered no.

Do you have any siblings who attend the workshop(s) besides you? * Gender (%)

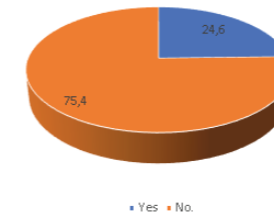
		Gender		Total
		Boy Child	Girl Child	
Do you have any siblings attending the workshop(s) other than you?	Yes	47,10%	54,80%	50,80%
	No.	52,90%	45,20%	49,20%
Total		100,00%	100,00%	100,00%

Do You Have Siblings Who Attend Workshops Apart From You? When we look at the gender comparison with the question; Among boys, 47.1% said yes and 52.9% said no; 54.8% of girls answered yes and 45.2% answered no.

Do you have any siblings who attend the workshop(s) besides you? * Age Range (%)					
		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
Do you have any siblings attending the workshop(s) other than you?	Yes	46,70%	50,00%	58,30%	50,80%
	No.	53,30%	50,00%	41,70%	49,20%
Total		100,00%	100,00%	100,00%	100,00%

Do You Have Siblings Who Attend Workshops Apart From You? When we look at the comparison between the question and Age Range; In the 7-9 age group, 46.7% of the respondents said yes and 53.3% said no; 50% of the respondents in the 10-12 age group said yes and 50% said no; 58.3% of the respondents in the 13+ age group answered "Yes" and 41.7% answered "No".

HAVE YOU EVER PARTICIPATED IN A MUSIC/THEATER WORKSHOP BEFORE?(%)



Have you ever participated in a music/theater workshop before? 24.6% of the participants answered yes and 75.4% answered no. 3 out of every 4 children living in this area experience such a process for the first time.

Have you ever participated in a music/theater workshop before? * Gender (%)

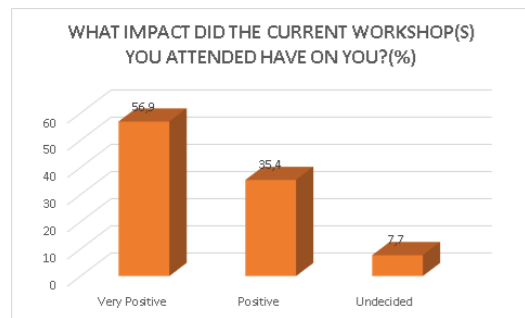
		Gender		Total
		Boy Child	Girl Child	
Have You Ever Participated in a Music/Theater Workshop?	Yes	17,60%	32,30%	24,60%
	No.	82,40%	67,70%	75,40%
Total		100,00%	100,00%	100,00%

When we look at the gender comparison with the question "Have you ever participated in a music/theater workshop before?" and Age Range; In the 7-9 age group, 13.3% of the respondents said yes and 86.7% said no; 28.9% of the respondents between the ages of 10-12 said Yes, 71.1% said No; 25% of the respondents in the 13+ age group answered "Yes" and 75% answered "No".

Have you ever participated in a music/theater workshop before? * Age Range (%)

		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
Have you ever participated in a music/theater workshop?	Yes	13,30%	28,90%	25,00%	24,60%
	No.	86,70%	71,10%	75,00%	75,40%
Total		100,00%	100,00%	100,00%	100,00%

When we look at the comparison between the question "Have you ever participated in a music/theater workshop before?" and Age Range; In the 7-9 age group, 13.3% of the respondents said yes and 86.7% said no; 28.9% of the respondents between the ages of 10-12 said Yes, 71.1% said No; 25% of the respondents in the 13+ age group answered "Yes" and 75% answered "No".



What kind of an impact did the current workshop(s) you attended have on you? 56% of the participants answered Very Positive, 35.4% answered Positive and 7.7% answered Undecided.

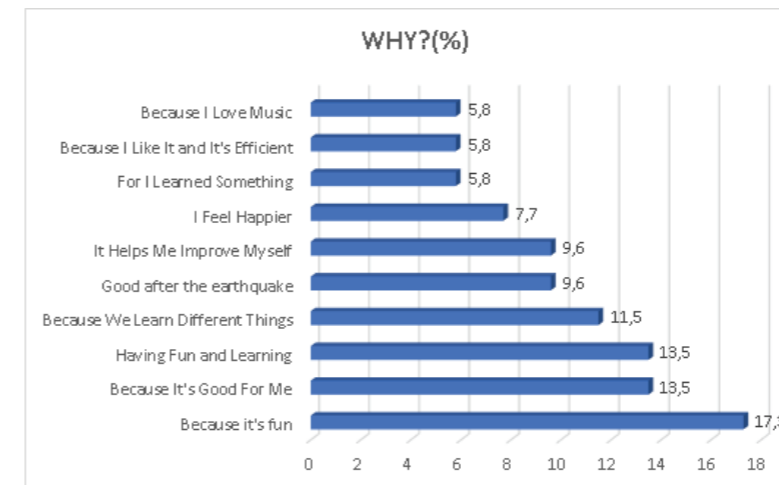
		Gender		Total
		Boy Child	Girl Child	
What kind of an impact did the workshop have on you?	Very Positive	52,90%	61,30%	56,90%
	Positive	38,20%	32,30%	35,40%
	Undecided	8,80%	6,50%	7,70%
Total		100,00%	100,00%	100,00%

What kind of an impact did the current workshop(s) you attended have on you? When we look at the gender comparison with the question; Among boys, 52.9% were Very Favorable, 38.2% were Favorable, and 8.8% were Undecided; 61.3% of the girls responded Very Favorable, 32.3% Favorable, and 6.5% Undecided.

		Age Range			Total
		7-9Y vaccine	10-12 Years	13+Age	
What kind of an impact did the workshop have on you?	Very Positive	46,70%	63,20%	50,00%	56,90%
	Positive	40,00%	28,90%	50,00%	35,40%
	Undecided	13,30%	7,90%		7,70%
Total		100,00%	100,00%	100,00%	100,00%

What kind of an impact did the current workshop(s) you attended have on you? When we look at the comparison between the question and Age Range;

46.7% of the respondents in the 7-9 age group were Very Favorable, 40% were Favorable, and 13.3% were Undecided;
63.2% of the respondents in the 10-12 age group were Very Favorable, 28.9% were Favorable, and 7.9% were Undecided;
50% of the participants in the 13+ age group responded Very Positive and 50% responded Positive.



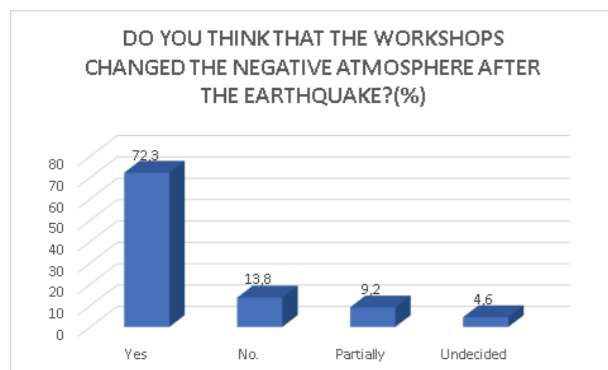
What kind of an impact did the current workshop(s) you attended have on you? The question "Why?" was also asked. According to this, 17.3% of the participants said it was because it was fun, 13.5% said it was good for me, 13.5% said I have fun and learn, 11.5% said it was because I learned different things, 9.6% said it was good after the earthquake, 9.6% said it was good after the earthquake, 9% said it was good after the earthquake, 7.7% said I Feel Happier, 5.8% said Because I Learn Something, 5.8% said Because I Like It and It is Productive, and 5.8% said Because I Like Music.

Why? * Gender (%)				
	Gender		Total	
	Boy Child	Girl Child		
Why?	Because It's Good For Me	11,10%	16,00%	13,50%
	For I Learned Something	7,40%	4,00%	5,80%
	Good after the earthquake	3,70%	16,00%	9,60%
	Because it's fun	25,90%	8,00%	17,30%
	Because We Learn Different Things	18,50%	4,00%	11,50%
	Having Fun and Learning	14,80%	12,00%	13,50%
	Because I Like It and It's Efficient		12,00%	5,80%
	I Feel Happier	3,70%	12,00%	7,70%
	It Helps Me Improve Myself	7,40%	12,00%	9,60%
	Because I Love Music	7,40%	4,00%	5,80%
	Total	100,00%	100,00%	100,00%

Why? When we look at the gender comparison with the question; 25.9% of boys said "Because it is fun", 18.5% said "Because we learn different things", and 14.8% said "I have fun and learn at the same time"; 16% of the girls responded that it was good for me and 16% responded that it was good after the earthquake.

Why? * Age Range (%)					
		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
Why?	Because It's Good For Me		20,70%	8,30%	13,50%
	For I Learned Something	9,10%	6,90%		5,80%
	Good after the earthquake		13,80%	8,30%	9,60%
	Because it's fun	45,50%	10,30%	8,30%	17,30%
	Because We Learn Different Things		10,30%	25,00%	11,50%
	Having Fun and Learning	18,20%	13,80%	8,30%	13,50%
	Because I Like It and It's Efficient		6,90%	8,30%	5,80%
	I Feel Happier	9,10%	3,40%	16,70%	7,70%
	It Helps Me Improve Myself	18,20%	6,90%	8,30%	9,60%
	Because I Love Music		6,90%	8,30%	5,80%
	Total	100,00%	100,00%	100,00%	100,00%

Why? When we look at the comparison between the Question and Age Range; 45.5% of the participants between the ages of 7-9 said it is fun, 18.2% said it helps me have fun and learn, and 18.2% said it helps me improve myself; 20.7% of the participants between the ages of 10-12 said it was good for me, 13.8% said it was good after the earthquake, and 13.8% said I have fun and learn; 25% of the participants in the 13+ age group answered "Because We Learn Different Things" and 16.7% answered "I Feel Happier".



In response to the question "Do you think that the workshops changed the negative atmosphere after the earthquake?", 72.3% of the participants answered "Yes", 13.8% answered "No", 9.2% answered "Partially", and 4.6% answered "Undecided".

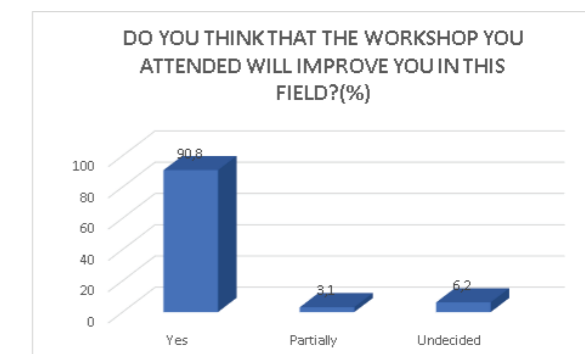
		Gender		Total
		Boy Child	Girl Child	
		Do you think the workshops changed the negative atmosphere after the earthquake?	Yes	
	No.	5,90%	22,60%	13,80%
	Partially	5,90%	12,90%	9,20%
	Undecided	5,90%	3,20%	4,60%
Total		100,00%	100,00%	100,00%

When we look at the gender comparison with the question Do you think that the workshops changed the negative atmosphere after the earthquake? Among boys, 82.4% said yes, 5.9% said no, 5.9% said somewhat, and 5.9% were undecided; 61.3% of the girls answered "Yes", 22.6% answered "No", 12.9% answered "Partially", and 3.2% answered "Undecided".

		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
		Do you think the workshops changed the negative atmosphere after the earthquake?	Yes	93,30%	
	No.	6,70%	15,80%	16,70%	13,80%
	Partially		7,90%	25,00%	9,20%
	Undecided		7,90%		4,60%
Total		100,00%	100,00%	100,00%	100,00%

When we look at the comparison between the question "Do you think that the workshops changed the negative atmosphere after the earthquake?" and Age Range; In the 7-9 age group, 93.3% of the respondents said "Yes" and 6.7% said "No"; Among the participants between the ages of 10-12, 68.4% said Yes, 15.8% said No, 7.9% said Somewhat, and 7.9% were Undecided; 58.3% of the participants in the 13+ age group answered "Yes", 16.7% answered "No" and 25% answered "Partially". The fact that 93.3% of children between the ages of 7 and 9 answered "Yes" indicates that younger age groups were more negatively affected by this process.

We think that the realization that something can be done again in a place where everything disappears in an instant has also been effective in the responses of that age group.



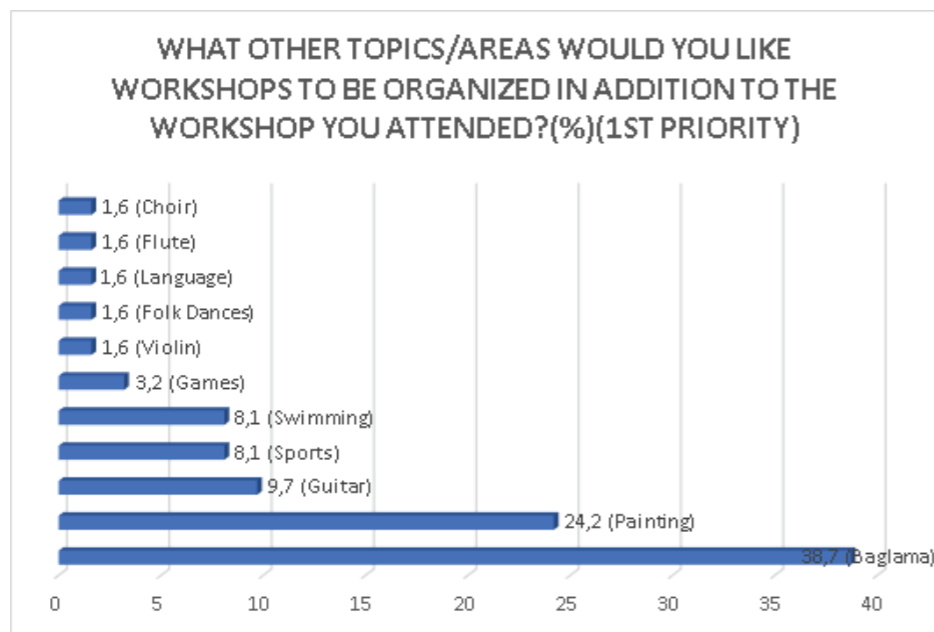
To the question "Do you think that the workshop you attended will improve you in this field?", 90.8% of the participants answered "Yes", 3.1% answered "Partially", and 6.2% answered "Undecided".

Do you think the workshop you attended will improve you in this field ? * Gender (%)				
		Gender		Total
		Boy Child	Girl Child	
Do you think the workshop you attended will improve you in this field?	Yes	91,20%	90,30%	90,80%
	Partially		6,50%	3,10%
	Undecided	8,80%	3,20%	6,20%
Total		100,00%	100,00%	100,00%

When we look at the gender comparison with the question "Do you think that the workshop you attended will improve you in this field?"
 91.2% of boys said yes, 8.8% were undecided;
 Among girls, 90.3% answered "Yes", 6.5% answered "Somewhat" and 3.2% answered "Undecided".

Do you think the workshop you attended will improve you in this field ? * Age Range (%)					
		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
Do you think the workshop you attended will improve you in this field?	Yes	100,00%	89,50%	83,30%	90,80%
	Partially		2,60%	8,30%	3,10%
	Undecided		7,90%	8,30%	6,20%
Total		100,00%	100,00%	100,00%	100,00%

When we look at the comparison between the question "Do you think that the workshop you attended will improve you in this field?" and Age Range;
 100% of the respondents in the 7-9 age group said Yes;
 89.5% of the respondents in the 10-12 age group answered "Yes", 2.6% answered "Somewhat" and 7.9% answered "Undecided";
 83.3% of the respondents in the 13+ age group answered "Yes", 8.3% answered "Somewhat" and 8.3% answered "Undecided".



Which other subjects/areas would you like to see workshops in addition to the workshop you attended as the 1st priority? To the question, 38.7% of the participants answered Bağlama, 24.2% Painting, 9.7% Guitar, 8.1% Sports, 8.1% Swimming, 3.2% Games.

Other details are included in the graph.

Which other topics/areas would you like to see workshops on other than the workshop you attended? (1st Priority) * Gender (%)

		Gender		Total
		Boy Child	Girl Child	
Which other topics/areas would you like to see workshops in addition to the workshop you attended? (1st Priority)	Painting	19,40%	29,00%	24,20%
	Guitar	3,20%	16,10%	9,70%
	Games	6,50%		3,20%
	Sports	12,90%	3,20%	8,10%
	Baglama (Saz)	41,90%	35,50%	38,70%
	Violin		3,20%	1,60%
	Folk Dances	3,20%		1,60%
	Swimming	3,20%	12,90%	8,10%
	Language	3,20%		1,60%
	Flute	3,20%		1,60%
	Choir	3,20%		1,60%
	Total		100,00%	100,00%

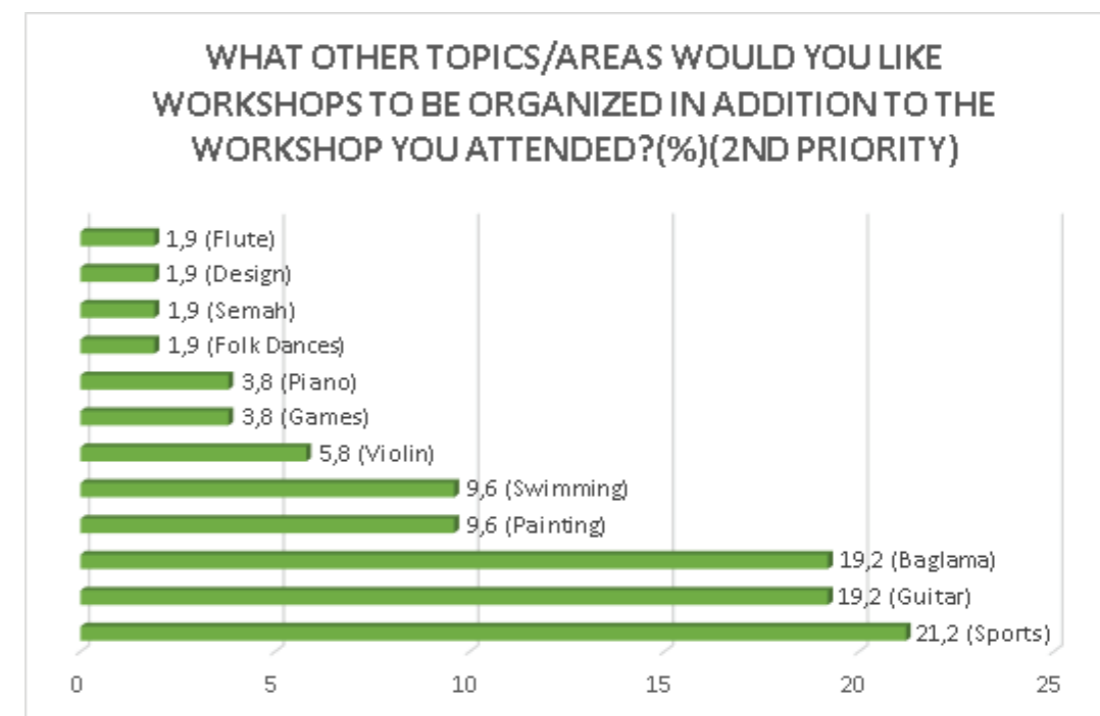
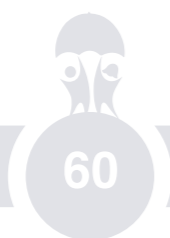
Which other topics/areas would you like workshops to be organized in addition to the workshop you attended as the 1st priority? When we look at the gender comparison with the question;

Among boys, 41.9% were interested in Bağlama, 19.4% in Painting, and 12.9% in Sports;

Among girls, 35.5% said Bağlama, 29% said Painting and 16.1% said Guitar.

Which other topics/areas would you like workshops to be organized in addition to the workshop you attended? (1st Priority) * Age Range (%)					
		Age Range			Total
		7-9 Years	10-12 Years	13+Age	
Which other topics/areas would you like to see workshops on other than the workshop you attended? (1st Priority)	Painting	23,10%	27,00%	16,70%	24,20%
	Guitar	7,70%	10,80%	8,30%	9,70%
	Games	7,70%	2,70%		3,20%
	Sports	23,10%	5,40%		8,10%
	Baglama (Saz)	30,80%	32,40%	66,70%	38,70%
	Violin		2,70%		1,60%
	Folk Dances			8,30%	1,60%
	Swimming	7,70%	10,80%		8,10%
	Language		2,70%		1,60%
	Flute		2,70%		1,60%
	Choir		2,70%		1,60%
	Total		100,00%	100,00%	100,00%

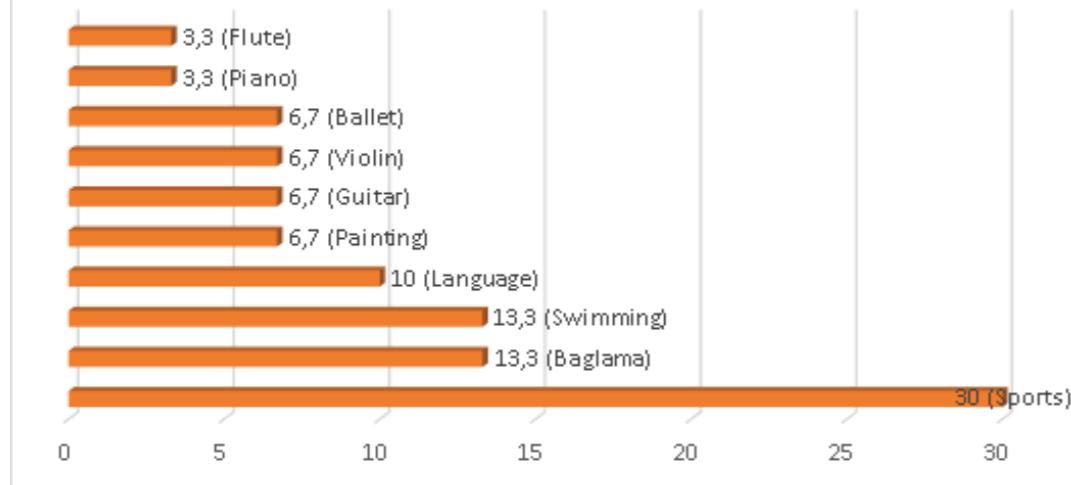
Which other topics/areas would you like to see workshops on other than the one you attended as the 1st priority? When we look at the comparison between the question and Age Range; Among the participants between the ages of 7-9, 30.8% were engaged in Bağlama, 23.1% in Sports, and 23.1% in Painting; Among the participants between the ages of 10-12, 32.4% played Bağlama, 27% Painting, 10.8% Guitar, and 10.8% Swimming; Among the participants aged 13+, 66.7% answered Bağlama, 16.7% Painting, 8.3% Guitar, 8.3% Folk Dances.



Which other subjects/areas would you like to see workshops in addition to the workshop you attended as a second priority? To the question, 21.2% of the participants answered Sports, 19.2% Guitar, 19.2% Bağlama, 9.6% Painting, 9.6% Swimming, 5.8% Violin. Other details are included in the graph.



WHAT OTHER TOPICS/AREAS WOULD YOU LIKE WORKSHOPS TO BE ORGANIZED IN ADDITION TO THE WORKSHOP YOU ATTENDED?(%)(3RD PRIORITY)



Which other subjects/areas would you like to see workshops in addition to the workshop you attended as a third priority? To the question, 30% of the participants answered Sports, 13.3% Baglama, 13.3% Swimming, 10% Language, 6.7% Painting, 6.7% Guitar, 6.7% Violin, 6.7% Ballet. Other details are included in the graph.

Trainer 1 (Musician)

After I started working as a Music Instructor at the Culture and Arts Center in Kömür, Adıyaman, I have to say that I have gained new experiences about the healthy forms of communication that need to be established with children. In this process, it was a strong source of motivation to experience the difficulties of working together and at the same time to observe the joy of it. To share a singular example, it was an important experience both for the value of the work and for me as a trainer that Deniz, who was initially quiet, timid, and even came to the garden of the cultural center every week and returned home crying, among a group of more than 100 crowded children, reached the stage of singing a solo song at the festival. For us, this meant that the existence of the center had started to evolve towards its purpose. In order to overcome this, I stayed at their house in Kömür for 2 nights, we shared their table. We were now friends, we were no longer in a perception and position of bringing 'civilization' from the city for Deniz. This meant crossing an important threshold for Deniz and many other children who participated in the workshop. Of course, there were disadvantages of the workshops and the fact that we came together only once a week. We tried to overcome this by making the time we spent there more productive and interactive learning with the children.

It took time for the children to adapt because of the time gap and because we were from a different city. This led to a cooling off from the work and sometimes not taking it very seriously. In order to overcome this, we tried to continue our workshops with methods and approaches that would make the children feel good and attract their interest. At this point, the result/product shows us that we were able to achieve something.

When the tobacco season started in the town and children had to work in the fields, sometimes there were very few participants, but they still participated persistently. Later, with the opening of schools and the change of hours, the participation decreased from time to time. However, their excitement is at a high level, as I frequently tell them in every work that they will exhibit their labor at the festival.

Beyond the inclusion of the children, there are also very talented children in the groups and I believe that these children should be specially trained in the field of music. For this, we are clear that we will do whatever we can, but at this point, I have to state that we need the support and contributions of people other than us so that some of these children can be trained in the field of music in different cities if necessary.

Finally, when they graduate, they will become music instructors at the K m r Culture and Arts Center, and this is how the project will have achieved its goal. I say this not as an emotional reflex, but as someone who has been teaching music to children for many years, based on my experience. At this point, as I mentioned before, I believe that stronger and healthier conditions should be created especially for some very talented children, and I can honestly say that I will do whatever I have to do for this.

Trainer 2 (Musician)

In this process, it was very valuable and beautiful to be able to work with children in the earthquake zone and to establish a bond in terms of education and friendship after this difficult process. I was very happy and excited to witness such a work and project in the first stage. Each of them has gone through a severe trauma and they have not yet overcome it. Our first goal was to help them forget this process and support them. As a trainer, as much as we gave them what we knew, we also received from them.

One day a week may have been too little, but we tried to give them everything we could about the branch we named. It will remain a good experience, a good time and education for them. Their horizons are broad and they have a lot more to learn about music. I hope that these projects will continue in order to make them better and more permanent.

We were also supposed to have training with adult girls, but there was not a good participation both in terms of school and seasonal labor. Unfortunately, we were able to have disconnected lessons with them. There was a good bond, but it was not very productive in terms of education due to the lack of participation.

We adapted ourselves to this city and this work and saw the excitement in the eyes of each child and their admiration for music. We also realized that there is nothing they cannot do and achieve as long as they want to.

In this process, we took care to observe children's behaviors and approach them accordingly. At this point, we took care to pay attention to their traumas, focusing problems and sensitivities, and to establish healthy and qualified relationships during the workshops. At this point, it should be noted that children pay attention to the discipline of participation in the whole process, including school and seasonal work.

The relationship they established with the instruments facilitated their learning process. It was especially important to observe that some of the children were very talented and that with more professional training opportunities in the future, some of them could progress a lot in the field of music. At this point, it should be noted that children should be supported for longer periods of time.

As the preparation for the festival got closer and closer, the children's belief that they could exhibit their products gave them extra self-confidence, which is a much more important result than a workshop output.

Finally, I think that K m r and similar earthquake-damaged areas are in need of such centers. Because I think that such centers can not only provide workshop-based learning, but also make positive contributions to the solution of situations such as coping with traumas, focusing and being disciplined.

Trainer 3 (Theater Instructor)

We are about to end our workshops that started in June with the play "p re   rov ". At the beginning of the process, we started as two separate groups and our main goal was to instill self-confidence in the children we worked with. In the continuation of our workshop, we carried out certain activities together for the children to recognize their imagination, creativity and their own emotions. After we, as a facilitator, determined that we had reached a certain level, we worked on the text. On understanding the story and the character in the story.

The children in the town where we were working had no idea about theater. They met the stage for the first time thanks to the cultural center built in K m r. And this place caused a great enthusiasm in both us and the children.

The team we started as a mixed team turned into a team of mostly girls. This transformation was more in line with their individual wishes. As long as we were there as a theater team, what we really wanted was to contribute to girls having the ability to express themselves in rural areas.

In the following process, we hope that the town of K m r will establish its own theater team and use the existing stage for its own plays thanks to the cultural center built in K m r.

Trainer 4 (Theater Instructor)

At the beginning of the theater workshops, our aim was to help children in a town where there was destruction after the earthquake to escape from this environment of destruction and tragedy. But over time, the process of children's, especially girls' and young women's willingness to be involved has turned into a community that has determined the framework and put forward the will to produce. This was very valuable. Because there was now a community that responded to the labor given by laboring. From this point on, our motivation and the bond we established with the field grew stronger and stronger. On each workshop day, the participating children came and exhibited their participation with the seriousness of their most important work that day. During the play rehearsals and stage practices, we shared many technical issues such as the story of the play we wanted to put forward, the characters, the way the stories were constructed, and the effects of the characters. At this point, I should mention that the children also requested sports courses during the stage exercises.

The fact that timid and introverted children started to become more self-confident after a while, and that children who approached the workshop coldly started to demand roles/characters after a while, were situations that brought great joy and happiness for us as much as for their development.

It was very important for us that the children got to know themselves, started to learn what they wanted, started to know what was good for them and what bothered them. Because they could attend workshops of any art branch anywhere, but the fact that they could do it in the place where they were born and raised was an extra source of motivation for them.

At the point we have reached, as a result, the fact that children's efforts are being staged with a beautiful play after a beautiful workshop process is a valuable output, and it is my greatest wish that it will be owned and become sustainable.

Trainer 5 (Musician)

During the workshops we organized, I can point to the children's interest, curiosity and excitement as the main motivation on my behalf. However, the construction and activation of such a space in a place where there is no social or cultural space/area corresponds to an important and valuable work in itself. However, the fact that such spaces are not fully equipped can prevent the activities we organize and plan from progressing as we wish. For this reason, I can say that the main problem we had was the lack of technical equipment and instruments. This has many times led to the workshops not progressing as we would like, and the planned events being revised to adapt to the minimum conditions. I can say that the fact that the municipality did not have the capacity we expected was another factor that forced us in practical processes. If we had the opportunity to work with a medium-sized municipality with the financial and human resources to meet some needs immediately, we would probably have been able to build a much more effective process. Nevertheless, the persistence and persistence of the Children First Association, the coordinator and other friends during the project enabled us to complete the workshops. I would like to thank everyone who contributed to this process.

Trainer 6 (Musician)

I think you have heard it from other trainers before: the lack of access, the shortcomings were the most tiring part for us. I mean, it was one of the most challenging moments for us to create such a beautiful place right after the earthquake in such a place, but to see the interior so incomplete and to see this every week. The project team started a campaign, but this campaign probably did not attract the desired interest. Because we were told that the current budget and the municipality, which is the project partner, did not have the capacity to transform the building and we expected that at least these deficiencies could be eliminated with the campaign. Now we see that the deficiencies of this building are still not eliminated. This is sad. In this respect. We meet a new face here almost every week. And the number of children and young people is really high. I can say that there are potentially 300-500 children and young people in the town. With the right method and good equipment, almost all of them can be reached. Even if we do a rough math calculation, it is not even a job to discover the talents of any young person or child. And we met some really talented children and young people here. It is very important that these children and young people are constantly involved in these activities. But I think the project will end soon. We don't know how this will be sustained. We often hear from the children, will we be able to continue after the project, will you leave when it ends, what will we do? Frankly, this is the part that makes me think the most. Not necessarily us. But it is very important that children's access to culture and arts continues. It is possible to achieve this by improving the structure here, organizing regular events and creating a program. Of course, this means a budget. This seems very difficult with the current municipality. I hope the activities here can continue in one way or another. Because the children are really used to it. I think a beautiful and meaningful work is being done here, despite all the difficulties. So I sincerely thank everyone who contributed.

Children First Association 1

First of all, I would like to start by saying that the result is very valuable considering all the stages of the process. I had the opportunity to be involved in the process sometimes directly in the field, sometimes by meeting with the trainers, and sometimes within the framework of the meetings we held with the whole project team. At this point, I would like to thank the devoted work of the whole team without ignoring it. At this point, a Music and Theater workshop was held in the town of Kömür in Adıyaman with the active participation of dozens of children and this process is being crowned with a festival. Although there have been challenging times in the process from the construction of the Art Center to this point, the children's first entrance to the center, their excitement and desire to learn motivated us to embrace what we do more. While one of the biggest handicaps of small settlements is the difficulty for girls and young women in particular to access healthy and qualified socializing spaces, the interest they showed in this space and the willingness of the majority of girls to participate in both workshops showed us that we realized more than we intended to do without even realizing it. Despite the technical difficulties and problems we experience from time to time, at the end of the process in which our children discover their talents and create a product, I plan to continue to take part in similar places and work with such studies. And this planning has become even more valuable after experiencing that children can reveal their talents if given the opportunity. At this point, I would like to thank all the stakeholders of the project who contributed to the process, but especially our trainers. Their selfless approach to the children has made their self-belief and motivation extremely strong.

Children First Association 2

Although our project is technically seen as the construction of a Culture and Arts Center, building a center from scratch in a settlement is investing not only in the present but also in the future of that place. In addition, during our visits to the town or in our dialogues with the townspeople during the work processes, I witnessed conversations that often included a sense of thanks and gratitude. In this context, it was extremely gratifying to know that the work would not only be instrumental in the post-earthquake construction process, but also in overcoming a boredom and stuckness.

The interviews and meetings we had with our trainers and project coordinators were always concerned about how we could exceed the current situation. Especially the initial inclusion of the children and their ownership of the place, and then the start of seasonal work and the start of the formal education process negatively affected the participation of the children, but in the end, the children completed the workshop processes and were ready for the festival.

If we don't drown in technical issues and look directly at what the practice brought, the presence of very talented children, especially in the field of music, who definitely need a sustainable education, is very valuable. In addition, the interest shown by the girls especially in the theater workshop was very valuable. It is very important for me that they both enjoy it, learn from it and (as far as I heard from the interviews/conversations with the trainers) teach it.

Both seeing and hearing directly from the children that good things were being done for children in the process we have reached with the contributions of all stakeholders reinforced my feeling that the work was "the right thing to do".

In general, I think I was able to be involved in the process at every stage with the meetings we had with our trainers, our project expert friend and our coordinator friend. I would like to conclude by saying that this process ended successfully with the completion of the festival process at the end of the study, but I would like to conclude by feeling the need to state that such studies should be carried out and supported for many more years.

Project Team 1

The time I spent at the Kömür Cultural Center contributed a lot to me both personally and professionally. Working with children affected by the earthquake, observing their struggle to hold on to life and instilling hope in them has been an unforgettable experience for me. In this process, I had the opportunity to observe how important workshops are for children's moods, socialization and creativity. Here, I will share the transformation of the workshops at the Kömür Cultural Center, what has changed since the earthquake, the positive and negative aspects, the attitudes of the children receiving training, my concrete observations and my personal suggestions.

I would like to personally thank the Children First Association for initiating this project and touching the lives of the children here.

16/07/2024 was the first day I opened the Cultural Center and started. I started by examining the physical structure of the building and I noticed pros and cons according to the impressions I have gained since that day. If I need to mention the pros, the pluses I observed are that the garden is large and children have areas to play between classes, it is not at a height that would pose a danger (the building is single-storey), it is centrally located, there are trees growing around it, there is a garbage bin outside the building and the garbage containers provided by the municipality are close, the classrooms are large enough for lessons and the aesthetics of the interior decoration (in my opinion) are beautiful. If I have to mention the cons, the acoustics of the stage and the insulated room designed for large-scale lessons cause a lot of echo. Children's attitudes towards the building were generally positive. The size of the front garden and the seating areas in the back garden provide a special space for them. Some of the trees and plants need watering and sometimes children are willing to take responsibility for watering these plants, which shows how much the children take ownership of the building and its surroundings.

I had already anticipated what the environment in the town would be like, but I still wanted to meet the people of the town and convey the goals, objectives and methods of the cultural center. For this reason, the first action I took in the first week was to ensure the active participation of girls between the ages of 14-18, because girls of this age are raised in these geographies (unlike in the west) with more responsibility, and therefore ensuring their participation would also ensure the participation of the people they take responsibility for (their siblings, etc.). As a matter of fact, this was the case among the participants. The siblings and relatives of the girls who participated also participated. Thus, they embraced this place more. However, the most important point here was that all the activities were student-centered rather than system, curriculum and teacher-centered. The freedom of the students made this place very meaningful for them and they often stayed here to escape from the pressure. Sometimes they stay here and play games for hours even though the workshops are over. Sometimes I accompany them.

Now I will talk a little bit about our workshops and then I will talk about the effects of these workshops on children. Our workshops that have been held since the date I started working in Kömür, until this moment; theater, choir (women's voices choir and children's voices choir), Rhythm (natural rhythm workshop and music workshop with colored cards) workshops. In the process, we also received registrations for piano and whirling dervish lessons and these 2 workshops were added to our other workshops. In the early days, participation in all these workshops was quite high. The large number of participants sometimes exceeded the capacity of the building, but over time the numbers stabilized at a certain mass, and there were students who could not come because their homes were far away, because they had too many responsibilities or for special reasons.

Personally, I think the lessons in these workshops left an unforgettable impression on the children. Because it was something they had never experienced before. For the first time they felt so free. The fact that the lessons were in Kurdish and Turkish, that they sang Kurdish songs, played Kurdish theater plays, and used their mother tongue so freely was something they were not used to. It was a very different experience for Kurdish-speaking children to speak Kurdish when they received education. Apart from that, having a semah workshop in accordance with their beliefs was also a pleasant situation for them. In addition to all this, they had also experienced an earthquake. I can say that the inner worlds of the children in Adiyaman, where the effects of the earthquake are still felt, are quite complicated. For many of them, the cultural center reversed the negative atmosphere after the earthquake. Doing collective activities was a very special experience for them. Because some of the children had not received formal education for 2,3 years before the earthquake because they coincided with the pandemic process. Therefore, these activities were very valuable for some of them.

To touch on the general positive and negative aspects, I would like to start with the negative ones. One of the biggest problems is the lack of hygiene. The first problem is that the cultural center does not have a fixed cleaning staff, which causes big problems in terms of hygiene. Of course, this can be fixed with the municipality in rare cases, but it is vital to have a fixed staff. Hygiene also includes environmental cleaning of the building. Weeding and environmental cleaning are important for the cultural center to gain its own identity. The biggest shortcoming in the eyes of the children is the lack of more classes. Many children think it would be much more interesting to have classes in painting, instruments and sports activities.

If we talk about the positive aspects, the main ones are that the negative atmosphere after the earthquake was softened and that this center for children is a voice for their needs. Children often ask for the cultural center to be in operation every day and to have classes every day. Since the classes are held on certain days of the week, they use the cultural center on other days, usually for rehearsals and sometimes for gatherings. I have observed that the children's sense of belonging has developed more and more in the process. When I first started, they were not yet aware of how the process works. Involving them in the process and giving them small responsibilities within the cultural center made them more attached to the center and more active participants. When they first started classes, they had not yet worked on music and theater, but in the process they began to express themselves better and became closer to the friends they worked with. This created a new partnership and friendship for them to make for this work.

These are my observations about the cultural center. Of course, the fact that the children here are extremely talented and gifted is the biggest factor for my motivation to work here. Apart from that, the positive attitude of the people in the town towards such activities has also played a big role in the continuation of this center. Many citizens are satisfied with this situation. In my humble opinion, if the children are provided with opportunities not only in the cultural center but also in the areas where they live, very good musicians, actors and great ideas can come out of here. Finally, as a music teacher who has worked in 11 different institutions and schools and worked with countless children, I can say that K m r is a place where the most talented children I have ever seen are.

Project Team 2

Although the project started on December 11, 2023, our contact with the town of Kömür and its people goes back much earlier, just after the February 6 earthquake. We first visited the province of Adiyaman on the axis of acute needs, but with the project, we started to be more organized and with a clear purpose. The impressions we gained from our meetings with the mayor of the period during the project phase gave us clues that there was no socialization area that could be used by children, young people, women and even the whole townspeople. As a matter of fact, the mayor of that period shared with us that they had a project to bring a small-scale library to the town to meet this need, but that they had neither the resources nor the infrastructure for this.

Initially, our idea of transforming an idle building in the town into a culture and arts center and eventually organizing a festival evolved into the idea of building a new culture and arts center from scratch due to the collapse of the idle building. This process entailed creating new budgets and resources. For this reason, with the contributions and support of the DTSO in Diyarbakir, we were able to overcome the budget problem of our project and build the building.

During the construction phase, the fact that children and young people constantly visited the culture and art center and asked questions about the building and were excited about it gave us the feeling that we were doing the right things and excited us. This excitement confirmed itself with the wide participation and performances of children at the 'Kömür Culture and Art Center', which we opened on May 24th. Subsequently, with the interest and participation in the Theater and Music workshops that lasted 4-5 months, we were able to see the need for a culture and arts center in a concrete way.

Our project is actually the first step of a large-scale and long-term adventure. For this reason, the interest and participation of children was of primary importance for us. In my meetings with the trainers at the Center, which I try to visit frequently, I have heard many times that children and young people are talented in the workshops they participate in, that they are insistent on continuing them and that they are demanding alternative culture and arts activities. For this reason, we were able to include piano and whirling dervish workshops, which were not included in the project objectives, with local means and resources. However, we have not yet reached sufficient financial and technical capacity for other workshops (baglama, dance, painting, etc.) that children are interested in and demand. This was one of the indicators that clearly showed us that our project was a long-term adventure.

I would like to state that we were able to achieve most of what we aimed and targeted during the project. The most difficult thing for us was that the budget was revised to a great extent due to the construction of a new building and therefore we could not save money on interior furnishing and technical equipment. I think the main handicap was that we could not find the necessary support at the final stage to fully equip it, despite developing partnerships with institutions such as our project partner, the granting organization, the central municipality and the DTSO. Although these are very easy tasks for the institutions in question, as an association we struggled with this problem on our own and this situation caused us to be demoralized. Nevertheless, the structure we created and the production of the children showed us that we were doing something valuable and right. For this reason, I would like to thank the people and institutions that were a part of it and contributed at every stage.

CONCLUSIONS AND RECOMMENDATIONS

Based on on-site observations, the quantitative field research report, and interviews with trainers and the project team, a clear framework has emerged regarding the project's purpose, outcomes, and impact.

Supporting disadvantaged groups and regions should be a fundamental mission of Civil Society Organizations. This need was especially evident following the February 6 earthquake. The Adiyaman-Kömür project stands out as a valuable example of such solidarity. Although the project's primary target audience was children, it has meaningfully touched the lives of all residents in the town. The center, created through the collaboration of all stakeholders, has become a breath of fresh air for the community. However, ongoing deficiencies in resources and infrastructure highlight areas for further improvement.

The inclusion of trainers with regional expertise was a significant strength of the project, as reflected in the children's responses to the quantitative field research. Notably, 92.3% of the children reported that the workshops made a positive contribution to their lives.

The fact that the project was conducted in an earthquake-affected region adds to its importance. The traumas experienced by children in the aftermath of such devastation are profound. That 72.3% of children stated the workshops helped alleviate the negative atmosphere is a testament to the project's impact. Furthermore, given that 75.4% of the children were participating in workshops for the first time, it is evident that the project successfully addressed a critical need.

From the children's perspective, the workshops were highly effective, with 90.8% affirming that they positively contributed to their development. After more than four months of preparation, the opportunity for children to perform at the festival was a key milestone, helping them build confidence and recognize the value of their efforts. In a community recovering from such great destruction, fostering this sense of achievement is a significant accomplishment.

Despite the challenges, the process has delivered substantial emotional and intellectual benefits to the children. The trainers' evaluations underscore the need for further support, particularly for highly talented children who could achieve even greater development with professional training. Although trainers spent limited time in the town, their observations highlight the importance of nurturing these talents.

The most important problem in such studies is the issue of sustainability. In this context;

*It should be aimed to further improve the physical conditions of the center, which is likely to turn into a learning and production area for children, and to eliminate existing deficiencies.

*Making the education/workshop processes of the center, which brings a positive atmosphere to the entire town, especially children, sustainable and creating the conditions for this, should be considered important in terms of a sustainable target group benefiting from the center and the development of the current participating children.

*New ways and formulas should be sought for trainers to spend more time in the town and the center and thus more efficient training/workshop processes should be realized.

*Seeking opportunities that can create the conditions for professional training/support, especially for children who stand out with their talents in their field of education and who are likely to make significant progress in the relevant field, should be given importance as it will set a positive example for the next generation.

*Enriching the content of the center, which provides healthy socialization opportunities for girls and young women, should be considered. In this context, it is important to find local stakeholders.



*While in many parts of the country, issues such as child substance abuse and incitement to crime have become the main agenda items, the continuity of the Festival can keep the motivation of the children living there alive and ensure that they spend time in this area and prevent them from being dragged into bad habits. If this issue can be addressed in this context, the importance of the issue will become clearer.

The results of the quantitative field report, combined with the evaluations from trainers and the project team, demonstrate that the project was successfully executed despite numerous challenges. The Kömür Culture and Art Center, established through the dedicated efforts of stakeholders, trainers, and the project team, serves as a powerful and positive example of solidarity and impact. Further enhancing this initiative has the potential to yield even more transformative outcomes for the community.



