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The Creative Path to Peace: An Exploration of Creative Arts-based Peacebuilding Projects

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Mary L. Clark

An Abstract of a Project
in
Creative Studies

Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Science

May 2019

Buffalo State
State University of New York
Department of Creative Studies

ABSTRACT OF PROJECT

The Creative Path to Peace:

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There is a strong connection between creative arts and building capacity for peaceful transformation of entrenched conflict. While governments, warlords, militias and bureaucrats may control or dominate the overt peacebuilding process, artists of all disciplines work behind the scenes, in communities, cultural centers, refugee camps and war zones, building resiliency and peace from the personal level. This project explores how the creative arts stimulate and support peacebuilding: the nature and definition of peace itself, and the aspects of creative arts that render them powerful in the role of peacebuilding.

The substance of this project is an extensive literature review, to better illuminate both the current understandings of peace from social psychology, and the literature on creative arts applications and projects for building peace. By obtaining the views and experiences of a selection of identified creative arts groups working in the field, synergies and shared experiences are identified in more clearly defining the role of the creative arts in building peace. The driving question of the project is in what ways do hands-on, participative creative arts projects support peace building?

Keywords: peace, peacebuilding, creativity, creative arts, art, transformation, conflict, participation, shift, resilience
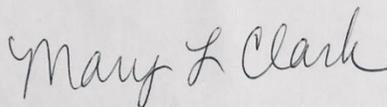
Mary L Clark

Your Signature

_____May 6, 2019_____

Date

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International Center for Studies in Creativity

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Student

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Special thanks to Dr. Sue Keller Mathers for her oversight of our Master's Projects. Your energy, enthusiasm, electricity, eclectic knowledge, effervescence, empathy, elegance with words, and overall excellence have been invaluable.

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Section One: Background to the Project

Purpose and Description of Project

My project is a personal exploration of a subject of great interest to me. The area of exploration is the intersection of the broad topics of creativity and peace, in particular, the creative arts and peace-building.

I wish to discover, explore and analyze creative projects that were designed for the purpose of peace-building. Ideally, these projects will be hands-on, participative creative arts projects with the purpose of building peace amongst the participants. I will be researching to find examples of creative arts peacebuilding projects across a variety of creative arts disciplines: visual art, photography, theater, dance, music, storytelling, creative writing. I wish to research the projects and the companies who make them so that I can better understand how to apply the creative arts in the context of peacebuilding, and to discern in what ways, if any, creativity and creative work in the arts supports the transformation of perspective so necessary to building peace. The majority of my master's project will be an extensive literature review.

As to context, I have a background in devised theater, puppetry, circus skills and music. In the past I have served as an artist- in-education in schools and libraries in the USA, in festivals in Europe and for UNICEF in Swaziland. In my work, I was using participative, hands- on creative art in multiple disciplines (theater, music, book-making, puppetry, costume design) to create change in literacy, life skills, nutrition, cultural awareness and emotional literacy, but not in peacebuilding.

The purpose of my master's project is primarily for my own knowledge and understanding, my own curiosity and development: for me to be able to research broadly, to create a foundation for potentially connecting with creative arts groups working in the field of

peacebuilding in the future. A second purpose will be to find data on what worked and didn't work, which could be helpful in grant-writing or for similar projects in the creative arts development field. It could be of interest to funders or to peacemakers who are looking for creative artists with whom to partner. My project will be fun, useful and exploratory.

This project is exploring in the clarification and ideation stages of the creative process: I will be problem finding, sensing gaps, and playing with ideas in the broad area of creative arts in peace-building. This is a journey of exploration and learning in the compelling area of peace-building in the arts.

My personal goals:

- To read broadly in the area of the use of creative arts in peacebuilding.

- To gain greater understanding of the definitions in the broad field of peace building, constructive social change and conflict management.

- To begin to define creativity as it relates to peace-building, and to understand how leaders in the field of peacemaking understand creativity as it relates to their field.

- To read interviews of creative artists in the field of peacemaking, and learn how they understand the creative process of peacebuilding through their work in the arts.

Rationale for Selection

My process is to research, read and reach out in the area of creative arts and peacebuilding projects. I want to be able to better construct my own personal definitions for terms that are as yet poorly defined in their field (peace building, constructive social change, participative creative arts). I wish to narrow down from a broader scope of reading and research, to find projects that fit my definition of creative arts participatory

peace building. There are as yet many areas of this scope I do not know—can projects be virtual? Can they be bi-located? Can they be performance oriented? Can they include economic development and still be primarily peace-building? Is it the result that defines the project rather than the process?

I chose to explore the field of creative arts because I have a strong background in it, and have missed being deeply involved in it over the past 15 years as I have been working as a corporate consultant. Throughout the Master's program, I have been drawn to work, journals and reading that included aesthetics and the arts in the study of creativity.

I chose to explore the field of peacebuilding for multiple reasons. For the past ten years, I have been researching my husband's family and their genealogy. My husband's mother was a Polish Jewish child born in 1935, who was hidden in Belgium in orphanages from the age of 6 until 10, which saved her life. Most of her family were killed. Her mother and aunt survived and they were all reconnected after the war and they moved to the US. She did not know her father's family at all. In my ten years of personal research uncovering her father's huge family and vast networks of cousins, most of whom were murdered by the Nazis in Poland, I have had time to reflect on genocide and the horror of war that so many people on this earth experience. I have had time to ponder my own very fortunate life in the United States at a peaceful time. Now, finding myself living in the outskirts of The Hague, home of the Peace Palace and the International Courts of Justice, I deeply wish to learn more about the crucial, life changing, life-saving activity of peace building, and the application of creativity through the arts which brings peace to life for victims of violent conflict.

Section Two: Pertinent Literature

A large part of my exploration will be my extensive literature review. I am compiling a bibliography of material to read for research, which I have included at the end of this section. I am also compiling a list of possible arts organizations whose work in conflict management may be relevant to my search. I have included the list of organizations in this section as well.

Here I list as examples five resources that I have found to be particularly pertinent to my search, or to represent a larger category of material I wish to review.

Bang, A. (2016). The restorative and transformative power of the arts in conflict resolution.
Journal of Transformative Education, 14(4), 355-376. doi:10.1177/1541344616655886.

This is one example of the type of pertinent journal article I wish to read. The article broadly investigates how the creative arts develop skills for both more constructive attitudes of conflict and for its transformation into more peaceful states. It examines the question, "How can engagement with the arts foster cooperative relationships even in contexts of intractable conflict?" This article reviews literature concerning arts-based approaches to conflict resolution.

Bond Street Theater Coalition.

I have collaborated with this MacArthur Foundation Grant-winning organization, whose theatrical collaborations in war zones has been sponsored by the United States Institute for Peace. I will read interviews of members of the Coalition about their projects and their process.

Kim, S., Kollontai, P., & Yore, S. (2016). *Mediating peace: Reconciliation through visual art, music and film*. Cambridge, UK: Cambridge Scholars Publishing.

I was thrilled to discover this book and I cannot wait to read it. The contributors are scholars and artists who address these central questions: "In what way have particular forms of art enhanced peace-building in conflict situations?", and "In what way have the arts played the role of catalyst for peace-building, and if not, why not?". This book addresses questions that are central to my own exploration. It looks at transformation at the level of the individual and the community and at creating sustainable reconciliation.

Lederach, J. (2005). *The moral imagination: The art and soul of building peace*. New York, NY:
Oxford University Press.

Lederach is a prominent academic and major figure in the field of peace-building and conflict resolution. This is his most recent book, and summarizes his deepest conclusions about effective practice in the field of peace-building: peace-building is an art, and it is best understood through the lens of an artist.

United States Institute of Peace Academy Online Education

The United States Institute of Peace is a Congressionally established independent, non-profit, peace institute created to serve the American people and the federal government. USIP promotes international peace and the resolution of conflicts among nations and people without resort to violence. The Institute provides training, analysis and other resources to people, organizations and governments working to build peace. The Institute offers broad online resources and trainings. Many of the introductory online trainings are offered free of charge. Two of their introductory online trainings are of great interest to me: Introduction to Peace and Media and Arts for Peace. Introduction to Peace provides an overview to the main concepts and

challenges of peacebuilding, defining tools and interventions common to the field and using examples that highlight the complex nature of peace.

Media and Arts for Peace identifies the critical role of creativity in the field of peacebuilding, and offers examples of how media and the arts have been used in both conflict and post-conflict situations.

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Arts Organizations/ Projects with a Focus on Peace Building

I will attempt to find online resources (interviews, video, websites) to learn more about these groups.

- Visual Arts: Committee of Artists for Peace

- Theater: Bond Street Theater Coalition; Peacelinks Performing Arts in Sierra Leone, Theatre et Reconcilitaion. Frederique Lecomte

- Storytelling/Narrative Arts: Anne Frank Project, Buffalo State; AMI Rwanda

- Photography: PROOF Media for Social Justice, Bosnia-Herzegovina;

- Artifacts/Decorative Arts from Cultural History: Kenyan Community Peace Museums

  Heritage Foundation

- Film: PeaceTech, Syria; Peace It together, Israel/Palestine/Canada

- Music: Bosnian Interfaith Choir, Musicians Without Borders

- Dance: PeaceMoves.org, Dance 4 Peace: Columbia and the Philippines

Section Three: Process Plan

Plan to Achieve My Goals and Outcomes

The concrete result of my work is a detailed literature review. I will have more clearly defined my scope, and will have constructed more detailed definitions for myself of the as-yet poorly defined area of participative peacebuilding using the creative arts. I will have discovered arts organizations who use creative arts in peace-building and have gleaned best practices and biggest challenges from literature and from organizations whose work is relevant to my query.

Project Timeline

January 2019 40 hours

      Initial research for resources: 15 hours, and ongoing

      Discussion with Dr. Sue Keller Mathers, Shazina Mazud, Drew Kahn and Alain Hunkins as to scope and possible resources: 5 hours

      Reading: 20 hours

February 2019 60 hours

      Continued research online 10 hours

      Reading: Lederach, Kim, and journal articles. 30 hours

      Contacting organizations and people within the fields of creativity, arts and peace-building: 5 hours

      Writing: 15 hours

March 2019   48 hours

      Continued Research: 5 hours

      Reading 20 hours

      Reviewing film resources and US Institute of Peace online materials 5 hours

Feedback from Alain Hunkins, Jessica Murfin, Dr. Sue Keller Mathers and Michelle

Neumeyer 3 hours

Writing drafts 15 hours

April 2019   64 hours

Reading 20 hours

Feedback from Alain Hunkins, Jessica Murfin, Dr. Sue Keller Mathers and Shazina

Mazud 4 hours

Writing drafts 40 hours

May 2019   25 hours

Writing 20 hours

Feedback from Jessica Murfin, Alain Hunkins and Dr. Sue Keller Mathers 3 hours

Thank you notes 2 hours

Total: 237 hours

Evaluation Plan

- If I have been able to achieve reading broadly in my chosen area, I will have fulfilled an objective.

- If I have been able to more clearly define peace-building, and the impact of arts on the process of peace building, I will have fulfilled an objective.

- If I have been able to watch and read interviews of arts organizations involved in participatory creative arts projects for peace-building, I will have fulfilled an objective.

- If I can develop a list of resources to read and watch to continue learning, I will have fulfilled an objective.

I will be continually monitoring my outcome as I research and read: Am I on track? Am I finding material that fits my direction? Have I been able to identify organizations that fit my description, and have I been able to learn about them? What do they know, what have they learned? What is their assessment of the impact and importance of creative arts in the process of peace building? How can I distill what I have read to synthesize it for myself and for readers of my project paper?

I will continue to get feedback from Jessica Murfin, my feedback partner, Michelle Neumayer and Shazina Mazud, from my cohort, from Dr. Sue Keller Mather, whom I will contact regularly, and from my husband Alain Hunkins, who also has a background in participatory creative arts.

Section Four: Outcome

There can hardly be a corner of the globe that has not witnessed the power of music to promote peace in the midst of conflict. This beguiling yet mysterious art form seems to possess remarkable capacities to generate trust, defuse aggression, quell violence, and negotiate ethnic and racial boundaries. (Bigbie, 2016 p. 194)

Exploring and Gathering Data

In this section, I will explore, define, and describe the heart of my project. I will look at definitions of peace and how they have evolved and are still evolving, at definitions of creativity and creative arts, how they are evolving and how they are used in the literature, at what qualities of the creative arts make them useful for the peace building process, and look at examples of creative arts peace building projects from the literature that exemplify what I have found. While I have found answers, I have also found questions. Even prominent scholars in the areas of creative arts and peacebuilding call for more study and evaluation of how the arts function in peacebuilding and when to use, or not use, the arts as a tool and strategy in peacebuilding initiatives. Shank and Schirch (2008) state this clearly, "There is very little solid theory, research, or evaluation of arts-based peace building." (p. 217). One significant finding in my study is that creative arts are useful for both building peace and for inciting violence. Examples of the ability of creative arts to amplify violence as well as promote peace have been repeated through multiple studies (Amanze (2016), Bigbie (2016), Christophini (2017), Minch (2016), Ojukwu (2011)) that have looked at the use of creative arts in propaganda and in war making, and I will provide deeper clarification of this finding further in this section.

My first task in understanding my learnings of the value of creative arts in peace building, was to look at the process of defining terms. Reviewing literature on peace building, I

find scholars and practitioners grappling with an understanding of what is the definition of peace. It seems that in peace studies, as in creativity studies, scientists are still exploring how to define what their subject consists of. Just as social science research into creativity has over time yielded definitions and understandings that are broader and more inclusive, the same can be said for peace. It is not my purpose here to provide a thorough history on the concepts of peace, creativity and the creative arts. I simply want to address the scholarly literature in ways that will highlight that my topic, creative arts in peacebuilding, is still in the in the clarification stage as scholars sift through fieldwork and research in the pursuit of definitions. I wish to mention here at the outset that of all of the journal articles I read for my literature review, one specific paper by Shank and Schirch (2008), *Strategic Arts-Based Peacebuilding*, stands out as deliberate thorough and careful in defining its terms for arts and for peacebuilding.

What is Peace? Definitions and Models

For the purposes of this paper, I will be looking at the concept of peace from the beginning of the twentieth century, as little if any of the literature I reviewed focused on concepts from before that time. Frequently the concept of peace has been defined by focusing on the absence of its opposite, war or conflict. The Oxford English Dictionary defines peace as

Peace: noun

1. Freedom from disturbance; tranquility

1.1 Mental or emotional calm

2. A state or period in which there is no war or a war has ended.

2.1 A treaty agreeing peace between warring states

2.2 the state of being free from civil disorder.

2.3 the state of being free from dissension.

(Oxford English Dictionary Online, n.d.)

Both Jane Addams, the early twentieth century American social worker and peace activist and Martin Luther King, American civil rights and peace activist have been credited with distinguishing between the concepts of *negative* peace- the absence of conflict, and *positive* peace, (emphasis mine) which would include restored relationships, and the constructive resolution of conflict. The concept of positive and negative peace has been elaborated by Johan Galtung, sociologist, considered the founder of the social science of peace studies. Galtung (1969) asserted that the word peace must needs be stretched far beyond its current definition: from an absence of conflict to reflecting a culture of peace that nurtures harmony, creativity and collaboration amongst the peaceful. He continues with his specific guidelines for the use of the word "peace".

> Peace is to be used for social goals that are supported by and agreed on by many if not all in the society.
>
> Peace needs to be tangible, not abstract principles and ideas. Democracy is abstract, participation isn't.
>
> Peace is the absence of any type of violence, even if this is an invisible concept.
>
> (Galtung, 1969, p. 167)

Hoffman (2007) builds on the concept of positive peace in a society, by continuing to emphasize the ongoing nature of positive peace. "Conflict is not the enemy of peace; violence is." (p.18).

Peace has been studied extensively since the 1960s, and while much progress has been made, there is still no single recognized definition of peace. "Our planet is still plagued with war, injustice, human suffering and environmental insecurity. One reason these challenges persist is that peace, although a universal concept, does not have a universal definition." (Cambridge, n.d.)

One reason for this confusion may be that there is a lack of consistent terminology in the literature. Peace and peace building are also referred to as conflict resolution, conflict transformation, and several other terms. In my research on creative arts projects for peacebuilding, I was struck by the myriad ways artists and scholars described their work in the field of peace. It can become difficult to track meaning and compare studies in the literature when so many terms are used to represent similar meanings, understandings and outcomes. I have compiled the terms I have found in my literature review into Table 1 below.

Table 1

Terms used Interchangeably with Peace

- Peace
- Peace Building
- Conflict Resolution
- Conflict Transformation
- Reconciliation
- Non-Violence
- Capacity Building
- Justice
- Transitional Justice
- Cultural Justice
- Cultural Rehabilitation
- Harmony
- Collective Identity
- Social Solidarity
- Tolerance
- Peaceful Action
- Relationship Building
- Empowerment
- Restitution
- Non-violent improvisation
- Democracy
- The will to be reconciled
- Religious-Oriented Peace Building
- Empathy
- Forgiveness
- Unity

The United States Institute of Peace (USIP) Academy offers online courses in Peace Studies. Their microlearning Introduction to Peace course lists multiple definitions of peacebuilding from

contemporary Peace Studies scholars. These definitions, while not precisely the same, offer a

general overlapping perspective on the concept. I present these definitions in Table 2, below.

Table 2

USIP: Definitions of Peacebuilding

- **Johan Galtung**
  Peacebuilding is the process of creating self-supporting structures that "remove causes of wars and offer alternatives to war in situations where wars might occur."

- **John Paul Lederach**
  Peacebuilding is understood as a comprehensive concept that encompasses, generates, and sustains the full array of processes, approaches, and stages needed to transform conflict toward more sustainable, peaceful relationships.

- **United Nations**
  Peacebuilding involves a range of measures targeted to reduce the risk of lapsing or relapsing into conflict by strengthening national capacities at all levels for conflict management, and laying the foundations for sustainable peace and development.

- **USIP**
  Peacebuilding involves a transformation toward more manageable, peaceful relationships and governance structures-the long-term process of addressing root causes and effects, reconciling differences, normalizing relations, and building institutions that can manage conflict without resort to violence.

- **Lisa Schirch**
  Peacebuilding are specific efforts designed to address the root causes, the drivers of conflict or the mitigators of conflict in a way that aims to reduce violence. This can be done before, during or after the violence occurs.

(USIP Academy Introduction to Peacebuilding, Section 2, n.d.)

Community Tool Box for Promoting Peace, a function of the University of Kansas Center for

Community Health and Development, describes the concentric layers of peace that make it

difficult to define:

> Several elements are useful into finding peace. On an individual level, peace may start
>
> with having calmness within oneself. Expanding outward, peace entails agreement
>
> and harmony among people. At the largest scale, peace is to live without violent
>
> conflict or war. Peace underlies our quality-of-life and the fabric of our communities;
>
> and, as our weaponry becomes ever more powerful, our very survival as people on

this planet depends on it.

Many spiritual traditions and teaching throughout history have emphasized peace, both as an inner journey and as an outward commitment to live in mutual benefit with our families, our communities, and in the world. Yet in our current global landscape we often see peace described in an inverted way, so that "keeping the peace" has come to refer to soldiers and "peace keepers" or to armed militia. A number of other terms and concepts are necessarily related to the creation of peace, including fairness, justice, inclusiveness, and human rights. (Community Tool Box, n.d., para 14 & 15)

Baruch Bush and Folger (2005) elaborate on their experiences with mediation and conflict resolution by highlighting certain differences in parties seeking conflict resolution. "Some seek help in consolidating their power in order to dominate the other side (or resist domination)—typically provided by organizers or advocates. Some seek help in constructing principled arguments that will convince outside authority of the rightness of their claims— typically provided by lawyers or legal advocates. Some seek help in searching for a solution that meets the seemingly conflicted needs of all sides—typically provided by counselors or planners." (p. 42-43) "Conflict as a social phenomenon is not only, or primarily, about rights and interests of power. Although it implicates all of those things, conflict is also, most importantly, about people's interactions with one another as human beings." (p.49).

Della Noce (1999) shares the "Relational Theory of Human Nature". This theory holds that "human beings have inherent capacities for strength (agency or autonomy) and responsiveness (connection or understanding) and an inherent social or moral impulse that activates these capacities when people are challenged by negative conflict." (p. 54). In a conflict, the shifts from weakness and alienation to strength and connection can help create a positive

feedback loop: conflict resolution to conflict transformation. Conflict transformation bridges the personal and the societal: between the human being and the human systems of a country. Galtung (2008) links creativity to conflict transformation: "Creativity is a tool of conflict transformation which opens up new meanings and new paradigms to engage the head and the heart in conflict transformation." (p. 60).

The multiplicity of layers inherent in the concept of peace, from embodied trauma at the cellular level in victims with PTSD to the global nature of wide scale war, and the overlapping areas of human management, from personal and interpersonal, to cultural, societal, legal and economic, make the concept of peace and peacebuilding very difficult to define. At a certain point, it seems that every human interaction could be framed as peace building or conflict building.

Another layer of the puzzle to define peace is that it has been difficult to assign a root cause for peace or for conflict: for example, Collier and Sambanis (2005) write in the foreword to their review of civil war, that poverty has proven to be both a cause and a consequence of conflict. Ultimately, we will be not be completely conflict-free on the personal, organizational, societal and global levels. Claske Dijkema (2007) of Modus Operandi, the Institute for Research and Training in Conflict Analysis and Transformation, holds this definition, "Peace is well managed social conflict." (para. 4).

By the late twentieth century, scholars, legal experts and social scientists have been elaborating on the human needs and states underlying peace, and have found links with creativity as a foundation for the human ability to solve seemingly intractable problems. Lederach (2003) reports, "Conflict transformation is to envision and respond to the ebb and flow of social conflict as life giving opportunities for *creating* constructive change processes that reduce violence,

increase justice, indirect interaction and social structures, and respond to real-life problems in human relationships." (p. 14 emphasis mine). Galtung (2000) defines peace as the capacity to transform conflicts creatively, with empathy and non-violence. Galtung's basic thesis of conflict outcomes states that the more alternatives, the less likely the violence. Violence, in one part, represents a lack of sufficient divergent thinking. Here Galtung has situated creativity in the heart of peace. Peace must be creative because it seeks something valuable that isn't there yet— that will be new. I will elaborate more on the traditional social science definition of creativity as something new and valuable or new and useful in the next section.

Isolating the Creativity in the Creative Arts Of Peacebuilding

Just as peace and peacebuilding are as yet ill-defined and used interchangeably with other terms by scholars and researchers, so it is with the creative arts and creativity. I will begin with a broad overview of the definition of creativity, to clarify and make distinct the creativity as understood by psychology, and offer a domain description of the creative arts. I will then follow with the commonalities and distinctions between creativity and the creative arts.

Thinkers in ancient cultures thought of creativity as discovering or uncovering something that already existed: artists copied nature to paint, or made poetry in the way you would make a sword or a wall. In Judeo-Christian traditions, only God could create, and humans were the conduit of divine creation. Not until the Renaissance did an understanding of human-led creativity begin to emerge. By the Enlightenment, creativity was emerging more fully as a concept, linked with imagination, usually in the form of aesthetics, which concern beauty and all that is pleasing. By the twentieth century, the study of genius brought the study of imagination and creativity into the idea of a creative process with stages.

Since J.P. Guilford's speech at the APA in 1950 stating that creativity is understudied, debate on the definition of creativity has flourished. Morris Stein (1953) contributed a foundational definition, stating creative results are both novel and useful. Both Guilford, who explored the mental functions of divergence and convergence, and Alex Osborn, who invented the diverging tool, Brainstorming, stressed that creativity was one of the mental functions available to humans. Osborn (1961) contends that "Our thinking mind is mainly two-fold: (1) A judicial mind which analyzes, compares and chooses, (2) A creative mind which visualizes, foresees and generates ideas." (p. 39).

Humans can choose to think creatively, or to think analytically, to think comparatively, or convergently. In an interview with Michael Shaughnessy, E. Paul Torrance (1998) adds that an individual's cognitive and affective choices and personality can help enhance or impede creativity:

> Such characteristics as willingness to take risks, curiosity and searching, independence in thinking, persistence and perseverance, courage, independence in judgment, self-starting and initiative, a sense of humor, asking questions about puzzling things, and attempting difficult things are among the most facilitative characteristics. Anything we do to encourage these kinds of behaviors should help a person be more creative. The most impeding characteristics as seen by this panel were: haughtiness and self-satisfaction, domineering and controlling, negativism and resistance, fearful and apprehensiveness, faultfinding and objecting, criticism of others, submissiveness to authority, and timidity. (p. 444).

Just here, in Torrance's description of choices and personalities that impede creativity, one can see reflections of personalities and choices that also impede *peacefulness* (domineering, controlling, resistance, etc.).

Creativity is innate and evolutionary

Creativity is an innate, natural human phenomenon. Scholars as diverse as Paul Torrance, Min Basadur, and Abraham Maslow contend that everyone can be creative**.** Maslow (1971) believed that creativity, or "creativeness" as he put it, was a heritage of every human, a deep part present in each of us from our births. We cannot help but be creative. As homo sapiens, we are natural problem solvers.

Creativity is at its foundation a human survival skill. It is the dominant trait by which our species, Homo Sapiens, has evolved to survive, thrive, and dominate the globe. Fuentes (2017) asserts that creative acts, such as making tools, exploring new foods and ways of preserving them, changed our brains, adapting them to continue to learn, grow and be creative. "We are, first and foremost, the species singularly distinguished and shaped by creativity. This is the new story of human evolution." (p. 8). Puccio (2017) states, "The application of creative thinking to solve problems provided early humans with a competitive advantage; a quality that was selectively retained and passed along to subsequent generations." (p. 331). Whitehead (1929) saw the entire universe as a "creative advance into novelty." (p.222). To Whitehead, evolution gives rise to ever new creations, while each natural creation itself gives birth to other creations. It is manifested in all the products of human intelligence – in the works of poetry, music, literature, art, mathematics and the sciences. He stresses that it is thanks to our creative powers that we have been able to domesticate our environment and shape our lives. Galtung (1996) says that creativity is the process or tool that transforms conflict from frozen to a place where equity and

empathy can form, which is an evolution of conflict into peace. Creativity is the force behind all significant human achievements – it makes it is the very source of civilization.

Creativity is a thinking skill that can be taught

In his interview for the Richard Nixon Oral History Project, Dr. Albert Upton was asked about his concept of "native intelligence." He responded, "We don't know whether native intelligence can be increased, because we don't know what it is. But we can train people to solve problems they couldn't solve before." (Arena, 1971, p. 68). After completing Upton's freshman English thinking skills class, Upton's students' IQ scores increased by an average of 10 points, and by an average of 17 points on creativity assessments (Samson, 1975). Upton situated creativity, the ability to solve problems by finding a novel and valuable solution, as a thinking skill that could be taught. (1961). Baumeister et. al (2007) posit that creative impulses, while perhaps originating in the unconscious, require conscious processing or thinking skills to edit, evaluate and integrate them into a creative product. The distinction that creativity and problem-solving can be taught has applications in the field of peace-building, as new ways of living after violent conflict must be created.

Creativity can alter power structures and invite resistance

If we look at Stein's (1953) foundational definition of creativity requiring novelty and usefulness, we must remember that novelty has not always been prized, much less understood. For much of history, novelty could be as much a threat as a benefit. New ideas could threaten power, culture, history, gender, and reputation; thus, creativity and creative ideas can often face resistance from those who could stand to lose if the creative idea were implemented, regardless of the value of the idea for our species. Maner et al. (2007) found that those with high power motivation reduced risk-taking and made more conservative decisions (and less novel decisions)

as their power increased, if there was any potential for losing their power. Jennifer Mueller (2012, 2017) asserts that creative ideas are novel and uncertain, and humans prefer to avoid uncertainty, which creates an unconscious bias against creative change. Cronin and Loewenstein (2018) hold that creative ideas are inconceivable to most people, because in order to understand them, or judge them to be useful, we must reverse or reinterpret our assumptions and habits. Sternberg (2018) opines that optimal levels of creativity result not just from defying the crowd— that is, other people with more conventional conscious beliefs—but also, from defying oneself and one's own beliefs as well as defying the usually unrecognized and perhaps unconscious field-based presuppositions (the Zeitgeist) upon which one's own and others' beliefs are embedded. (p. 53). We can see Sternberg's ideas reflected in the widely held belief that artists are free and independent thinkers, looking ahead to the new and breaking down old ways of society. It is also reflected when powerful regimes seek to kill or silence artists and their independent voices. Criminal and Cotteral (2008) speak of an artist's job having unusual levels of independence and freedom. They describe how journalists and academics may have open-ended job specifications, but artists have the ability to choose their subject, define their scope, and determine the intensity and purpose of their work. They are also free to interpret their life and experiences, what they see and hear, as they please. If they live in a free society, they have independence. When societies become less free, artists (with the journalists) may be the first to be imprisoned. Christophini and Rank (2008) state that art can be a means to reflect, criticize, warn against, testify about or resist a society or culture, or as a vision and inspiration or transformation of the current culture into something better.

Kirton (1976) shed light on the innate differences that can create power struggle. He found that "people characteristically produce qualitatively different solutions to similar

problems." (p.622). He asserted that every human falls on a spectrum of approaches to change that vary from working within an existing structure to make things better (adaptive) to working to change the structure to solve the problem, to do things differently (innovative).   This difference could also account for a bias against certain creative responses—those that come from a far more adaptive or innovative mindset than your own. This difference, from working within a system to promote change to working from outside the system to promote change, could be reflected in the differing paths of study and career paths of bureaucratic peace analysts, mediators and social scientists in their more adaptive paths, and the more independent, out-of-the box, work of artists in the peacebuilding field.

These scholars all posit the collaborative nature of creativity, in that when there is discord, or disharmony, we sense it and express it and must handle it. Clearly, creativity can provoke discomfort and resistance, whether in the self, or the other. Regardless of one's power motivation or one's inner defiance, however, tolerance for ambiguity and uncertainty can be cultivated (Huber, 2003) and are of benefit to evaluate creative ideas and lessen resistance and discomfort.

In these qualities of creativity, we can see some of the polarizations and tensions of novelty, power, disruption, and agency, that can disrupt into violence or calm into peace. Implicit in creativity and peace-building are the affective qualities that underlie the processes, and the quality of interaction between the humans involved in the process of creative change. There is a growing body of literature studying "malevolent creativity" or "dark creativity" which is loosely defined as novel and useful or valuable ways to cause harm. Addressing "malevolent creativity" is of great importance in the field of peacebuilding, and is a fundamental link between the concepts of creativity and peace/conflict studies.

Culture and Creativity

 In any discussion of the social science of creativity, or of peacebuilding, an understanding and appreciation of cultures, and the differences amongst and between cultures, is necessary and relevant. Culture frames our very thinking, and can be a blind spot to anyone working across cultures.

> The word culture usually connotes something other than its cognitive aspect. It usually refers to a set of shared habits, languages, or customs that define a population of people. It may be those things, but on a deeper level, any given culture is a gigantic cognitive web, defining and *constraining* the parameters of memory, knowledge and thought in its members, both as individuals and as a group. (Donald, 2001, p. xiv)

 Our culture defines us and distinguishes us. Hofstede, Hofstede, & Minkov (2010) describe culture as collective programming for our minds, which helps us distinguish members of one group from another. Cultures may overlap, but they are distinct and recognizable.

 Geert Hofstede's cultural dimensions theory is the best-known framework for identifying and evaluating cultural characteristics. Hofstede's work (1984) on how a society's cultural values affect individual behavior is derived from factor analysis, and identifies six dimensions along which cultural values could be identified. Each dimension is a spectrum, and each culture can be defined both by the characteristics of its point on the spectrum, and its position relative to other cultures on the spectrum. For an example, one of the dimensions is individualism-collectivism. In Collectivist cultures, people are integrated into strong, loyal, bonded groups, who value group goals over individual goals. These cultures value harmony over assertiveness. Many Eastern/Global South cultures (Japanese, Chinese, Korean, Thai, Indian, Rwandan, Malian, Guinean, and more) are collectivist cultures on Hofstede's scale. At the other end of the

spectrum, a highly Individualist culture would value individual interests over those of the group, and would value exceptional and heroic individuals over loyal group members. Personal assertiveness would be valued over group harmony, and open conflict would be tolerated or perhaps welcomed. Many Western/Global North cultures (American, Canadian, British, French, Dutch, Scandinavian, Australian, South African and more) exhibit high individualism. Hofstede's work shows ways that our cultural values lead our behaviors, and that the cultural values and behaviors of one culture can be widely different from the behaviors and values of a different culture.

Cultures form through common experience, be it of nations, regions, generations, workplaces, class structures, lifestyles and religions. While Hofstede focused specifically on national-level culture, cultures can be much smaller groups. Cultures can be as wide as human culture, or as narrow as the culture of a particular family or classroom. We take our culture with us even as we work alone in a laboratory or studio. Our cultural programming can be conscious or unconscious, it can be accepted and acted on, or rebelled against, consciously or unconsciously.

Because cultural behaviors are learned so early and are reinforced in families, schools, workplaces, and via social relationships, many people are unconscious of their own cultural lenses and values. Bargh & Chartrand, (1999) contend, "much of contemporary psychological research is based on the assumption that people are *consciously* (emphasis mine) and systematically processing incoming information in order to construe and interpret their world and to plan and engage in courses of action" (p. 462). Bargh & Chartrand questioned that assumption, asserting that most of our psychological life occurs through non-conscious processes. Recognizing one's own cultural bias is the significant first step in the journey of

cultural intelligence and competence. The second step is to have the drive to recognize and appreciate the characteristics of another culture.

Creativity is inherent in every culture; in fact, creativity is inextricably linked to culture. Cultures are the context in which creativity takes place. Czikzentmihalyi (1997) writes, "Creativity is the process that describes the cultural evolution of humankind. It involves the making of new *memes*, or units of knowledge that become part of our cultural heritage" (p.9). Human cultures are not static; cultural memes, ideas, behaviors and artifacts evolve, develop and change over time (Cavalli-Sforza & Feldman, 1981). Boyd & Richerson (2009) state, "Over the last million years or so, people evolved the ability to learn from each other, creating the possibility of cumulative, cultural evolution" (p. 3281). Cultures evolve through creativity. To Czikzentmihalyi (1997), "creativity cannot be recognized except as it operates within a system of cultural rules." (p.20). Glaveanu (2010) agrees, stating that all creativity takes place in social and cultural contexts. Creativity cannot operate outside of culture.

Modern creativity research began in the 1950s and 60s, in the West, with a focus on studying the personalities and personal characteristics of exceptional individual creators and geniuses. In the 1970s and 80s, researchers, primarily from the West, expanded to a cognitive approach to explore creativity. They focused on the internal mental processes that occur in the creative behavior of an individual (Sawyer, 2011a).

Implicit underpinnings of these creative models, born of psychological research, are certain Western cultural beliefs: that rejecting convention results in greater creativity, that outsiders are more likely than experts to develop creative solutions, and that individuals are more creative when they are alone than when they are with a group. (Sawyer, 2011b).

In individualist cultures-like the United States-individuals emphasize how they are unique, different and better than others. They tend to see themselves as separate from others. In such cultures, people believe that artists embody these traits to an extreme-artists are more unique, more different, and more separate than the average person.

(Sawyer, 2011b, p. 2029)

The story of creativity… is a typically Western one. It builds on Western history and intellectual movements and, it must be recognized, a lot of what we know today as the psychology of creativity is a Western (primarily American) project.

(Glaveanu, 2018, p.30).

Using the definitions and examples of creativity defined by psychological research, Westerners, and those from individualist cultures, seem to exhibit many of the qualities necessary and desirable for creative achievement. However, scholars are indeed beginning to reflect a search for understanding creativity from cultural lenses beyond the West. Kharkhurin (2014) writes,

(Creativity) definitions share one common epistemological orientation: they focus on novelty and the pragmatic aspects of problem-solving, which appears to reflect a Western concept of creativity. In contrast, Eastern cultures emphasize inner growth, personal fulfillment, and aesthetic aspects of creative problem-solving. (p. 339)

Averill, Chon & Hahn (2001), Kharkhurin & Samadpour Montalheebi (2008), Li (1997) and Niu & Sternberg (2006), have all explored and found cross-cultural differences in the perception of creativity. Kharkhurin (2014) believes that criteria of aesthetics and authenticity, valued in Eastern views of creativity, should be added to novelty and utility to create a broader, more inclusive definition of creativity. Sawyer (2011b) sees how cultures at the collectivist end of the

continuum, "hold to a very different cultural model of creativity. In collectivist cultures people emphasize that they are ordinary, similar to, and no different from others; and rather than separateness, they emphasize their connectedness" (p. 2029). Sawyer continues,

> In collectivist cultures, tradition is not considered to be opposed to creativity; creativity is
> thought to take place within a network of customs, beliefs, and societal structures.
> Chinese researchers and educators link creativity to ethical and moral standards in a way
> that has no parallel in Western conceptions of creativity. (p. 2052)

It is of crucial importance to this study to stress that while there are divisions of understanding in definitions in the psychology of creativity, and in the psychology of different cultures, *art* has been understood from a global framework for over a century of scholarly study. While social science scholars debate the definitions and merits of creativity as understood in vastly different cultures, scholars of aesthetics, arts and anthropology have understood that creative arts are common to all cultures and are often valued parts of ritual and history. In every culture of the world, artistic expression has emerged to provide an outlet for thoughts, feelings, traditions or beliefs. Arts transcend and include Hofstede's Individualist/Collectivist divide. Arts and artists allow for cultural difference and can speak to cultures that are different on Hofstede's cultural dimensions. Artists, through an artform, can use the language, skills, tools and abilities of an artistic discipline that are already embedded in the participants and the culture, whereas literacy and democracy may not be.

Hanebrink (2013) discusses how the cultural lens of the West can impact peace building in the Global South. "Western models of reconciliation focus on the individual. There is individual blame and individual responsibility, individual justice. War, on the contrary, is not only experienced by each individual, but is also experienced by an entire community." (p. 216).

Amanze (2016) speaks to the role of music and dance in Rwandan traditional culture, and as a tool for peace making after the 1994 genocide. "In Rwanda, as in many societies with oral traditions, history has been kept up with the spoken word, with music helping to keep memory alive. Music and dance have great ritual, cultural and social importance: births, weddings, funerals, naming ceremonies."(p.234). Amanze asserts that "the government of Rwanda and its people have successfully used music and dance to establish peace, reconciliation, harmony, unity, collective identity, and social solidarity among the different ethnic groups in the country despite their religious and political affiliations. Because it has worked in Rwanda it can work elsewhere." (p.230)

Commonalities and Distinctions between Creativity and Creative Arts

Just as the concept of creativity has been studied, defined and redefined over the past seventy years, the concept of "creative arts" is used in myriad ways. I found in my research that terms for creative arts, arts and creativity were often used interchangeably, sometimes in the same sentence. The Head Start Child Development and Early Learning Framework (2003-2011) describes creative arts as "a domain of creativity, referring to participation in a range of aesthetic activities that allow for imaginative and novel expression, including but not limited to music, art, dance, theater, and poetry." (para. 1). Creativity scholars would likely approve this definition, and I consider it my preferred definition for this paper. However, a simple google search for a definition of creative arts yields this "hit" from Quora in second place: "Creative arts means having the ability or power to create. It is characterized by originality of thought or inventiveness; having or showing imagination a creative mind." (Patel, 2007, para. 2). In this definition, the writer has mistakenly used the definition for the larger overall subject of creativity to represent the smaller subset of creative arts. I saw confusion of the opposite sort, using the

word creativity to refer to the smaller domain of creative arts, over and over in the literature I reviewed.

One example from the literature: Ojukwu (2016) uses the phrases music, art, creativity, and the creative arts interchangeably in his work. For example, "Creativity, or creative arts, can form and transform conflict transformation by providing resources and space to cultivate empathy and affirm our common humanity even whilst addressing violent conflict rooted in seemingly irreconcilable differences." (p.259). While Ojukwu states in his paper that he will be using multiple terms in his work, I found a confusion in terminology between arts and creativity—that creativity means arts and arts means creativity—frequently in many works that I reviewed. This area would benefit from further scholarly clarification. Table 3, below, shows the terms I found used interchangeably for creative arts. As might be expected, some of the terms were particularly creative, and unlikely to be used in a comprehensive definition in a social science context.

Table 3

Terms used Interchangeably with Creative Arts

- The Arts
- Creativity
- Creative Arts
- Aesthetics
- Music
- Art
- Dance
- Theater
- Storytelling
- Poetry
- Retelling
- Listening
- Imagination
- Re-envisioning
- Healing
- Sensing
- Sense
- Sensory
- Embodiment
- Emotion
- Spirit
- Harmony
- Soul
- Meaning
- Voluntary Self-Displacement Into the Unknown

Given the wide variety of terms I encountered in the literature to describe the work of creative artists in the field of peacebuilding, I wish my reader to hold in mind that most of the use in the literature would be included under the definition I provided above by The Head Start Child Development and Early Learning Framework: creative arts are a domain of creativity, referring to participation in a range of aesthetic activities that allow for imaginative and novel expression, including but not limited to music, art, dance, theater, and poetry. This broad field of the creative arts is often referred to as aesthetics: a field of appreciation of beauty and the arts.

Bleiker (2009) uses the word aesthetics instead of creative arts when he links the aesthetic, creative sense to an ability to understand and shape politics. He contends that aesthetics is allows one to step back, reflect, and see political conflicts and dilemmas in new and purposeful ways. A common thread running through creative arts peacebuilding projects is the way that aesthetic work, creative arts work, promotes new thinking: thinking about the familiar in new and transformational ways. Generating new thinking is a key component of the creative problem-solving process. Bleiker therefore directly links arts and aesthetics to problem solving-- isolating the creativity in the creative arts. In the next section, I will address the aspects of the work in the creative domain of creative arts that impact and enhance the work in the creative domain of peacebuilding.

Why Are Creative Arts Important in Peacebuilding?

Artists and scholars in the literature show that the arts can create transformative effects in the areas of conflict management, conflict transformation, and peacebuilding, however, they are not always in agreement on why or how. I have distilled five descriptive statements backed by the literature to describe aspects of why and how creative arts positively impacted peace efforts, followed by a conceptual model that shows the transformational nature of creative arts as a form

of transformational education. Two statements of challenges posed by the creative arts follow. While the five areas are distinct, there is conceptual overlap, and another scholar might interpret the same literature differently.

Creative Arts can be an agent for change

Many of the artists and scholars whose work I read mentioned the power of arts to be an agent for change. Qualities mentioned include, but are not limited to, the power of art to mobilize, to rouse, to animate, to communicate broadly, to persuade and to energize. Here are some examples from the literature:

Hanebrink and Smith (2013) worked in Sierra Leone with youth who had been affected and immersed in the violent armed conflicts from 1991-2002. They found the arts to be a powerful tool for establishing safety, expressing feelings, beliefs and views, and exploring identities both at the macro and micro levels between individuals and their communities. Cynthia Cohen (1997), a theater artist and peace builder from Brandeis University, elaborates, stating that the creative arts allow people to give meaning to their own concepts of safety and security through the invention of new creations and works of art. She shares that because of its capacity for mass mobilization, music is particularly important due to its ability to energize and entrain large groups. Music and song can use their power to unite people to create a lens through which new social identities, new thoughts, opinions and practices can emerge. Music can provide a ground for forgiveness and reconciliation as change agents in post-civil war environments. (Cohen, 1997). Both music and animation were mentioned for their ability to broadcast for wide change over larger groups of people. Cristofini, (2017) shares that animation brings together multiple art forms: performance, music, poetry, dance, visual arts into a single multi-modal artistic creation. Animation, like music, can communicate non-verbally, and can be shared with

wide audiences if broadcast over media with a large reach, as opposed to theater and visual art exhibitions. Michael Minch (2016) takes music further,

> Music affects our emotional state and our will formation…It motivates us toward feelings, beliefs, judgments, conclusions, and actions. We often use art when we feel, believe, and act, in order to give a descriptive expression to these phenomena; but we also use art to promote, persuade, manipulate, exploit and coerce. We are changed by Art (poesis) and we use it to change others. (Minch 2016, p. 211)

Minch poses a direct connection between participation in the arts and participation in democracy, seeing both as empowering forces that enable individuals and groups to invoke their will power to make change. "The power of arts, whether theater, music, dance, painting, film, or its other forms, and the purpose of democracy and the power of peace building is to reconcile human beings, to empower us to live our lives at peace and in community with one another. And this community and peace is brought about through our wills for it to be so." (p. 224).

There are instances in the literature I reviewed where creative arts methods were used directly in political processes to bring about needed change or disrupt and re-energize stagnated processes. Butigan (2012) notes that Nobel prize winner Leymah Gbowee improvised dramatic action to break the logjam at the 2003 Liberian peace talks. Doe and Bombande (2002) report concrete instances of peace building that was enhanced or fully created through art. They tell the story of the conflict between Burkina Faso and Mali in the 1980s, over border issues. International mediation failed several times to stop the conflict and the killing. However, when President Sankara of Burkina Faso and President Traore of Mali were invited to a peace summit that offered poetry, song and dance that was created specifically to aid the peace building, they

shed tears, embraced, and made an oath to end the war. A peace agreement was signed, and as of the time of their writing in 2002, it had not been violated. (p. 159-172).

Amanze (2016) writes of music and dance in the political process of truth, justice and reconciliation in Rwanda. He shares that in 2002, the Rwandan government had truth and reconciliation tribunals called "gacacas", named for traditional courts used to hear the words of the perpetrators and heal the wounded. New songs were played on the radio Rwanda to help support the truth and the reconciliation. During the actual court proceedings, the prisoners themselves would sing and dance together before the start of the hearing. They would sing about what they had done, crimes they have committed, and ask for forgiveness. Others would sing about being wrongly imprisoned and would ask to be exonerated. When this singing and dancing finished, the court proceedings could begin. Steele (2011) combines the ideas of agency, storytelling, and transformation that is possible with creative arts peacebuilding: "Agency can be described as "re-describing your existing conditions" rather than needing to completely "transform your reality". Agency is being able to tell your old story in a new way, —a more powerful way." (p. 2603).

In these examples, creative arts work as change agents, or amplifiers for the work of change agents. They use their power to open, persuade and move witnesses and participants so that needed change can occur. These examples also show that creative arts can and have been used to bring about change in peacebuilding in situations even where other methods had been unsuccessful.

Creative Arts can rebuild connections with others

Baruch Bush and Folger (2005), in their work in conflict mediation in communities, find that what may be most significant for the people involved in conflict is their own *felt sense* of the

wrongness of conflict… that their urge for their self-interest leads or even urges them to behave in ways they find uncomfortable and at times, repellent. It separates them from their sense of connection to others, undermining their sense of both sides being human. For parties that have previously been close, such as spouses/siblings or neighbors, the deterioration of the personal relationship, and one's sense of being a "good person" is what is so unsettling about the experience of conflict. This holds true for communities split by conflict, violence and war. In the cycle of conflict, in order to feel more powerful and less alienated, parties often unwittingly begin to dehumanize the "other": make the other side less worthy, less connected, less valuable, less human. This can make them feel themselves more entitled, righteous, and powerful. However, this leads to a sense of personal alienation when confronted with the former lover, brother, sister, neighbor or business partner. "The experience of interpersonal conflict can be summed up as: powerlessness and alienation." (p. 46).

In situations of violence, the perpetrators have dehumanized the "others", so that they can perform violent and inhuman acts almost as if under a spell. Human connection and empathy can break the spell. Art as the change agent was used to help re-personalize relations between President Sankara of Burkina Faso and President Traore of Mali, as detailed above. Minch (2016) writes of a police/protestor conflict that was about to turn violent. The protestor engaged the policeman, who suddenly stopped his attack, saying: "I was in a spell, under orders, and you broke the spell." Minch explains that:

> People who comply with the systems, structures, assemblages and technologies of
> direct and indirect violence typically live their lives of complicity as if in a spell simply
> because they feel they are under the orders of convention, expectation, assumption and

ordinariness. That spell-like conformity gets broken by creative, inventive, artistic, imaginative improvisation as well as rational strategy. (p. 221)

Creative arts can aid in rekindling human bonds, helping participants see the other in their humanity. John Paul Lederach, distinguished pioneer and theorist in the field of conflict transformation, has distilled the idea that listening itself is in the domain of aesthetics, that artists listen in a different way than social scientists. Lederach (2005) compares listening to the art of writing haiku, a Japanese form of poetry that focuses on capturing a world and a moment in a few short syllables. The art of haiku marries deep observation with the lightening moment of intuition, of seeing into the heart of the subject. To Lederach, deep observational power is as essential a part of peace building as it is of art. He describes this power is not as a strategy or method to be followed, , but rather "the art of giving birth to and keeping a process creatively alive, a connection of discipline and art, the integration of skill and aesthetics." (p 70)

Drew Kahn, head of Theater Studies and director of The Anne Frank Project at Buffalo State College, is a proponent of deep listening in his work with students and storytelling. Kahn stated in an interview with Un Ponte Per Anne Frank, an Italian arts organization:

Telling our stories is not an option; it is a *necessity*. We must learn how to tell our stories well so that they will be understood, reflected upon and absorbed. The only reason anything positive has ever happened in the world is because someone decided to stand up and *tell their story*. The opposite is true as well: all negative events in our world (war, genocide, oppression) can be directly traced to stories being suppressed…untold…worse yet, when someone had a story to tell and chose not to tell their story. This is being a bystander is the most dangerous element of any conflict. (para 37)

The bystander is one who is not listening, who refuses the chance or necessity to be connected to the other. The participants, the listeners, have the opportunity to connect, and develop empathy. Ojukwu (2016) believes the creative arts become an antidote to human "broken-ness" by addressing social conflict : estranged human relations and the socio- economic structures of violence that violate human dignity. Ojukwu cites the power of songs and poetry in Sub-Saharan African cultures to cultivate and communicate empathy and transform dialogue into a deeper and meaningful engagement with the other through empathetic listening. "Empathy requires a voluntary displacement from self-enclosed selves, identities, communities, positions, into a land of the unknown where the unheard story of the other resides." (p. 251-2).

Oxley (2011) describes empathy in this way, "Empathy enables people to understand how others see the world, helps them to appreciate others perspectives and connect with them emotionally, eliminates the perception of conflict between oneself and others, and makes possible the perception of similarity between oneself and the other." (p.5-6). Ojukwu (2016) puts creative art and creativity at the heart of empathy-creation. "Music and poetry cultivate empathy, transform dialogue and create meaningful engagement with "the other" through empathetic listening. They have the creative power to embody and express forgiveness and reconciliation."(p. 246). Ojukwu continues, "Wherever conflict exists, and it's multiplicity of forms, diverse power relations and social dynamics, creativity must be present as a voice of forgiveness: a voice that creates an opportunity to repair fragmented social bonds."(p.259). Creative arts are a key tool for peace building and conflict transformation in their ability to be used to create empathy and rebuild connections lost to fear, hate and violence.

Creative Arts can be healing

Stating that creative arts can "heal' could sound fey and pseudo-spiritual in the context of the Global North and our relative peace, wealth and abundance. It is important, therefore, to reflect on the trauma, grief, loss, despair, and devastation wrought by violent conflict in order to set the foundation for the healing power of the creative arts to soothe human suffering. Many scholars and practitioners attest to the healing potential of working in the creative arts. Shaun McNiff (1992) equates the arts to a "medicine" that is both physically and psychologically beneficial, particularly for those who have been exposed to events that may threaten their psycho- social well-being, such as violence, and trauma. Hanebrink and Smith (2013) concur, suggesting that the arts can act as a powerful tool for the reconstruction of social and cultural identities, especially under extreme circumstances. The creative arts do this by serving as a tool for expressing views, establishing safety, and exploring identities between individuals and their communities. Marshall (2014) writes that art is in essence healing: it can turn sadness into a shared experience. Creative art transforms the destructive forces into constructive creativity. "Pain, grief, loss, alienation and confusion get handled, shaped, painted, sculpted, released, communicated and transformed into beauty." (p. 37).

Marshall reminds us of the work of De Dreu and Carsten, (2013) who showed that creative thinking in humans elicits a powerful physical hormonal response in the body of the creator. Creativity and creative work releases oxytocin, endorphins and dopamine- hormones of connection and happiness. Creative thinking and creative work produce a powerfully positive felt sense, which is no doubt a benefit in rebuilding a feeling of power, peace and self- efficacy. Hanebrink (2013) adds that "creative arts offer opportunities for expression that can elevate mood, promote insight, and stimulate recovery regardless of whether an individual is working independently or in a group." (p. 197).

Cynthia Cohen, director of Brandeis' Peacebuilding and the Arts Program,

writes about creative approaches to peacebuilding. She observes that participants who are

engaged in art can develop and improve attention, participation, commitment, alertness,

receptivity, empathy and inner peace. From this healing base, creativity, innovation and

experimentation can arise. According to Cohen, art-based experiences engage sensory levels as

well as cognitive and emotional. Art helps participants be both engaged and detached, qualities

necessary to experience and process cruelty, lack, violence, and pain while not being

overwhelmed by the intensity of the experience or one's response to it.

In art, Cohen (1997) relates, artists use symbols that can explore multiple levels of

meaning simultaneously. The arts can create "safe spaces where people can open themselves to

the truth, their past, their feelings, the other or the enemy, and help to mediate the tensions in a

life framed by violence." (p. 5-6). These psycho-social benefits are an important resource of and

argument for creative arts in peacebuilding.

Creative Arts can access non-rational, embodied information

> Dance is not widely accepted as a practice or art form useful for peace building, most
>
> likely because it is nonverbal and therefore less concrete/rational…(however) because
>
> dance is an art that takes human agency and relationship as it's subject, it is a specially
>
> suited as a resource for conflict educators and practitioners. (Beausoleil and LeBaron,
>
> 2013, p. 133-134)

When immersed in mental tasks such as attempting to understand and solve complex

problems such as entrenched violent conflict, it can be easy to forget that we humans are our

bodies as much as we are our brains. In fact, our entire body is our brain: our central nervous

system inhabits our entire body. Visual, auditory and movement arts can explore and access this

embodied brain through non-verbal practices, practices of the kind that exist in all cultures: drumming, voicing and instrumental music; dance, mimetic and martial arts; carving, drawing, painting, decorating.

Dance as a form of fine arts has struggled in the Global North, because amongst other reasons, it has been harder to preserve: with no formal dance notation, dances were passed down from old to young, if in fact they were preserved at all. As Jack Anderson (1982) wrote in The New York Times, "Dance may be an art of magnificent spectacle, but it is an art surprisingly lacking in any sizable and coherently organized body of choreographic literature that can be compared with the extant bodies of musical or dramatic literature." (para. 3).

Various Christian, Jewish and Islamic traditions and sects have prohibitions against dancing. Some view dance as sinful and overtly sexual, others prohibit dance because of the potential of men and women interacting in unprescribed ways, or simply consider dance itself to be forbidden. Yet such prohibitions, while common in the cultural memory of the Global North, are not as common and embedded elsewhere in the world. Many current conflict zones across the globe have long traditions of dance and movement in their shared cultural life.

While many movement traditions exist for the purpose of health and healing, such as physical therapy, yoga, tai chi, calisthenics, stretching, and weight training, movement as a form of creative arts provides different and important benefits over movement forms that are designed as physical health practices. Beausoleil and Baron (2013) report,

> There is an intimate relationship between cognition and embodied states, that movement
> affects patterns of thought and interaction in ways that facilitate change and creation of
> new states and patterns…while some studies indicate that any physical activity of a
> contemplative nature such as yoga or tai chi might have benefits for conflict approaches,

it is creative movement in particular which integrates creative expression, relationality, improvisation and physical movement that has a distinct contribution to make in the field. (p.134-135)

John Paul Lederach shares his perspective on serendipity from his embodied experience of what happens when we witness authentic connection between conflicted parties that change their relationship to be one of peacebuilding. Lederach (2005) writes that time slowed down, the air in the room changed, and everyone felt it, that moment when connection happened there in the room where it happened. The air was electric, they felt chills.

Empathy, connection, and art are all embodied experiences. Ester Dean, recording artist and composer, reports of how she composes a hit song: she goes into the studio and sings into the mike, making up riffs and lines, improvising, until she hits a riff or line that brings goosebumps to her arms, then she knows she has the hook of the song. (Seabrook, 2012, para.8).

Schoeller (2015) proposes a theory of aesthetic chills that "aesthetic chills appear to be a universal emotional experience…. in the field of musicology, may also be elicited by visual arts, literature, scientific research and religious practices…aesthetic chills correspond to a satisfactions of humans' internal drive to acquire knowledge about the external world and perceive objects and situations as meaningful…" (p.1) All of these stories share a common core: that we have universal somatic reactions, that we are beings who entrain to the emotional states of our own past and our shared experience with others, that this somatic experiencing is frequently in the presence of or caused by emotional or artistic creation, and that it can stimulate change, connection and peacebuilding.

Somatic intelligence and body-based emotional repatterning is a vast field of study, too broad for me to explore in this paper. However, findings in the area are clear: if we can

physically engage our entrenched behavior, we can leverage our neuroplasticity for change. The reptilian brain, the area of pattern and movement, bypasses the prefrontal cortex of rational cognition. The body holds memory, not just the brain, and movement can stimulate or calm adrenaline and the stress response. Work on the sympathetic nervous system shows that when we are triggered, we shut down critical and creative thinking, trust, and openness. Creative arts and movement can help calm our systems to create both physical and mental safety, flexibility and creativity, as well as explore new movement responses to conflicted situations and repattern our body-based central nervous system.

Creative Arts can be an alternative to legislative justice

Chesterman and Ignatieff (2005) speak to some of the difficulties of prosecuting crimes in a war zone.

> Although accountability means strict adherence to the rule of law, it has been widely acknowleged that in cases of massive human rights violations, it is not possible to prosecute everyone either in local or international courts. Criminal justice systems (in developing countries) tend to be corrupt or weak or both and the number of perpetrators is too great for any judiciary to handle. (p.333)

Simic (2016), focuses on women's testimony of violence in Bosnia and Nepal. She reports of photo exhibitions revealing wartime sexual violence. Simic argues that while "art cannot replace formal judicial mechanisms or material reparation, grassroots artistic initiatives may offer significant and distinctive reparative contributions to transitional justice processes." (p. 11) Simic believes that art leaves space for the "other" — the witness of the art – to listen, learn, reflect and acknowledge. Simic asserts that art can speak to and validate stories of pain and

violence in ways that legal processes, with their specialized legal terms and uncommon language, cannot. Art can be the space for the healing that legal processes are unable to provide.

Public recognition of harm suffered may provide a healing truth which could restore the victim's dignity. Art can bring victims into focus and can tell not only individual stories but also group stories that can weave individual's stories together, those who have endured victimization, into a shared narrative, creating an alternative to legislative justice that still brings healing, repair, and emotional closure.

Conceptual frameworks for Creative arts-based peace building

All of the performances that we do are followed by interactive sessions at the end. And this is really important with any of the information that we're bringing with this informational theater, that kind of community dialogue… But we're offering one solution. Someone in the audience might have another solution to the problem… someone else in the audience might disagree with her…But once you start that dialogue, we can leave. (Sherman, 2013).

As human beings, we educate to learn to create art, and we use art to educate about other areas. Children naturally embody the interplay between education as art/art as education. As is stated in the Head Start Early Learning Platform (2003-2011) "The creative arts engage children's minds, bodies, and senses. The arts invite children to listen, observe, discuss, move, solve problems, and imagine using multiple modes of thought and self-expression. The creative arts provide ways for young children to learn and use skills in other domains." (para 1).

Although some cultures equate creative arts with child's play, rather than adult work or learning, the examples of creative arts in peacebuilding work with all ages for the purposes of education. Sabin (2012) writes that "Non-violence education often employs role-play, real play,

socio-drama and psycho drama." (p.31). Cameroonian playwright Gilbert Doho (2006) uses a technique he calls "people theater", a type of theatrical practice that seeks empowerment and education through theater arts. He explains that theater helps the poorest and hardest hit people in his country to take their lives into their own hands and share works that encourage voting and honest representation in the government. It educates and encourages those with the least to step up to the management of the country. People theater is a cycle of art and education into empowerment, a creative circle to repair one's country. Christofini (2017) shares Doho's vision, reflecting that the arts in peace building are tools that all can use —not just policy makers or politicians. Creative arts peacebuilding is an ongoing project and each individual is competent to participate in the process of building peace.

Lumsden (1997) has developed one conceptual framework that situates the arts as necessary and beneficial to peacebuilding. A former co-editor of the Journal of Peace Research, he writes in his article, *"Breaking the Cycle of Violence''* that a primary challenge to peace building is the generations of youth growing into adulthood who have experienced *only* the cycle of violence in countries that have endured decades of conflict. This second generation of war has no sense of life in a peaceful, co-operative society, and therefore can be "doomed" to repeat the cycle of violence. Breaking a multi-generational conflict situation has three components: the outer world needs to be rebuilt, the inner world of the individual needs to be healed, and a new, transitional, "psychosocial zone" needs to be created to rebuild the culture of violence into a culture of peace. Lumsden contends that the imagery and mythology of war can become an unconscious organizing principle, determining how people see the world a generation later and how they choose to act. In the second generation, as can be seen in Bosnia and Rwanda, Lumsden recounts that some people become community workers healers and teachers; while

others become criminals or mental patients. If a sufficient amount of the second generation becomes violent or unstable, the political and social conditions deteriorate and the cycle of violence continues.

To Lumsden, all three zones must be attended to in order to break the cycle of violence. It is crucial to focus on Zone I, the outer world, by creating a viable economy and political system, but despite significant aid in zone one it is not adequate to prevent continued violence. Israel/ Palestine, Rwanda and Yugoslavia are all examples of how Zone I economic and political aid is insufficient to manage multi-generational conflict. Zone III is a transitional zone between this personal psychological and the social structural. Lumsden describes the necessary investments across the three zones, and the crucial importance of Zone III:

1. In addition to social, economic and political reconstruction (Zone I) and

2. In addition to whatever psycho-social rehabilitation can be offered to survivors (Zone II)

3. It is necessary to invest in a wide range of activities in the communal, cultural, transitional area (Zone III) between the personal and the social worlds. Zone III permits *creative and cathartic expression, creates safe spaces where new ideas can emerge and be explored,* before they are implemented in Zone I. (p. 381, emphasis mine)

Lumsden proposes that creative activities, healing, education and communal rituals need to be central to create and maintain the new culture of peace. These activities can consist of, but are not limited to: peace games, healing rituals, music, art, dance, Creative Problem Solving (CPS), and conflict resolution training.

Lumsden's Zone III, of course, is the zone of the creative arts of peacebuilding: the chance to heal, feel, reflect, problem solve, connect, support and be supported, and play out

possible futures. Lumsden's Zone III also resembles transformative learning, a theory of adult education.

Transformative Learning

"Transformative learning happens when people critically examine their habitual expectations, revise them, and act on the revised point of view" (P. Cranton, 2006, p. 357).

Transformative Learning Theory was devised by Jack Mezirow in 1978. While the subject of Transformative Learning Theory is a wide subject unto itself, with debates about each stage, and how it applies to arts versus more cognitive-rational educational methods. The key concept is the concept of transformation. In the sections above, it is clear that in order for empathy to occur, in order for healing to take place, a transformation must occur. John Paul Lederach (1995) created a theory of conflict transformation, to include the transformative aspect as a necessary part of the conflict "resolution" process.

Transformative Learning is the process of deep, constructive, meaningful learning that goes beyond simple knowledge acquisition and supports critical ways in which learners make meaning of their lives. It is the kind of learning that results in a fundamental change in our worldview as a consequence of shifting from mindless or unquestioning acceptance of available information to reflective and conscious learning experiences that bring about true emancipation… transformational learning often leads to profound changes in our thoughts, feelings, perspectives, beliefs, and behaviors because it is a radical shift in consciousness that permanently alters our way of being in the world. (Simsek, 2012, para 1).

Bang (2016) looked at the experience of creative arts learning and activity from the view of Transformative learning. Starting, as with Lumsden, with the concept of an artistic experience as one which engages the mind, body and spirit in ways that bring about transformation, Bang creates a process map for an arts-based theory of change, Figure 1, below.

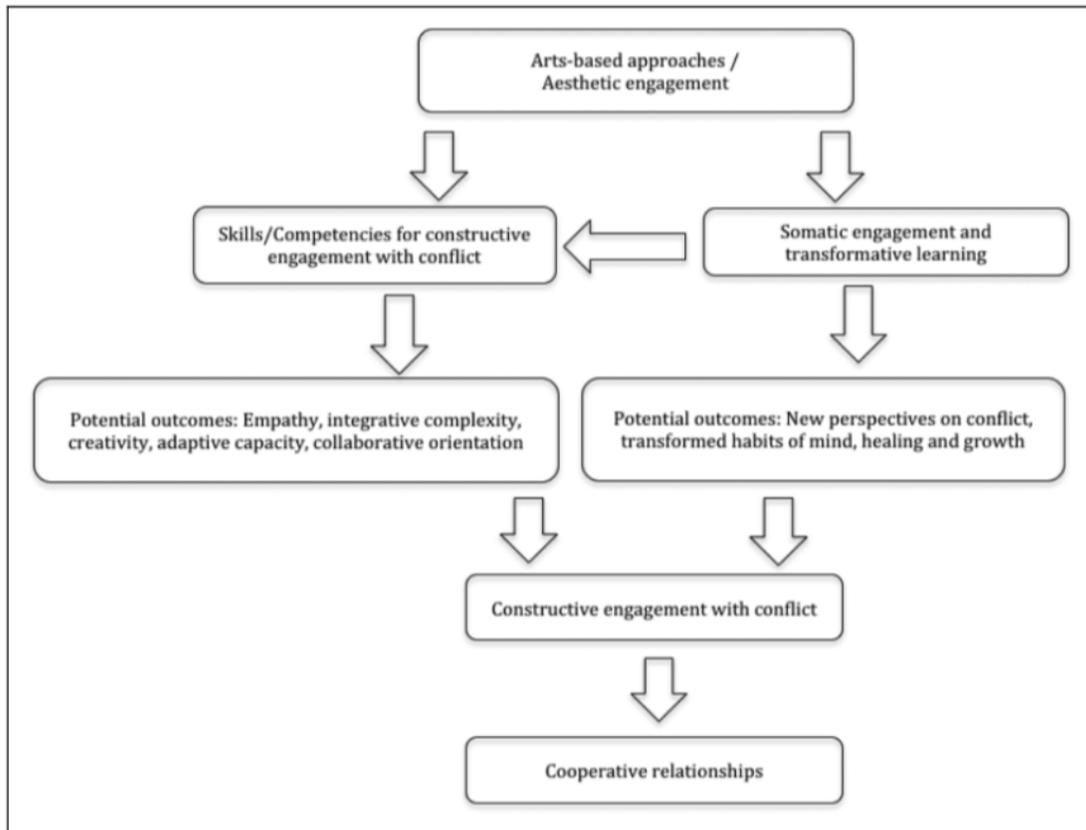**Figure 1.** Concept map for an arts-based theory of change.

Copyright A. Bang (2016) reproduced by permission of SAGE Publishing.

Through her work and research, Bang finds that "arts-based approaches can facilitate transformative learning and thereby help people develop or enhance their capacity for more constructive engagement with conflict and build more co-operative relationships." (p. 371).

These two conceptual frameworks: Lumsden's Zones I-III, and Bang's Concept Map for an arts-based theory of change, situate the creative arts as a full partner in transforming a culture of violence into a culture of peace.

Challenges to using creative arts for peacebuilding

Clearly, creative arts offer myriad benefits to artists, participants and communities. The above five benefits of creative arts: that they can elicit change and transformative learning, that they bypass the rational mind to embodiment of healing and restorative non-legislative justice, and they forge and repair connections with others, do not encompass one of the primary benefits of creative arts: that they are enjoyable. Creative arts exist in every culture in part because as humans we are drawn to them for our own pleasure and enjoyment, as well as their other benefits. However broad the gifts of creative arts, though, researchers have found some challenges to using the creative arts in peacebuilding. The two main challenges or caveats uncovered in the literature I reviewed were that the power of creative arts could be used for evil, and that the reputation of the arts as soft, and as a tool with a hidden agenda.

Challenge 1: Creative arts can be a tool for violence

> There can hardly be a corner of the globe that has not witnessed the power of music to promote peace in the midst of conflict. This beguiling yet mysterious art form seems to possess remarkable capacities to generate trust, defuse aggression, quell violence, and negotiate ethnic and racial boundaries. (Bigbie, 2016 p. 194)

I used this quote above by Bigbie to begin my literature review, and it is easy to find references to the power of the arts to heal and improve lives. Yet, just as creativity studies are taking a look at malevolent creativity, peacebuilding practitioners and scholars of creative arts in

peacebuilding often take care to note that while music and other creative arts can heal, they can also and often have been used to support and promote violence and hate.

Stephenson and Zanotti (2017) remind us of one of the best known propaganda artists of Nazi Germany in World War II: "the latent power of the arts and aesthetics surely may also be mobilized on behalf of specifically partisan interests in conflicts, as it was certainly employed in Northern Ireland by both parties during the Troubles or even to proselytize for evil, as German film director Leni Riefenstahl did so effectively on behalf of the Third Reich." (p. 350-1) Myria Christophini (2017), animator and academic, opines, "animation can act as a tool to enable people to visualize future possibilities and can show transformation and a metamorphosis which is used for both and inciting hatred and in promoting peace." (p. 175). Michael Minch (2016) tells the story of Wade Michael Page who killed six people in a Sikh Temple in August 2012. A former US Army member, Wade made his living as a musician in two white power bands: End Empathy and Define Hate, whose missions were to stir up anger, violence, and support for the white nationalist agenda. Minch discusses the idea that evil is like a spell: creative arts have the power can cast evil spells, and, if used for good, creative arts have the power to overcome the spells cast by evil. Dictators and violent regimes have used the arts purposefully as part of their propaganda machines. Lederach (2005) echoes the elusion to witchcraft, asking "how do we transcend the cycles of violence that bewitch our human community while still living in them?" (p. 5).

Amanze (2016) takes us to Africa to share stories of art deliberately inciting hatred in Rwanda. During the Rwandan genocide over 1 million people were killed. Music was a tool to promote hatred of the Tutsi minority or any Hutus who were friendly with the Tutsi's. Extremist songs were on frequent rotation on the radio so that listeners could learn the words by heart.

Hutu killers would sing the songs of hate as they slaughtered the Tutsi's. Simon Bikindi, one of the most famous folk singers of his generation, dominated the radio waves during the genocide. His songs explicitly encouraged the Hutus to kill the Tutsi's and bring back serfdom and ethnic slavery, even encourage the slaughter of moderate Hutus who wanted to stop the fighting. Georges Kent (2008) insists, "the usefulness of creative arts, music in particular, in resolving conflict must be contrasted with the power of music to be used to spread hate, and build and consolidate solidarity between members of violent groups. (p. 115) Quelling the tide of propagandist violent art is a further challenge for artists and peacebuilders who are focused on building and maintaining peace.

Challenge 2: Artists and peacebuilders inhabit different worlds

…people have discovered that theater is an effective tool for peace building, for rallying resistance to injustice and for remembering and healing in the aftermath of mass violence. But the actors, artists and cultural workers doing this work off often do not think of themselves as peace builders and are frequently unaware that counterparts in other regions are doing similar work and are animated by similar ethical principles. Changing that reality is a goal of the peace building and the arts program in Brandeis's international center for ethics justice and public life. (States New Service, 2011, para. 1 & 2).

One quality repeated in the literature was that artists were frequently working alone or in small groups. They were doing pioneering work in their projects: artists were innovating in their geographical area or their artistic discipline, bringing their tools and wisdom far from areas where other artists were practicing peacebuilding. I myself did not think of aligning myself with other artists in Swaziland when I went to do my work. I seized an opportunity to go to Africa, and when I had an opportunity to use my art, I used it, explored, connected and learned.

Shank and Schirch (2008) continue this exploration, citing that although there are myriad examples of successful arts-based peacebuilding initiatives,

> …many peacebuilding organizations do not have an artistic dimension. The arts remain
>
> marginalized within the peace building field, perhaps because they are seen as 'soft'
>
> approaches (within an already "soft" field) to the "hard" issues of conflict and violence,
>
> or because peacebuilding practitioners frequently originate from social and political
>
> sciences rather than the arts and humanities field, or because methodologies are not
>
> readily available. Conversely, within the artistic community, many artists feel that their
>
> art needs no socio-political or socio-cultural explanation, no explicit reason for existence.
>
> Art for art's sake, the saying goes, and any attempt to make it political and/or
>
> transformative for the community betrays the self-expressive nature of art. (p 217-8)

Stephenson and Zanotti (2016) remind us that major funders and governments may assume that Arts NGOs can ensure participation and results in preset ways and according to given time frames, when in reality, arts organizations, and artists themselves, have neither the authority, power or omniscient foresight to be able to do so.

Therefore, a challenge to artists working in the field of peacebuilding may be less that these artists wish to do "art for art's sake" and more that they are either unknown and poorly funded, or must navigate the expectations of funders and bureaucrats who may have unrealistic expectations and hidden agendas.

Daniel Banks (2011) sums up this challenge when he referenced his personal communication with Cynthia Cohen for his article, *"The Question of Cultural Diplomacy: Acting Ethically"*:

> Sometimes national diplomatic efforts are based on principles of mutual respect and

reciprocity. All too often, though, diplomacy is pursued as one strategy of control and domination. When cultural resources are deployed as part of such a strategy, however positive the actual encounter, these activities are implicated in the larger agenda. I believe it is the responsibility of the artist to become aware of these agendas and to take them into account when making decisions about participating in cultural diplomacy."

(p.112, personal communication with the author, April 15, 2011)

Shank and Schirch (2008) continue to explore the challenges facing artists who wish to work in the applied art of peacebuilding within their creative art discipline. They note that artists are frequently overlooked by funders and political scientists, in favor of practitioners with more concrete methodologies and more quantifiable outcomes. Yet the authors suggest that this is a mistake and a missed opportunity. "Since the peace building field requires tools that are as diverse and complicated as the human spirit, the arts emerge as a logical ally. The task for peace building practitioners is to find ways of incorporating the arts into the work of peace building and to create a space where people in conflict can express themselves, heal, and reconcile themselves through the arts." (p. 218)

A Peacebuilder turns to creative art: Lederach's Moral Imagination

Although Shank and Schirch (2008) cite that artists as peacebuilders are often overlooked by traditional social scientists and conflict studies policymakers, one major scholar and practitioner of conflict transformation and peacebuilding has himself been moving closer and closer to the arts in his practice and as his metaphor for the work of a peacebuilder. John Paul Lederach is a professional mediator, negotiator, peacebuilder, facilitator, consultant and professor at the University of Notre Dame. He is the founder of the Center of Justice and Peacebuilding, and he has had input into Nepali, Columbian, Nicaraguan and Northern Irish

peace building processes. His book *The Moral Imagination* is a rumination on over 30 years in the field of peacebuilding, and on his burgeoning awareness that professional peacebuilding success owes more to mystery, serendipity and the world of the artist than he had ever known or been taught. In the book, Lederach tells the story of his work as a poet, and how returning to poetry was a way to support his inner life during the years of working in war-torn countries. As his poetry practice deepened, so did his ability to listen in his professional life, and to open to the unexpected. He muses and concludes that nurturing peace in war-torn communities is more art than science. He describes four disciplines that make peace building possible: relationship, paradoxical curiosity, creativity and risk. I equate Lederach's risk with the artist's ability to be open to experience without controlling it. Openness to experience, a key affective quality of creative people, allows for chance and synchronicity to play a part, for the participants, audience, and the "other' to bring themselves to the artwork and partner together with the artist and the art. Artists in their process of art can be open to what is unknown, willing to give up control, willing allow answers to emerge.

Lederach (2005) expands on the idea of openness to experience, and his journey from professional mediator, with his tables, plans and research-based steps to resolve conflict, to his current state of peacebuilder and artist in his chapter, "On Serendipity".

For many years I struggled with this nagging paradox of my work in peacebuilding: The more I wanted to intentionally produce a particular result the more elusive it seemed to be; the more I let go and discovered the unexpected openings along the way, at the side of the journey, the more progress was made. I found myself reflecting on the notion that my greatest contributions to peacebuilding did not seem to be those that emerged from my

"accumulated skill" or "intentional purpose." They were those that happened

unexpectedly. (p.115)

This serendipity, that comes unexpectedly, apart from the apparent skill of the facilitator or artist, reflects Joanna Sherman's (2013) comments about her theater work with Afghan women: the theater can open the dialogue, where the dialogue leads is unknown. She sees her job as creating space for the unknown and unexpected to emerge and be grounded into reality.

Lederach's moral imagination is the capacity to imagine and create the possibilities of change to overcome cycles of violence. For Lederach, imagination is required. True peace builders need to be more like artists and less like bureaucrats. They need to embrace aesthetics that support social change. Adaptive, responsive processes require creative acts. Lederach sees peace building as an imaginative, intuitive, rational, practical, strategic, wholistic activity, and he discusses the need for it to be built with the style and transformational powers of an artist who can bring together and reflect the complexity of human experience in a single piece, image, poem, or work.

Conclusion

The creative arts are a vital tool to bring peace, connection, empathy and new life. While academic interest in and scholarly work on the area of the creative arts in peacebuilding are growing, there is need for a greater rigor in defining terms and maintaining their clear use. Agency, felt-sense, belonging, listening, telling our stories, feeling connected, healing, moving forward, forgiving: the creative arts bring a wholeness across global cultures to the peace process that is not found in a legal or a win-lose agreement- or a scholarly journal. The wholistic journey the arts can engender—head and heart—is to move beyond the typical cognitive rational processes toward wholeness of the head and the heart: combining justice *and* mercy, as we saw in the Rwandan

gacaca; deep human connection *and* disagreement, as described in Bond Street Theater Coalition's post-theater dialogue sessions with women in Afghanistan. Creative art is a methodology that can heal, empower and rebuild individuals, communities and nations and after the wrenching divisions of violence.

Section Five: Key Learnings

Introduction

In designing this project, my learning goals were content-oriented. I am captivated by this subject, and wish this project could continue. The subject is as vast as humanity itself. It has been a pleasure and an honor to read and reflect on so much accumulated experience and wisdom.

As I wrote in Section 1, this project is exploring in the clarification and ideation stages of the creative process: problem finding, sensing gaps, and playing with ideas in the broad area of creative arts in peace-building; following a journey of exploration and learning in the compelling area of peace-building in the arts.

My personal goals were:

- To read broadly in the area of the use of creative arts in peacebuilding.

- To gain greater understanding of the definitions in the broad field of peace building, constructive social change and conflict management.

- To begin to define creativity as it relates to peace-building, and to understand how leaders in the field of peacemaking understand creativity as it relates to their field.

- To read interviews of creative artists in the field of peacemaking, and learn how they understand the creative process of peacebuilding through their work in the arts.

Through my work on this project, I have delved into all of these areas with different degrees of success. While I feel I have conducted a significant literature review, I also have uncovered more literature that I would like to review on this subject, which I have included as a project outcome and listed in Section 6. While I have had less contact with arts companies themselves than I had hoped, I have been able to learn from artists who work in this field through the use of video interviews. Also, culinary peace building was one of the areas related to the

project that I was unable to explore as I had hoped. One realization I have had from watching video interviews with artists is that some artists are more skilled at their practice than at analyzing the impact of their practice on the concept and nurturing of peace. Such artists "know" what they are doing through intuitive, embodied or aesthetic practices that are not aligned with the mental/rational approach used in writing academic journal articles. While I would find these videos helpful if I were designing a creative arts peacebuilding project, they are less helpful in being able to describe analytically the underlying socio-cultural and psychological processes at play in successful creative arts peace building practices.

I was reminded of this fact as I reflected on my own work with creative arts in development work with NGOs. I had an intuitive process to choose what work to use, and sometimes I was successful, sometimes not. But I had forgotten that this work led me to use creative arts at the United Nations as part of a conference…. So perhaps that experience was the seed of this project. I have included in Appendix B an example of my work in development and creative arts, including a brief anecdote at the United Nations, that I wrote for The Western Journal of Medicine in 2000.

Process

In developing this research approach, I explored widely to find a variety of resources across widely different creative arts and widely different explorations of the concept of peace. In the language of creative problem solving, (CPS), I was asking questions, problem finding, as well as ideating and diverging. I followed my curiosity as I googled different phrases, or searched library databases with key terms. As I found a resource in a library database, I would scroll down through the next ten to twenty related papers listed below. I explored the reference list of all of the papers I read, searching to find more resources. As ideation and all of its

component affective skills are a strength of mine, I had no trouble deferring judgment, being curious, building on the ideas of the researchers I was reading, and allowing wild or unusual ideas I might have in relation to the subject. My wide-ranging literature review can truly be thought of as the clarify and ideate part of the creative problem-solving process of this Master's Project. While attending CREA conference in April in Sestri Levante, Italy, I was able to ask many creativity professionals about their experiences with creative arts and peace building. I also connected with Allie Middleton, and discussed Otto Scharmer's Theory U, which connects leadership and change management with several of the psycho-socio-cultural principles and findings that emerged in the study of creative arts and peace building.

For writing up my findings, I have found myself in the developing and implementation stages of CPS. I have needed to analyze, synthesize and refine my findings and understandings of the literature, and implement that expression in the body of this written paper. I have had to challenge myself to implement, since I prefer the ideation and research parts of the process so much more. That is easy to understand, given the nature of this project. Having the opportunity to implement a broad literature review has been so exciting, interesting and fulfilling.

Section Six: Conclusions

Evaluation

I feel I have made great headway on this project, and would like to reflect on my original evaluation criteria, and assess my outcomes.

Here are my original criteria for evaluation:

- If I have been able to more clearly define peace-building, and the impact of arts on the process of peace building, I will have fulfilled an objective.

- If I have been able to watch and read interviews of arts organizations involved in participatory creative arts projects for peace-building, I will have fulfilled an objective.

- If I can articulate more targeted questions about peace-building and the intersection of peace-building and the creative arts, I will have fulfilled an objective.

- If I can develop a list of resources to read and watch to continue learning, I will have fulfilled an objective.

I have gone far in understanding the process of defining peace-building in the literature. I have also made headway in defining the aspects of creative arts that make them effective for the peacebuilding process. I have added some more targeted questions from my research. I have also developed a list of resources for continued learning. Of all the objectives, I feel I have not spent enough time with videos, interviews, and real-time questioning of creative artists in the peace building field. I prepared for encounters with artists by creating a draft list of questions for evaluative questioning. I have added my list of questions to Appendix D.

Further Exploration

I fully intend to continue this exploration, and continue reading widely in this area, following my further reading bibliography. I also will continue to search for interviews and

videos about creative arts peacebuilding projects. I have written in my five-year plan that I wish to work with Drew Kahn and The Anne Frank Project for a semester, and experience his process for using storytelling to build peace. If possible, in years to come, I hope to join other groups engaged in the process of creative arts peace building, or to start my own project.

Key Resources in Understanding Creative Arts in Peacebuilding

One outcome that I did not anticipate was that I feel I am now able to compile a short list of key resources for understanding the importance of the creative arts approach in contemporary peace building. Through my research, I have read specific books and papers that seem to synthesize or concisely define key elements for understanding peace building and creative arts. I have also found resources that I have not yet read, but were cited so widely and so cogently that I sense that they will prove to be very useful for a broad yet deep synthesis of this subject.

Here is my list of recommended key resources for understanding the use and value of creative arts in the field of peacebuilding.

Peace Studies

Dietrich, W. (2014). A brief introduction to trans rational peace research and elicitive conflict transformation. *Journal of Conflictology*. Vol. 5, Iss. 2, pp. 48-57. Campus for Peace, UOC. [Consulted: 02/04/19]. Retrieved from: http://www.uoc.edu/ojs/index.php/journal-of-conflictology/article/view/vol5iss2-dietrich/vol5iss2-dietrich-en DOI:

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Creative Arts

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Appendix B: Letter from Abroad: by Mary Clark, Western Journal of Medicine

West of the Rockies

Letter from Abroad

The power of song

Mary Clark, New York, NY
marydujour@aol.com

I am a theater artist, and for 7 years I ran a small touring company. We would develop and write our material; build costumes, wigs, puppets, and sets; arrange music; teach workshops; perform; and run the business. International festivals as well as elementary schools commissioned my work, which is based on European-style physical and visual theater. I also direct an a cappella harmony group. I love my work in the arts but have always felt that it is a luxury—entertainment for those who already have the basics covered.

I longed to be of practical service to people in need, so in 1998 I went to Swaziland for 2 months as a volunteer. The plan was for me to work with a small charitable organization delivering nutritional supplements, treatments for sexually transmitted infections, HIV education, and basic health care services to villages, clinics, schools, and church communities. I have no formal medical education—my background in health is limited to a strong foundation in anatomy, nutrition, and preventive medicine, the necessary tools for a healthy life without health insurance. In Swaziland, I would be the "gofer"—packaging mixtures of vitamin supplements, distributing water and green vegetables, and carrying heavy boxes—which, thanks to my arts work, I do very well and without complaining.

The mission of the organization was to teach about health matters in an attempt to bridge widening gaps in an overtaxed health care system. Swaziland, though blessed with peace and stable race relations, has a corn-

PK, the traditional healer, in his hut

Health care work in Swaziland

based diet high in sugars, a high prevalence of sexually transmitted infections, a growing rate of HIV infection, an explosion of orphans, and evidence of disease that no longer responds to treatment with antibiotics. The hospitals are painfully overcrowded, and terminally ill patients may be discharged from the hospital to make room for more treatable cases.

On my first day, we made the weekly visit to a clinic compound run by a traditional healer named PK. PK had built his clinic for poor villagers and patients considered by the hospital system to have an incurable condition. The clinic was a miniature village of huts busy with goats, dogs, children, and extended family members looking after sick relatives. PK had treatment rooms with running water, but the huts were simply shelters with cots or blankets on the floor. Indoor space was at a premium, with some huts overflowing.

I could smile and gesture to patients at the clinic, but my limited knowledge of Siswati, the native language, made communication difficult. On a visit near the end of my stay, Jane Cox, a Swazi health care worker and our translator, asked me to come to one of the huts. Five women shared it, and every inch of the hut space was taken up by a patient on a

bed or a blanket. One of the women, Ida, was crying because she had just been told that she must go back to the hospital to have both legs amputated. As a double amputee, she would be unable to care for her children, grow crops, or tend the cattle. Ida was in despair. Jane asked if I would sing something for her.

Jane started to speak, and I assumed that she was telling the women that I was a singer at home and that I would like to sing for them. When she mentioned my name, Mary Clark, the women's faces lit up, and an older woman who appeared to be the grandmother shouted out, "Merry Christmas! Merry Christmas!" The women laughed and joined in with calls of "Merry Christmas, America" and "Hallelujah!" interspersed with Siswati. Then they were silent. Jane told me that they wanted to hear a song from my home. A million songs flew through my mind, and I tried to find one that they might connect to, even though I would be singing in a foreign language. Elvis and the Beatles are well known around the world, but these women would have had no radio exposure. But they did go to church, so I started a Patsy Cline favorite, "Just a Closer Walk With Thee." I saw their interest and appreciation but realized that "Jesus," a name they would recog-

nize, was not mentioned much in the song. In an attempt to connect more strongly, I went straight from the verse I was singing to a chorus of "Glory, Glory, Hallelujah" from the "Battle Hymn of the Republic."

The women burst into song.

Ida rocked, cried, and sang; the grandmother's voice wailed "Hallelujah!" over the top of the other voices; and a woman with AIDS tried to lift her head from the pillow to join in. These frail bodies held voices of power and heart and sang for themselves, their families, their pain, their hopes, and their God. I knelt down to be at the same level as them, unable to stop my tears, and we finished out 3 choruses of "Glory, Glory," crying and applauding.

I asked Jane if they would sing a song for me. Jane asked them, and a woman holding a child led with a beautiful call, "Siyabonga Nkosi (We thank you, God)." Ida and her bedmate sat up, clapping and chiming out the 2-part syncopated response. The grandmother and I traded "Amens" and "Hallelujahs," and when we finished, they asked me to sing again. I offered a South African song, "Siyahamba," which they knew. Voices from around the compound started to sing, and for a moment I was part of a community joined in song.

When I left that day, I was both exhilarated and full of regret. I thought how ironic it is that it takes so much work, time, and effort for my US singing group to sing "well" together. And I thought of all that we had at home and that these women would never have. I did not want this moment of effortless harmony to end. The women waved goodbye but kept on singing. Four days later, I left the country.

Postscript

Jane contacted me a month after I left. Ida was healing and would not need the amputations.

My harmony group was invited to sing at the United Nations Commission on Sustainable Development. We were asked to sing songs of hope, justice, and inspiration in a high council chamber during the commission meeting—singing as part of the political dialogue. The organizers were nervous; to their knowledge, music had never before been presented in this way at the UN.

We sang 4 songs of different languages and cultures. The delegates were surprised and seemed touched by the music. For our last song, I moved forward and started to sing "Siyahamba." Instantly, delegates from all over southern Africa were leaping to their feet, singing out, and running to the center of the chamber to dance. Seconds later, every-one in the UN Council Chamber was up, swaying and clapping. There were delegates from all corners of the earth—heads of busi-nesses and nongovernmental organizations—dancing with the simultaneous translators in their booths at the back. The nations seemed truly united, and for a moment, I was part of a community joined in song. Hallelujah.

Mary Clark creates community arts projects and teaches world harmony music. Jane Cox now runs the Moya Center, a free clinic and healing and arts center in the Ezulwini Valley in Swaziland. She can be contacted at mj.cox@africaonline.co.sz.

You can hear 2 songs recorded by sangomas—traditional South African healers—when you visit our website–www.ewjm.com.

Appendix C: Questions for Creative Peacebuilders

- Will you tell me about your work?

- How did you begin to work in conflict areas?

- Do you have a definition for peace?

- Do you have a definition for creativity?

- Has creativity aided you in your work in conflict zones?

- In what way does your creative art foster reconciliation and peace?

- Are you working with or within a current conflict zone?

- Or are you working with refugees and survivors of a conflict?

- What are the biggest opportunities for working with creative arts in this context?

- What are the biggest challenges for working with creative arts in this context?

- Were you working with any other creative artists on this project?

- If so, who were they and what was their contribution?

- Were you working with any other non-creative, perhaps NGOs etc. groups on this project? What was their contribution?

- How did you find your collaboration?

- In what ways did working with creative arts in this context aid and peacemaking conflict in management and reconciliation?

- Are there any ways in which the creative arts hindered the process?

- Are there things you did you would not do again?

- If you had it to do the project over again what would you do differently?

- What do you think of the greatest contributions creative arts give to peacemaking, conflict management, and reconciliation?

- Are there questions I am not asking that I should be asking about your work or the process of peacebuilding or of the creative arts?

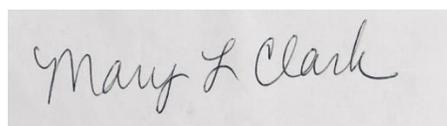- Is there anyone's work that has influenced you?

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