University of the West of Scotland

A Review of the Contribution of Arts & Culture to Global Security & Stability

2nd October 2018

Prepared by:

Prof Gayle McPherson, Dr Sophie Mamattah, Dr Allan Moore, Greis Cifuentes & Yara Moualla

Contents

Executive Summary

This *review of the contribution of arts and culture to global security and stability* comprises an appraisal of academic and grey literature, followed by 3 country case studies exploring arts and culture focused post-conflict, resolution and peace-building focused interventions in Colombia, Syria and Rwanda. The case study research is augmented by interviews with stakeholders in the case-study countries, British Council and Whitehall. In conclusion, the review suggests areas of potential further study and recommendations for the British Council. A mapping framework is included; comprising arts and culture based projects with aims and objectives that coincide with those, which contribute to security and stability agendas in the case study countries and beyond.

The role of arts as a tool for diplomacy and for the advancement of security and stability agendas has, at times, been viewed as liminal and contested, though scepticism regarding this standpoint has often been expressed in the scholarly literature (i.e. Grincheva, 2010; Schneider, 2009). It is increasingly recognised that contemporary conflict stems from cultural rather than resource-based disagreements (Pries & Mustea, 2013; Naidu-Silverman, 2015). Furthermore, military intervention is increasingly recognised as a costly and rarely entirely effective resolution; neither the cessation of violence, nor the conclusion of peace accords can guarantee peaceful post-conflict relations rather 'violence, grievances, resentment, insecurity, inequality and bitterness' remain as a challenge to peace (Garcia, 2014). Recognition of these factors has led to changing policy approaches with emphasis now being placed on identifying fragile and conflict affected states and significantly increasing efforts to bring enduring stability to these countries through increased support for conflict prevention through 'upstreaming' and poverty reduction (Albrecht & Jackson, 2014).

The review of literature reveals that issues such as political under-representation, endemic corruption, government illegitimacy and discrimination and lack of educational and employment opportunities can combine to increase the attractiveness of extremism. There is particular risk where young adults in fragile states are unable to gain the qualifications, skills and employment opportunities that enable them to advance into adulthood but must instead endure the liminal state of 'waithood' (Al Sherbini, 2015; Ghosh et al, 2013; Mercy Corps, 2015). In settings where extremist groups are able to offer a route to adulthood that the traditional state and society cannot provide, their allure is increased (Aubrey et al, 2016a) and in some cases anger against the West from educated young men has witnessed an increase in attraction to extremist groups (Ghosh, et al 2013).

Art and culture is not intrinsically peaceful and its potential transformative effect must not be overstated (Bergh & Sloboda, 2010). Indeed, at times arts and culture have been used to undermine security and stability and purse violent, nationalist and other agendas (i.e. McCoy, 2009; Gourevich, 2010; Grant, 2017). Nevertheless, there is a growing body of literature examining the role of art and culture in post-conflict settings (i.e. Breed, 2006, 2008; British Council, 2012; Cohen, 2005; Chu, 2010; Garcia, 2014; Grant, 2014; Kafewo, 2007; Naidu-Silverman, 2015; Preis & Mustea, 2013; Samson, 2000), the therapeutic benefits of art in post-conflict contexts (i.e. Chu, 2010; Breed, 2006; Rueda, 2014) and the role of art as a means through which reconciliation/peace and civil society building processes can be negotiated and disseminated (i.e. British Council, 2012; Cohen, 2005; Garcia, 2014; Naidu-Silverman, 2015; Shank & Schrich, 2008; Sithamparanathan, 2003). The mechanisms though which arts and culture interventions have delivered change are numerous; both large and smaller scale interventions are evident and, as noted by our interview respondents, the

potential impact of smaller scale projects, which cannot always be feasibly 'up-scaled', should not be underestimated. Interventions are most likely to be successful when they are embedded in local cultural norms and expectations and, include those they are intended to reach in their design and advancement (i.e., Chu, 2010; Kalisa, 2006). This view is echoed by interview respondents participating in this study who cautioned against imposing Western, neo-liberal approaches and evaluation frameworks onto non-Western contexts, highlighting the importance of mutuality and learning from other contexts/countries. The benefits of arts and cultural interventions include broad appeal and flexibility of application meaning they are 'well placed to engage and empower [people] through the development of a stronger sense of place, increasing individual confidence, and facilitating understanding' (McHenry, 2011). Notably, very few of the projects discussed in this review address security and stability as explicit concerns. Rather, a contribution of security and stability is a potential, supra-level, benefit of greater community cohesion, increased individual and community resilience, confidence and skills building resulting from the work being undertaken (see Grattan, 2018). Overall, interview respondents contributing to this review confirmed this view, placing emphasis on building resilience, confidence and helping people to develop a voice at the grassroots level. Concomitantly, the development of appropriate policy frameworks, practice guidelines and, in some cases, improved government understanding of the crucial issues were also raised as issues to address in order to ensure that planned interventions are successfully and appropriately leveraged for a security and stability agenda leading to planned impact that can be monitored and evaluated. Our respondents stressed that they needed help with evaluation and impact skills.

Arts and culture can have impact across a range of areas:

- Identity formation: creating and strengthening individual and group identity, positive reinforcement
- Storytelling: sharing narratives, unpicking stereotypes and increasing shared awareness and understanding
- Looking beyond ethnicity: creating community on common ground, avoiding stereotypes
- Learning skills & upskilling: increasing creative, cultural and social capital and potentially creating economic benefit
- Cultural production: building projects, policy and negotiation skills which in turn contribute to sustainability goals in the longer term
- Diaspora: engagement with displaced individuals and groups to potential benefit of diaspora members and those who have remained in the country of origin
- Conflict prevention: providing alternatives to extremist and gang narratives and life pathways
- Policy Development: working with those in government to demonstrate the need for a policy and policies for culture as diplomacy and economic and cultural growth in the region
- Fostering peace: platform from which to argue against extremist, promote mutual interests and understanding, become an agent of change, reconcile with the past.

The case studies included in this review provide insights into arts and culture type interventions undertaken in three societies at various stages of conflict, peace-building, violence prevention and post-conflict resolution. The studies comprise examples of both state-led (particularly Rwanda) and grassroots/ NGO-initialised work undertaken in each nation state. Both the Colombian and Rwandan study comprise at least one example of an intervention which very explicitly builds on the country's

traditional/indigenous culture (i.e. Music in Colombia where music is considered the essence of the country and her people (Salamanca & Mendoza, 2016). The Syrian example of *Saiyar* reveals that working with children in local communities over a period of time engendered a transition whereby they moved from a participatory role to one in which they were able to create and sell their own art work. This change results – at least in part – from the acquisition of sustainable skills gained through their involvement with the *Saiyar* programme.

The case studies reveal the value of both large and small scale interventions alongside the importance of empowering individuals and groups of participants to identify their own problems and propose viable solutions (see for example, Colombia's *Sensory Expedition*). While cooperation with the state can be very significant for reconciliation, peace-building and violence prevention (Rwanda's *Kwibuka* is an exemplar), it is also important for NGOs claim, define and maintain 'their own space' in order to ensure that solution are not imposed by international or domestic elites, but rather co-produced by the victims and perpetrators of violence to build sustainable reconciliation based on mutual understanding, trust and common cause.

<p align="center">●●●</p>

Colombia Case Study

50 years of violent civil conflict has left a fragmented society in need of reconstruction in its wake. The case study examines the role of the international community in terms of supporting the implementation of the peace accord. The case study also explores two arts and culture focussed programmes. The National Batuta Foundation predates the peace agreement, the Sensory Expedition pilot programme was launched in 2016 in an attempt to promote violence prevention and social reconstruction. The origins of the conflict in Colombia are manifold; lack of employment, inequality, corruption, social injustice. Though the Peace Accord was signed in 2016, levels of violence have remained high, 282 social leaders and human rights campaigners have been murdered since the official cessation of hostilities, criminal gangs and armed militia such as the National Liberation Army remain active. It is estimated that the implementation of the peace accords will cost £5bn over the next 15 years. The government will be able to meet about 35% of this cost, thus making the input of the EU and USA crucial in terms of financing, verification and evaluation of peace implementation. Since 2015, the UK has contributed more than £20mil through the Conflict, Stabilisation and Security Fund (CSSF). Though progress has been made, Colombia's Attorney General has alleged corruption concerning fraudulent management of resources by the Colombian Peace Fund (CPF) the body established as the primary mechanism for the collection funds and the management of funding streams contributing to the peace and reconciliation process.

The Colombian government is faced with a range of complex challenges, arts and culture are not a priority – particularly as the Ministry or Culture's budget fell by 23% in 2017. Despite these setbacks, a wide range or cultural and art-peace initiatives have been deployed in most of the conflict affected regions in the country.

Sensory Expedition

Discusses the pilot programme ongoing in Montes de María – an ethnically and culturally mixed area which scores below the national average on the human development index. The project comprises *interdisciplinary research laboratories* providing a safe, neutral space for people to explore their thoughts and feelings, there is an emphasis on embracing the past alongside moving positively into

the future. The laboratories are devoted to amplifying the voices of the unheard, using dance and music to help those who suffered as a result of Colombia's conflict to process their trauma.

Heritage based arts and crafts training is also provided, developing artisan skills and enabling trainees to earn an income. The project seeks to stimulate community cultural work and collaboration, providing training in project formulation, management and cultural production. Over the first year of operation, the project has reached 2,100 people and employed 58 cultural agents to provide training and leadership, nearly 650 musical instruments have been built and 1,400 costume and clothing items have been sewn by women in the region. Though successfully demonstrating the positive effects of arts based peacebuilding approaches, the project has a presence in only 36% of the Montes de María region. This issue could be addressed by increasing the number of stakeholders in the project at the regional level (i.e. including the National Historical Memory Centre, the Ministry for Post-Conflict and NGOs in addition to the mayors and governors already invested in the project). The Ministry of Culture must decide how it can function most appropriately and effectively to progress matters. Notably, rigorous impact assessments are not yet being carried out. This issue should be addressed to try and ensure that instances of best practice – and knowledge of obstacles and challenges – inform role out in new regions.

National Batuta Foundation – Music for Reconciliation

Founded in 1991 on the template of the Venezuela's National Youth Orchestras, *National Batuta Foundation* seeks to provide space for reconciliation and coexistence for children and young people affected by conflict and/or poverty. The provision of quality musical education with a focus on collective practice and social inclusion are the foundations of the work undertaken. The Foundation runs 6 projects across Colombia, Music for Reconciliation (MfR) is the largest of these, reaching 18,000 young victims of Colombia's war. Established in 2001, MfR is present in all of Colombia's 32 department. The programme makes a vital contribution to the reconstruction of memory and social fabric through music, leading to individual, group and family transformation. The programme is also a response to the 2011 Law № 1448 addresses assistance and reintegration for victims of the civil conflict. Through music, MfR has helped to engender a sense of community among participants regardless of socio-economic background, ethnicity, race or age. The opening pathways of communication that enable healing and increased mutual understanding further contributes to broader security and stability objectives. Nevertheless, there are challenges to overcome. For example, currently students are only able to work with MfR for a maximum period of 3 years. This is a particular problem in areas where other programmes – i.e. other National Batuta Foundation projects or the National Music Plan for Coexistence – are absent. Desertion by students and teachers cease working with MfR due to the threat of violence in some municipalities is also a problem to be solved.

Rwanda Case Study

Rwanda has a history of identity and ethnic based conflict dating back to the late 19th century. This history of enmity led to the 1994 genocide during which an estimated 800,000 – 1,000,000 ethnically Tutsi Rwandans were systematically massacred over a 100-day period between April and June. Millions of Rwandans fled to neighbouring countries at this time and although many have since remained there, over the past two decades, there has been a steady return migration to Rwanda as the region has stabilised and grown economically.

After the genocide, there have been significant efforts from both domestic and international stakeholders to avoid a re-escalation of violence and encourage reconciliation. These have drawn upon aspects of shared cultural heritage and national identity with specific initiatives in areas of civic

education and memorialisation. Programmes such as *Ndi Umanyarwanda* – I am Rwandan – have sought to foreground a unified Rwandan identity over potentially divisive Hutu and Tutsi identifications.

Itorero

The Itorero cultural initiative was relaunched by the government in 2007 with the aim of further developing notions of culture and citizenship. *Itorero* – from *Intore*, 'the chosen ones' – harks back to Rwanda's pre-colonial warrior elite. Dating back to the 17th century, *Itorero* was cultural 'school' through which discussion and development of areas such as social relations, sport, national defence, music and dance took place and be conveyed to the people for the benefit of Rwanda and Rwandans. The modern *Itorero* is classed as a 'civic education institution which aims mainly at teaching all Rwandese to keep their culture through its different values such as national unity, social solidarity, patriotism, integrity, bravery, tolerance and the dos and don'ts of society etc' (National *Itorero* Commission, N.D.). Effectively, *Itorero* comprises both national and community service programmes. A large part of the justification for the programme is outlined by Nzahabwanayo et al (2017:227) who argue that 'one cannot envisage reconstruction, social cohesion and peace building in Rwanda while ignoring the issue of citizenship… citizenship education is a crucial facet of reconstruction in post-conflict countries'. Potentially, the imposition of a formerly exclusively Tutsi heritage might lead to unintended marginalisation of those with Hutu lineage but, over centuries, these expressions of culture have come to represent a shared cultural heritage and well-established conventions of the political *mis-en-scene*. Indeed, the 'particular quality of impressively evidencing national strength and pride may explain [*Itorero*'s] preservation' (Dahlmanns, 2015:128).

While some have criticised formal models of citizenship education, it is important to note that *Itorero* is not a formal model of education in a didactic taught sense and, care should be taken to avoid critiquing the *Itorero* model according to Western frames of reference. Even authors who disagree with the strategic – and sometimes politicised – approach taken in *Itorero* have acknowledged that the programme has been effective in 'chang[ing] the minds of all Rwandans by teaching the population about the government's vision of unity and 'national reconciliation'' (Melvin, 2015:116).

Never Again Rwanda – NAR

Founded in 2002 and granted NGO status in 2008, NAR is a youth-focussed organisation seeking to create 'a society that enjoys sustainable peace and development driven by creative, active and critical-thinking youth and citizens' (NAR, N.D.) NAR has created evidence based and tailored programmes to help those affected by the genocide (as victims and refugees) come to terms with their experience. Programmes employ group work, discussion, psycho-education, films and critical thinking. Sessions are facilitated by a peace agent; a trusted person who is based within the community and possesses awareness of the competing contextual issues. Activities can include storytelling, group theatre, poetry and drama. Indeed, arts and cultural drawing upon Rwandese culture and values have become established and significant part of NAR programming. Both participatory theatre and education through cinema have become crucial elements of NAR's approach on the basis of NAR's evidence gathering activities, which revealed high levels of youth identification with these methodologies. NAR's *Inzira Nziza*– the Right Path – programme is perhaps one of its most significant. Funded by USAID with the goal of contributing 'to the promotion of peaceful dialogue and democratic values though human rights based approaches that influence young people's understanding of critical thinking, values, rights, democratic principles and responsibilities' (NAR, 2017:30). In addition to launching a Youth Arts competition in March 2018,

the contribution of arts to peace is further acknowledge in the organisations 2017 Annual Report (2017:30) which records the intention 'enable a wide range of learning and openness while we support more creative expressive techniques amongst youth groups.'

Kwibuka – 'Remember'

Kwibuka is the umbrella organisation that facilitates the annual commemoration of the 1994 genocide. The commemoration lasts 3 months, mirroring the period from April-July in which the genocide took place. The programme culminates in an official event staged at Rwanda's national stadium. *Kwibuka*'s mission focuses on remembrance of the genocide's victims and supporting survivors, uniting the country through reconciliation and shared human values and renewing Rwanda through a collective process of rebuilding. *Kwibuka* events are designed to address all three aspects of the mission. Perhaps as a reflection of the growing use of culture and arts in peace and post-conflict education, the role of arts in *Kwibuka* has become increasingly central. The 2017 commemoration featured 'additional events in theatre, music, drama, dance, poetry and film' (Kazibwe, 2017). Over the *Kwibuka* period, the Rwandese are encouraged to remember the events of the genocide and to commemorate these events collectively in a variety of ways. The collective period of commemoration is also marked by the performative process of the procession of the *Kwibuka* Flame of Remembrance on an annual journey of several legs through the country. The route takes the flame through each district of Rwanda in the 100 days prior to the start of *Kwibuka.* On April 7th, the flame is brought back to Kigali where it is used to light a larger ceremonial torch that marks the official beginning of the *Kwibuka* period and*,* burns for the duration of the commemorations. In some quarters, *Kwibuka* has been viewed as a holistic and determined attempt by Rwanda to reconcile with the past and repair itself (Journeys Discovering Africa, 2014) but criticisms have also been made; the graphic re-enactments of the genocidal slaughter have been condemned (Euronews, 2014) and the abrogation of 'people's right to forget' that *Kwibuka* denotes subjected to interrogation (Seidl-Fox & Sridhar quoting Thompson, 2014, 10-11). While the criticisms have validity, it is nevertheless notable that in the quarter century that has elapsed since the genocide, no viable alternative to *Kwibuka* has been proposed and – more importantly – aside from some isolated incidents, no re-escalation of violence has occurred.

Syria Case Study

This case study discusses the soft power of cultural heritage and arts events undertaken by civil society stakeholders as part of an attempt to help individuals and communities develop a stronger sense of self and purpose amid ongoing armed conflict and the rise of extremism in the Middle East.

Syria is home to a rich and varied cultural heritage however, 7 years of armed conflict has led to massive destruction of infrastructure and the rupture of social fabric. Tangible and intangible cultural heritage has also suffered very significantly. All this, in turn, has endangered core 'Syrian' values such as diversity and tolerance. From March 2011, Syria has been isolated from neighbouring countries in the region as well as international counterparts. One of the more positive consequences of the Syrian conflict has been the substantial increase in numbers of NGOs, civil society organisations and civilian and activist led initiatives that have emerged in response to the huge demand on the ground in both government and rebel-held regions.

Saiyar

Saiyar is s volunteer-based initiative working towards the social development of street children in conflict-affected and fragile areas of Syria. *Saiyar* works specifically with children who work on the streets but have a home to return to at night. Although not an issue specific to Syria it is one that is

usually more prevalent in conflict and crisis riven countries. Numbers of child beggars have risen significantly since the onset of conflict in 2011, displacement and chaotic application of the rule of law have further amplified the problem. Affected children have their childhoods and their rights curtailed, lack education and often suffer from malnutrition, abuse, psychological trauma, disease and physical disfigurement. *Saiyar* began operating in Damascus in April 2015, initially working with children in a city park, the organisation was later able to partner with another organisation and, begin working from their buildings prior to securing a safer space which offered some protection from rocket attacks. *Saiyar* is in the process of expanding to other Syrian cities. The organisation aims to empower children and equip them with agency and skills to improve their own lives and those of their wider circles. *Saiyar* works closely with art therapists trained to pick up on non-verbal symbols and metaphors expressed in the artwork produced and often used to express concepts that are difficult to express verbally. Art therapy is also used as a form of expressive therapy utilising the creative process of art-making to improve children's physical, mental and emotional wellbeing. Through such activities, children can increase awareness of self and others, cope with symptoms of illness, stress and traumatic experiences, enhance their cognition and enjoy the life-affirming pleasures of making art. Children exhibit and sell their work with *Saiyar*'s assistance, a process, which builds their communication skills and bolsters self-worth and confidence.

The Prophecy

Staged in 2015, the Prophecy theatre production was funded by Ein Alfunoon with support from the Syria Trust for Development. The performance attempted to exceed the boundaries of conventional theatre in terms of story, technique and location. Showcased in a variety and modern and traditional settings rather than a conventional theatre, the story is told by a sole female narrator who reflects upon recent Syrian reality and the challenges posed to social structures by the ongoing conflict. Current events are linked to important moments in Syria's history, an important process, which provides hope for the future on the basis that perseverance and adherence to civilized values have previously helped Syrians to build rich and diverse civilisations in spite of the destructive influence of conflict. Parallels between Syria's contemporary crisis and historic travails were further emphasised through the writer director's combination of the works of widely respected playwright and director Saadallah Wannous with input derived from meetings with displaced children in a quartet of cities in Syria and the wider region. The deployment of a female storyteller disrupted traditional gender roles, foregrounding women whose social and cultural wisdom is usually transferred down the generations less public settings. The Prophecy toured Syria and continued to be staged in unconventional settings in a bid to attract a varied audience and, to engage them in a shared reality that promoted hope, tolerance and understanding. Although difficult to measure by any conventional means, the Prophecy's writer/director argues that the palpable change in atmosphere, from guarded caution to connectedness and empathy, should not be overlooked.

A Review of the Contribution of Arts & Culture to Global Security & Stability

1.0 Introduction

The University of the West of Scotland conducted a review of the contribution of arts and culture to global security and stability. UWS has reviewed and captured arts and cultural projects that contribute to peace, security, stability and post conflict resolution and these have been mapped to provide a demonstration of projects that have been, or are being, undertaken globally. We have conducted 3 case studies in which the mechanisms and impacts of projects undertaken in three countries are examined more closely. The case studies focus on the contribution of culture and heritage in Syria and the contribution played by the arts in post-conflict Colombia and post-genocide Rwanda.

The mapping and case studies are prefaced by a literature review providing an overview of scholarly and grey literature, which considers the ways in which the contribution of arts and culture in the fields of conflict prevention, resolution and associated peace processes are discussed. The review begins with a brief consideration of the obstacles and issues to be considered and effectively addressed for the successful application of arts and culture in conflict contexts. This is followed by an overview of some of the programmes and approaches widely discussed in the literature alongside the expert opinions of actors in the field or working for, and on behalf of, the British Council. This work begins the process of outlining theories of change which utilise arts and culture based interventions to assist young people to resist the allure of violent extremism though the development of skills such as critical thinking, listening and management of ambiguity (see Stewart, 2018).

While acknowledging the relatively neglected status of the contribution of the arts to processes of reconciliation and peace building (i.e. Cohen, 2005, Garcia, 2014; Zelizer, 2003), the review examines the ways in which both governmental and non-governmental institutions have discussed and analysed leveraging arts and culture in furtherance of security and stability agendas (it should be noted, that many projects do not address security and stability explicitly. Rather, security and stability is clearly a potential benefit of the greater community understanding and cohesion, confidence building and increased resilience resulting from work being undertaken, i.e. (Grattan, 2018). It is increasingly recognised that culture plays an important role in contemporary conflict (Naidu-Silverman, 2015) and, that conflict prevention as well as post-conflict reconstruction benefits states, communities and individuals socially, culturally and economically (Albrecht & Jackson, 2014; DfiD, 2011). Context specific interventions, which successfully account for local context and culture and include the people they are intended to reach in their design and promulgation are most likely to have positive outputs (i.e. Chu, 2010; Kalisa, 2006). Examples of post-conflict reconstruction and peace building through art and culture are widely recognised in Colombia, which is emerging from a 50-year conflict, seeking to re-build communities, individuals and its global relations. Having negotiated the Havana peace agreement with the Revolutionary Armed Forces of Colombia (FARC) in

2016, processes of rebuilding of peace, tolerance and reconciliation using culture as the transformative factor in peace and capacity building (Galtung, 1996; Lederach, 2005) are now being attempted.

1.1 Overview

Le Baron (2003) observes that 'culture is an essential part of conflict and conflict resolution. Cultures are like underground rivers that run through our lives and relationships, giving us messages that shape our perceptions, attributions, judgements and ideas of self and the other.' This also contributes to the shaping of 'otherness' that at times prevents the possibility of mutual understanding and tolerance. The role of the arts as a tool for diplomacy in particular and, for the promulgation of security and stability agendas has been viewed by some as liminal and contested. It is, for example, well known that post-cold war American diplomatic practice has afforded the arts a relatively low priority (i.e. Brown, 2006). However, the wisdom of this decision has often been questioned in the scholarly literature (i.e. Grincheva, 2010; Schneider, 2009). Moreover, it has long been recognised that successful cultural infiltration made a critical contribution to ending the Cold War (Schwartz et al, 2013:5). More recently, it has been acknowledged that western powers 'cannot kill [their] way to victory' (Mercy Corps, 2015:8; also see Schwartz et al, 2013:5). Yet, as Siapno observes, the tendency to focus on 'one size fits all global governance models' when engaging in processes of modern nation-state building has overlooked indigenous beliefs and practices, relegating them to the 'backdrop in the political economy' (Siapno, 2012:428). This acknowledgement has coincided with the emergence of a new type of contemporary era conflict which is identity-based and ethno-political in character and which 'has escaped traditional resource and interest-based resolution methods' (Pries & Mustea, 2013:3). Recognition of this change has, in turn, led to 'an increased focus on development programmes that respond to security issues in fragile states' (Mercy Corps, 2015:8) which are particularly vulnerable to insecurity and instability.

Both policy and donor communities have become 'increasingly interested in multidisciplinary, collaborative approaches that use art and culture for development and social change' (Naidu-Silverman, 2015:44). This change in approach recognises that, for example, it is inter-religious and inter-ethnic rather than interstate violence that has claimed the majority of civilian lives lost over the last 20 years across Asia (Naidu-Silverman, 2015:6). In the British context this change in approach is reflected in alterations made to the Strategic Defence and Security Review and Building Stability Overseas Strategy (BSOS) to refocus attention 'onto fragile and conflict affected states […] to help bring enduring stability to such countries [by] increas[ing] significantly our support to conflict prevention and poverty reduction' (Albrecht & Jackson, 2014:151). Upstreaming, the context sensitive deployment of holistic, people-focused approaches to programming and interventions directed at preventing violence, forms a key element of this approach and, lends a policy and practical framework to the idea that international interventions are more likely to succeed if they are not confined to the 'temporal elements of a conflict cycle' (SFPD, 2017:9) and, when military engagements include diplomatic and development input and expertise (Albrecht & Jackson, 2014:151).

1.2 Extremist groups and the targeting of young people through education and culture

Identification of the avenues through which people become involved with groups or activities that conflict with the aims and objectives of the state highlights the inadequacy/ risks of poorly calibrated interventions. For example, a study conducted in Somalia concluded that young people who were more civically engaged were also *more* likely to engage in political violence (Mercy Corps, 2015:37). The appropriateness of the arts and cultural based approach taken in order to tackle extremism or the attraction to violence is also emphasised. Kalisa (2009) observes that the written outputs of the *Rwanda: Devoir de mémoire* project had a limited audience, noting that as Rwanda is traditionally an oral society, adaptation has proved necessary, 'in Rwanda, many of those who initially produced written testimonials, novels, and films have felt compelled to adapt their work on stage. It is not uncommon to see theatre used during the April commemorations' (Kalisa, 2009:516). These studies also help to establish the areas and gaps into which arts and culture based approaches and interventions can contribute to conflict prevention and resolution.

In their research, conducted in Afghanistan, Colombia and Somalia, Mercy Corps (2015:16) found that the widely assumed causal relationship between youth[1] unemployment and support for armed insurgent groups is not supported by field research . Rather, the authors found that while frequently emblematic of issues giving rise to frustration and marginalisation, 'unemployment alone does not appear to determine whether a young person is likely to join an insurgency' (Mercy Corps, 2015:17; Ghosh et al, 2013). In fact, in Pakistan recruits were more likely to come from the best and brightest (Ghosh, et al, 2013) joining Lashkar-e-Taiba and numbers rising to hundreds of thousands. Issues of political under-representation, endemic corruption, government illegitimacy, discrimination and episodes of humiliation at the hands of those who occupy positions of relative power, are far more likely to drive disaffected youth into the embrace of an extremist group (Mercy Corps, 2015:23 & 26). The time when young people are no longer children but do not possess the socio-economic capacity to enter adulthood and have a family but, instead, must rely on others to support them is one of particular vulnerability. Young people in this liminal period of 'waithood' are often targeted by, and vulnerable to, the 'allure' of extremist groups (Stewart, 2018:7). The augmentation of characteristics such as self-reliance and tolerance increases a person's capacity to resist the draws of extremism and builds resilience to withstand the challenges of 'waithood' (Al Sherbini, 2015).

Aubrey et al (2016a:8) identify the economic imperative as a 'key driver for Syrians deciding to join armed groups.' Further noting that, for many, pragmatic economic decisions for allying oneself with an extremist group are married with other factors within a broader context of a weak or failing state (also SPFD, 2017:15). Extremist groups are able to offer a route to adult life by providing economic and social stepping stones which are absent in society at large (see, for example, Al Sherbini, 2015; Stewart, 2018). The educational system represents another avenue to maturity that it is now much more challenging to access and navigate; the disintegration of Syrian society has been reflected in the collapse of its schools system where – as a result of damage, destruction or requisition – approximately 25% of schools are no longer operational (Aubrey et al, 2016:3). Where schooling is

---

[1] Young people comprise the demographic majority in fragile states. They are often politically and socially marginalised and poorly represented (Mercy Corps, 2015:26).

no longer accessible 'it is no longer possible to disengage with armed groups through education' (Aubrey et al, 2016:4). In turn, this state of affairs has motivated insurgent groups to deploy sizable resources establishing their own education systems, enabling them 'to secure support and maintain local influence through the provision of education, as well as other social services' (Aubrey et al, 2016a:16).

A similar pattern is also evident in the Colombian case where geographic obstacles have 'militated against the consolidation of state power in the countryside' (Glenny, 2009:293), as Glenny notes, the state's inability to reify its position – allied with its own venality and corruption (i.e. Salamanca & Mendoza, 2016:25; Grattan, 2018) – has provided opportunities that non-state groups have been able to exploit. For example, the Revolutionary Armed Forces of Colombia– FARC – was 'not just any old ragbag guerrilla operation […]. [Rather,] with anything between 15,000 and 20,000 combatants, it [was] an organised military force that ha[d] attracted into its ranks men, women and children […] across large swathes of Colombian territory… it ha[d] recruited members with ease from the large peasantry that has suffered systematic abuse by the more exploitative landowners and fruit companies controlling the agro-economy' (Glenny, 2009:294).

Furthermore, extremist groups challenge NGOs, human rights activists and peace builders for the attention of young people[2] in fragile and failed states. Notably, militant groups have also sought to lay claim to cultural spaces by proclaiming that only the cultural activities that are aligned with their ideology are legitimate (Naidu-Silverman, 2015:15). The value of utilising non-governmental and humanitarian organisations to deliver arts-based interventions is widely recognised (Bourekba, 2016:6; British Council, 2012:17; Robertson, 2010:40; Schwartz et al, 2013:iv), reflecting the view that cultural and community groups are imbued with greater legitimacy, credibility and trustworthiness than their state-led counterparts. Chu's (2010) practice-derived example of an arts therapy intervention based on a creative approach chosen specifically for its perceived resonance with socio-cultural norms in Rwanda demonstrates a way in which art and culture can contribute to this discourse.

1.3 Art and Culture in Conflict & Post-Conflict Contexts

Arts-based activities are both broadly appealing and possess flexibility of application meaning that they are 'well placed to engage and empower [people] through the development of a stronger sense of place, increasing individual confidence, and facilitating understanding' (McHenry, 2011:245), thus contributing to the development and strengthening of community and individual resilience (i.e. McHenry, 2011; Kafewo, 2007; Siapno, 2012). It has also been noted that arts-based activity can assist people to overcome normative social and cultural barriers. Naidu-Silverman observes that 'in a context like Indonesia where speaking out on social issues and public dissent is against cultural and social norms, art and culture activities provide communities with the tools they need to navigate their daily lives' (Naidu-Silverman, 2015:39 also see 2015:18). Indeed, building resilience in individuals, helps them to build resilient communities, develop appropriate response strategies to threats and seize opportunities for growth (Stewart, 2018; see, for example, DIFD's connecting classrooms programme).

---

[2] Ghosh, et al (2013) note the evidence that extremists groups target educated young people.

In addition, it has been found that the arrival of touring arts' productions to conflict areas may enable people resident there to continue to feel that they are part of the global community and that others are concerned for their situation and wellbeing (Naidu-Silverman citing Fukushima, 2015:1; also Preis & Mustea, 2013:6; Seidl-Fox & Sridhar, 2014:14). The history of the foundation of a new gallery for contemporary art in Nyanza, Rwanda, is also instructive. Housed in a building that was once the seat of Rwanda's Supreme Court 'the directors of the new museum faced a challenge: how does one build a contemporary art collection from scratch in a country where there are very few art practitioners?' (Doyle, 2014). The solution came in the form of an annual competition to which Rwandans submit their artwork and the museum acquires the winning entries for the national collection. Each competition has a theme which relates to the country's contemporary history and the genocide; for example, 'Peace and Tolerance' in 2006 and 'Not to Forget, to Remember' in 2007 (Doyle, 2014). Thus, a national collection of contemporary art is created in a manner, which contributes to processes of healing and reconciliation (Doyle, 2014). However, it is also noted that 'the benefits of arts projects have been shown to be experienced differently depending on participants' existing social capital networks' (McPherson et al, 2015:5, also see Rwanda Case Study below) and the impact of wider structural determinants on an individual's capacity for resilience cannot be discounted (McPherson et al, 2012:5). Thus, a holistic approach drawing on a range of mechanisms with the overall goal of 'rebuilding society, re-establishing the rule of law, ensuring justice for victims, laying the groundwork for sustainable peace' is recommended (Naidu-Silverman, 2015:9).

There is a growing literature on the role of art and culture in conflict and post-conflict settings (i.e. Breed, 2006, 2008; British Council, 2012; Cohen, 2005; Chu, 2010; Garcia, 2014; Grant, 2014; Kafewo, 2007; Naidu-Silverman, 2015; Preis & Mustea; 2013; Samson, 2000), though scholars note that the role and potential contribution of arts and culture to the resolution of conflict, development, shaping and promotion of a novel and stable post-conflict environment is under researched (i.e. Cohen, 2005; Garcia, 2014; Zelizer, 2003). Furthermore, the extant literature demonstrates a focus on the therapeutic benefits of art in post-conflict contexts (i.e. Chu, 2010; Breed, 2006; Rueda, 2014) and/or the role of art as a means through which reconciliation/peace and civil society building processes can be negotiated, provided with impetus and promulgated (i.e. British Council, 2012; Cohen, 2005; Garcia, 2014; Naidu-Silverman; 2015; Shank & Schirch, 2008; Sithamparanathan; 2003). The literature examining the upstreaming and/or preventative potential of arts and culture more explicitly is smaller (i.e. Aubrey et al, 2016; 2016a; European Commission, 2015; Kafewo, 2007; Sandoval, 2016:205) and, though the literature on the potential for utilising arts and culture to build resilience is often located in non-conflict based contexts[3] (i.e. Fenercioglu, 2016; Fletcher et al, 2016; Macpherson et al, 2012, 2014; McHenry, 2011) the benefits of arts and culture for neutralising the attraction of – for example – violent extremism or inter-ethnic enmity – is recognised, both directly and indirectly (i.e. Aubrey et al, 2016, 2016a; Breed, 2006; Chu, 2010; Kafewo, 2007; Robertson, 2010; Sithamparanathan, 2003; Paluck, 2009).

Art and culture has long provided a platform for conflicts to be played out and resistance to oppression to be demonstrated. Garcia (2014:19) notes that music provided a voice for the black population of South Africa through the apartheid era when all other avenues of political expression

---

[3] Siapno's (2012) 'Dance and martial arts in Timor Leste: the performance of resilience in a post-conflict environment' is an exception.

were closed to them. *Toyi-Toyi* dance was an important part of the struggle for freedom in South Africa (and previously, Zimbabwe), utilised by crowds of black people to disrupt the power dynamic between them and the (ethnically white) police force that sought to maintain the status quo, 'this non-violent civilian force […] prevented further victimisation by government forces through collective, co-ordinated performance of community power' (Shank & Schirch, 2008:6). In Mexico, public murals have a long been used as a non-violent means of communicating disapproval of the country's social, political and economic trajectory (Shank & Schirch, 2008:4) and, in Sarajevo, a rich and diverse cultural scene comprising theatre, exhibitions, concerts and film festivals thrived in wartime conditions and, under a protracted state of siege (Zelizer, 2003). Sandoval (2016:204) records that music was credited as contributing to the cessation of decades of armed conflict in Uganda where song was used to educate and promote the idea that former combatants should not be stigmatised. Garcia (2014:41) discusses the way in which the Colombians in her case study were able to begin to move from a position of victimhood to one of agency using music and composition as the vehicle of transition. Her work echoes Salamanca and Mendoza's observation of music as - in some way - essential to the Colombian experience; 'Colombia is a musical country. We sing our joy and our despair, and we dance to our victories and defeats […] music runs through our veins (Salamanca & Mendoza, 2016:23). The projects developed by the National Batuta Foundation (and discussed further in the case study below), where music is used as a tool for peace, evidence the importance of music for society in Colombia and the way in which organisations such as the National Batuta Foundation can contribute to strengthening that society. These examples also clearly demonstrate that our case study findings largely mirror the discourses evident in the foregoing literature review; emphasising the importance of engaging with people thorough activities that have resonance in their socio-cultural frame of reference both individually and communally. In addition to an appropriate mode of delivery, finding ways to impart skills that are recognised as having value in wider society and providing channels of communication grounded in broad-based, shared cultural experience (i.e. utilising music or storytelling as a common denominator rather than ethnicity or religion) is of clear importance.

The National Batuta Foundation's Executive Director observed that 'All the projects implemented by the Foundation contribute significantly to the construction of social fabric, to raising the quality of life of vulnerable [people in the] population and, to social stability within the framework of the post-conflict situation in Colombia'. The informant continued, noting that, 'the musical education imparted by Batuta positively influences the lives of the beneficiaries, improving their self-esteem, motivation and leadership, as well as the social and cognitive competences generated at the individual, family, school level and community'. In the same vein, 'Children, adolescents and young people tell us that they experience happiness in the Batuta musical centres for three main reasons: they feel protected against the risks of their social contexts (recruitment by guerrilla groups, links to criminal groups, drug addiction, among others); they expand their social networks [and] improve the quality of interaction with their family. This shows that the relationship between peers is strengthened and enriched by the practice of music, as well as the relationship with people who are fundamental to the social development of children'. It is notable that the trio of reasons identified by the project participants to explain *why* the project is significant to them focus on social interaction, behaviours and perceptions of safety and not on the art activity *per se*. This demonstrates the way in which arts can be adapted to context in order to address broader societal concerns through grassroots channels and, the 'amplification' or ripple-effect that can be achieved

from ostensibly small or medium scale interventions - with art activities as the mode of delivery – providing mechanisms to assist in addressing larger concerns.

The coordinator of the Sensory Expedition project from the Ministry of Culture claimed that:

'There is a special relationship between arts and culture and the construction of community. In the project we call it 'the cultural development approach'. Related to the role of culture in human development, culture is seen as a means to development. Culture generates wellbeing - that is a fact. We have seen that from small activities [and] encounters we have been contributing to social cohesion and the reconstruction of social fabric, people have another perspective on things. Culture plays an important role in this kind of [post-conflict] context because it promotes trust, stability and is also a process that is highly valued by the communities'.

In Syria, the SONBOLA project is part of Create Syria's array of cultural interventions. SONBOLA works with Syrian teachers in association with the Fayha Choir, teaching them how to lead choirs with the aim of setting up countrywide children's choruses. The musical activity is aimed at helping children to overcome some of the psychological and social problems associated with living through war and conflict.[4]

It has long been recognised that neither the cessation of violence, nor the conclusion of peace accords can guarantee peaceful post-conflict relations (Garcia, 2014:7), rather 'violence, grievances, resentment, insecurity, inequality and bitterness remain' and their presence is a challenge to peace (Garcia, 2014:7). As noted above, music (and dance) has played a prominent role in expressing resistance to conflict and violence and, there is much literature to support the thesis that they can be equally well deployed to benefit reconciliation, peacebuilding and stability. Both Ojokwu (2016) and Ibekwe (2013) discuss the powerful potential of music to dissipate inter-ethnic conflict, promote stability and transmit positive messages of good citizenship and civic responsibly in Nigeria which, they argue, also has positive consequences for broader issues of societal stability and security. In a broader social context, Fenercioglu discusses the application of an *El Sistema* inspired music for peace initiative in Turkey (Fenercioglu, 2016) which aims to contribute to crime prevention among young people by engaging those at risk of becoming involved in criminal activities in music. The benefits of such involvement include providing a forum in which children are able to learn social norms and rules through participation in music groups which, in turn, will enable them to better interact with – and integrate into – wider society rescuing them 'from a sense of hopelessness and low self-esteem that can lead to gang membership, drugs and violence' (Fenercioglu, 2016). Robertson (2010) analyses the contribution of a multi-ethnic choir to the restoration of inter-ethnic accord in post-war Bosnia-Herzegovina. In this study, the author found that the majority of the choirs' singers believed that their acts of 'remembering though music' would help communities recall how to collaborate and to ''un-learn' their nationalist tendencies' though it is also worth noting that at the time the study was undertaken, the majority of choir members also expressed the view that this process was not occurring rapidly enough (Robertson, 2010:46, 56).[5] As Bergh and Sloboda observe, music is not intrinsically peaceful and it can also be utilised to create and sustain conflict situations (Bergh & Sloboda, 2010:5), they caution that the potential transformative effect of music (in this case) must not be overstated (Bergh & Sloboda, 2010:8; Bergh, 2007; also see

---

[4] https://www.international-alert.org/media/create-syria-rasha-leads-choir-refugees
[5] Also see Cohen (2005:13) reporting on reconciliation work in which Bosnians, Croatians and Serbs learned each other's folk dances.

McPherson et al, 2012:6; Garcia, 2014:1). McCoy (2009) outlines a foremost example of the potential of music is being used to undermine security and stability in an analysis of the way in which music was exploited to contribute to create and sustain the Rwandan genocide (also see Gourevich, 2010, Grant, 2017).

Yet there is growing evidence that art and culture can be harnessed to reduce direct violence and 'interrupt the cycle of emotional, spiritual, physical and/ psychological violence through visual, literary, performance, and or movement art forms,' providing a haven, safe from ethnic, political or economic conflict (Shank & Schrich, 2008:5) in which otherwise unspeakable experiences can be explored and reflected upon. Sandoval (2016) provides a wide-ranging critical review of the literature concerning the role of music in peacebuilding. Baily (1999) argues that music can provide a sense of normality and stability for refugee communities exiled from their homes – this process has a therapeutic role.

Breed (2006; 2008) discusses the ways in which theatre in post-genocide Rwanda has provided 'a space for perpetrators and survivors to weave new relationships' (Breed, 2008:33). Tanganika (2013) and Paluck (2009; also see Verdantam, 2018) examine the ways in which radio soap opera – as education entertainment – has been used to reduce inter-ethnic tension and foster reconciliation in the country. Interestingly, Paluck (2009) finds that 'the reconciliation radio programme did not change listeners' personal beliefs but did substantially influence listeners' perceptions of social norms.' Further concluding that 'this pattern carries a provocative implication for the theoretical models of prejudice reduction: namely, that to change prejudiced behaviour it may be more fruitful to target social norms than personal beliefs' (Paluck, 2009:582).

Cohen (2005) discusses multiple examples of reconciliation work employing arts based approaches to reconciliation using music, dance and theatre to foster collaboration and mutual understanding, to decrease tensions, suspicion and miscomprehension. Theatre and performance in Sri Lankan peacebuilding efforts are discussed by Palihapitiya (2011) and Sithamparanathan (2003). Kafewo (2007) shows how theatre can be utilised to reduce tensions – and concomitantly, the potential for violence – and to promote community resilience while Siapno (2012) examines traditional dance as a locus of resistance among practitioners in Timor Leste. Samson (2000) discusses participatory theatre as a mechanism of arbitration in a dispute over the communal ownership of agricultural processing machinery in Nigeria, noting that the project emphasised 'that the conscious use of the techniques of theatre can help to by-pass the stumbling blocks to communal development such as the traditional beliefs and institutions of a community and [to] open up new vistas for the practice of the art' (Samson, 2000:145). Chu (2010) and Rueda (2014) report case studies in which art – making and painting – is used to assist processes of post-genocide and post-conflict recovery and social reintegration. Rueda (2014) describes the creation of a touring exhibition of paintings by ex-paramilitaries, guerrillas and soldiers in Colombia whose work began 'in the context of local efforts to deal with the re-integration of former members of the illegal armies' but later developed into 'part of the archive of memories of violence in Colombia as well as a visual reflection on the experience of war' (Rueda, 2014:21).

Indeed, the way in which art and cultural activity can contribute to broader social and political change is demonstrated by the role that they played in the events of the Arab Spring. The British Council has previously argued that 'at the height [of the Arab Spring] it was the independent art scene in compact with social activists and newly awakened citizens who readily got involved in

ongoing calls for change' (British Council, 2012:9). The variety of events generated in this process, including workshops, mentoring opportunities, festivals and film screenings, 'provide[d] platforms for marginalised voices and can promote and enhance an awareness of women's rights and the dignity of vulnerable minorities' (British Council, 2012:15); all of which contributes to awareness raising, accountability and leadership processes necessary to generate effective civil society (British Council, 2012:11; also see Siapno (2012:435) whose ethnography of dance in Timor Leste discusses dance as a transcendent act of agency, survival, strength and the 'embodiment of peace') . It is also clear that the potential power wielded through the arts and artists is recognised by regional actors for whom a liberal democratic outcome is not a priority. For example, in Arab Spring states 'government and some Islamist groups have worked to limit artistic freedoms out of concern that artists will challenge their role as gatekeepers of information and moral propriety' (Schwartz et al, 2013:*viii*).

1.4 Conclusion

The role of art and culture in contributing to global security and stability is increasingly recognised as a vital element to conflict prevention where possible or, peace-making, increasing individual and community resilience and enduring post-conflict sustainability where conflict occurs. In seeking a comprehensive description and illustration of, how and why, a desired change is expected to occur in a particular context (theory of change), it is possible to identify a number of characteristics which are evident across the programmes and initiatives that have been outlined in this review. These include:

- Delivery led by NGO or other non-state group to increase trust, legitimacy and credibility
- Focus on local culture and cultural norms, i.e. primacy of theatre and radio soap opera in Rwanda, a traditionally oral culture or building on pre-existing traditions of singing/song in Former Yugoslavia
- Focus on building skills, i.e. learning a musical instrument or being part of a choir, contributing to confidence building, resilience, wellbeing and self/skills development; skills have value (i.e. music in Columbia) which resonates within given cultural framework
- Focus on addressing social gaps, i.e. poor access to education and other social pathways; providing pathways to social enfranchisement and also reducing the space available to extremist groups to do the same through the offer of alternative cultural and educational opportunities.
- Acknowledgement of enforced 'waithood'/ youth disenfranchisement and marginalisation and its consequences in some contexts
- Focus on small steps, i.e. confidence building, providing an avenue for expression, facilitation of intergroup understanding, mutual understanding and tolerance
- Provide an alternative focus for community engagement based in inclusive macro or supra-level identifications with a focus on arts and shared culture and common values rather than potentially exclusionary ethnic, religious and political identifications.
- Larger interventions themed to confront past violence, i.e. foundation of Rwanda's contemporary art collection and Colombia's 'The War We Have Not Seen' exhibition, Rwanda's *Itorero* is discussed in the case study below.

- Therapeutic interventions can lead to broader impacts for security and stability in the medium and long term.
- Awareness that the benefits of arts projects can be experienced differently, this is contingent upon participants pre-existing social capital networks and their life experience.

It is clear that there is potential benefit to be gained from delivering medium to longer-term interventions which are based in local tradition/ cultural practice and, which include local community members in planning and delivery. Building resilience to the 'attraction' of extremism, and developing strategies to resist pressure towards conflict as a mode of resolution at the community and individual level are valid approaches. Offering pathways through which people are able to continue their personal education/ development in conditions where access to education and other services may be limited, helping them to see a viable future instead of a period of indefinite liminality and 'waithood' is also of significance.

2.0 Contributing to Global Security and Stability

The contribution of arts and culture to global security and stability is a particularly sensitive topic for many of the stakeholders interviewed for this review. We interviewed 7 key informants regarding their experiences and expertise and mapped 58 projects from the three case study areas and beyond. It is notable that project participants do not straightforwardly categorise their activities as contributing to global security and stability *per se* (though in the Rwandan case, our informant was clear about his perception of the contribution his programme made to security and stability agendas). Rather, informants were keener to emphasise a strong correlation between cultural and people inputs and the processes of building resilience, growing confidence, developing a voice, mutual trust, belonging, identity formation, social cohesion and post conflict resolution alongside the development of anti-extremist arguments. While skills development and training is acknowledged as important, development of appropriate policy frameworks, practice guidelines and in some cases government understanding of the key issues were also identified as crucial in order for interventions to successfully address a security and stability agenda.

Currently, the UK government is focusing attention on efforts to increase the size and scale of successful projects, creating programmed interventions designed to operate over the medium and long term. While the desire to extend programmes is rooted in the successes of smaller initiatives, the process of so doing is not without difficulty. While it is true that, in some conflict areas, longer term funding may help to ensure stability, contribute to conflict prevention and aid post-conflict resolution, it must be noted that it cannot be guaranteed that all projects are suitable for such an increase in size and operational scope.

The Head of Creative Skills at the British Council observed 'the importance of understanding the narrative, the holistic picture and [the fact] that there is not one voice or one approach'. He went on to note that 'DIfD want [the British Council] to spend overseas money to develop resilience in South Africa; to construct a narrative around culture and how it builds resilience' but, that making huge scale interventions such as the one envisaged here is very challenging. This view is supported both by evidence in the literature (Albrecht & Jackson, 2014) and in other interview data gathered for this review. For example, in Colombia and South Africa, both of which are post-conflict zones, it is difficult to develop symbolic meaning in terms of attitudinal change on a large scale even though the western neo-liberal agenda is reshaping culture into a form that can be measured and given an economic value (i.e. through tourism and sale of traditional craft outputs); others also talk of growing the creative economy for example in Colombia this was a fundamental message advanced by our interviewees. The drive to develop entrepreneurial skills, especially through music, was seen as a priority. It has also been shown that large-scale skills training is possible in areas such as technical theatre or museum education. Such training can provide vital support for post-conflict reconstruction, but, as the Head of Creative Skills at the British Council notes 'symbolic training in terms of attitude change; that is more difficult' (also see Paluck, 2009 discussed above). It should also be emphasised that avoiding a simplistic recreation of the colonial approach is seen as important, as one informant stressed 'people from Europe telling you how to do stuff is not sustainable, there is a need for mutuality and learning from each other.' People-to-people tolerance is more difficult to develop and train, as often interventions are taking place in chaotic contexts. The notion that 'we can't just assume we know what the problem is' was also expressed. The need for

mutuality was also identified as crucial. Mutuality will also become more important in work to create solutions and joint working undertaken with civil society groups. The Sensory Expedition project (discussed above) is multi-dimensional and may offer an exemplar for others. The project's laboratories allow people to talk, design their activities and, propose solutions to their problems. Efforts to strengthen local cultural processes provide artistic formation and training, and the third element of the project gives technical and economic support for implementation of locally developed cultural initiatives.

2.1 Evaluation, Soft Power and Policy Frameworks

The UK government is interested in soft power and the appropriate deployment of arts and culture to ensure stability and security in 12 conflict-affected countries. In Whitehall, the British Council is viewed as a crucial contributor to this process. However, the British Council's remit concerns cultural relations rather than the more explicitly politicised, policy-led pursuit of soft power. While cultural relations can, and do, contribute to global security and stability the Council's Head of Art and Society observed that '[soft power] is their [Whitehall's] role' arguing that it is more fruitful for the Council to be allowed to 'demonstrate the things that contribute to better relations and allow the UK to feel more secure or a country to be more stable'. The claim that government officials or NGO officers are best qualified to deliver truly impactful guidance and instruction on the development of resilience has been met with scepticism in some quarters. One informant questioned how it is possible to train people in resilience in the shadow of 'circumstances we can't even imagine?' It is, however, clear that there are many artists and practitioners, both in host cities and displaced communities, who can contribute to the generation of cohesion, understanding and the nurturing of trust. It is also evident that these attributes contribute to the development of resilience at individual and community levels. For example, in the case of Syrian refugees in Lebanon (or elsewhere), the project Create Syria (whose collaboration with artists has enabled them to find their voice and tell their stories) has initiated processes that are cathartic, develop empathy with others and help the people involved to build resilience, feel secure and contribute to their new environment. One of the founders of the *Saiyar* Initiative in Syria stated that; '*Saiyar* has managed to build self-confidence among children on the streets and although we lack testing or evaluation tools, we can [tell a great deal from] the changes we witness in the children, whether through the development of their art work that shows a better respect for the different parts of their bodies or through monitoring their social behaviours as their ability to say no to abuse'. The organisation's founder went on to discuss the difficulties associated with demonstrating their successes and the ways in which they have made an impact on young people's lives. Thus, although participation in *Saiyar*'s programmes has given participants skills that keep them away from a life of crime, those who have been involved in passing their skills to *Saiyar*'s service users are nevertheless artists without the tools or skills and training to write reports, do analysis or convince funders to invest in projects and programmes they know is changing lives.[6] *Saiyar*'s founder states: 'We are unable to describe our impact on society because we lack the knowledge to write assessment reports' but on a more positive note draws attention to

---

[6]This reflects similar findings of the Colombia case study where the Sensory Expedition project has not yet undertaken an evaluation of their work.

the fact that other organisations are taking note of what they are doing and, interest is being shown globally. The same respondent reveals that: 'One of the indicators of success and impact on society can be the increasing interest of related stakeholders to enable our work and guarantee its sustainability, as well as the increasing interest from regional and international related initiatives in Iraq, Lebanon, Jordan, Morocco and now Switzerland'. It is the skills of evaluation, demonstrating impact, amplifying the voice of those affected and the benefits realised that we need to develop further. The simple documentation of outputs is no longer a sufficient measure of success in the eyes of policymakers and project funders. Now, upscaling of the project through transmission to other areas and subsequent success in another realm are sought after markers of positive impact. It was argued that we need to train policymakers to recognise the benefits of cultural policy, to formulate policy and work with international partners. Such a process would better facilitate evaluation, sustainability and transferability of successful projects and programmes.

We have mapped 8 projects in Syria which sought to use art and culture in conflict prevention, post-conflict reconstruction, resilience building and, the development of young people's abilities to resist the lure of extremist groups. In interview, the director of the Prophecy project discussed the difficulties of evaluation and measuring success, stating:

> 'It is too difficult to assess systematically the impact Prophecy made on Syrian society towards stability and security simply because Syria lacks cultural policies and cultural management tools therefore we, the creative people, find ourselves forced to act like a one-man show dealing with all the management cycle from A to Z. Furthermore, even if we had the right tools to assess the impact, it is still very difficult, as social change needs time and consistency (engaging with many cultural experiences over a long time). Last but not least, the lack of security in Syria stopped us from testing the ground in hot zones where our impact could have been more relevant when we talk about developing anti-extremism arguments'.

Thus even where no longitudinal measures for evaluation are in place it must be recognised that small, local initiatives can, nevertheless, make significant impacts. Furthermore, there is no easy solution to the problems associated with up-scaling this kind of work to provide a large scale interventions using art and culture to provide training and skills; including the soft power skills needed to resist the lure of extremist groups, or, of being abused by such groups.

2.1.1 Peace-Building and its role during and post-conflict

Peace-building during, and post-conflict, is also a critical concern for the UK government and, for all of those with whom we spoke. The theme also emerged strongly in our case studies and in the projects listed in the mapping. The arts are expected to be the panacea for political problems in regions of interest.[7] There is good evidence that engaging with arts as a process rather than solely as an outcome driven event aids resilience. The Head of Arts and Society at the British Council suggested that methodologies are needed to contribute towards building security and stability; these would include building community cohesion and developing policy frameworks. Indeed, the UK Government could valuably contribute to this process even though this kind of approach does

---

[7] Relatedly, see Isar, (2010:29) who argues that 'there is simply no evidence base to make claims for cultural diplomacy that are routinely advanced.'

not rely on an obvious or direct route to a specific outcome (and, therefore, is not necessarily easily evaluated). The same respondent also suggested that as interventions based on sport and community arts are more useful in this regard as they are less political, more inclusive and generally embrace collaborative working – e.g. they are embedded in the community and require recipients of funds to collaborate with NGOs or Civil Society Organisations (CSOs) on the ground to work together, learning from each other, developing a theory of change and creating outputs that reflect the work they have done. There is scope to go a step further and build on what is already being done in the field, building mutual trust in conflict zones, working with displaced refugees who may go back and help re-build communities. This approach was also accentuated by the Executive Director of Never Again Rwanda who stated 'you can't build peace single-handed(ly) and you can't build peace in isolation, so you need to work with the State, because the State has the main responsibility of making sure that it creates peace for its citizens. So in that manner, you need to have close relationships with the government, but also maintaining your space, because if you don't do so your space will be taken'. Here, it is recognised that NGOs and CSOs must work together with each other and in collaboration with the state/ state support if the potential contribution of arts and culture to processes of peace-building, commemoration and future stability is to be fully realised.

2.2 How can culture help? Linking interventions and theory of change

One informant emphasised that structural change was required in some places and that culture ministers can assist with this process by developing appropriate cultural policy. There is also scope to learn from the experience other nations. For example, a respondent suggested that we can learn a lot from Latin American social transformation projects. The Global South/Global North project was constructed, and allows for, alternative pathways to be created. Different concepts of self and self-image are created and the construction of a social image was one example of how a project can help young people to self-identify and create a new image. Funding such projects internationally and on a scale that allows the UK Government to replicate them to other areas, is a challenging issue. The UK's Cultural Protection Fund is designed to enable projects or programmes to allow a theory of change to occur. For example, there is work currently ongoing in Tunisia, which had a budget of €4m at its outset, however, the goal is to increase the budget to €20m in which case the pressure to produce outcomes that are transferable and lead to peace increases substantially.

To date, a crucial factor in the success of the Tunisian programme has been the involvement of CSOs and local Tunisian groups in the running of the programme (rather than just British Council staff). As the Head of Arts and Society at the British Council observes 'the people-to-people approach is still strong and […] all the impact can be aggregated in some way'. Further, the same informant suggested that 'the theory of change is three fold: at local organisation level; institutional level – within the country – and change in [the] Tunisian Government'. The latter may be harder to influence and a 'big ask' for arts programmes.

There is a need to develop new ways to promote, encourage and develop people-to-people relationships. This was made clear by all the informants participating in this study. Whether this work takes place in developing countries or the developed world, there is a need to address sustainable development goals and global challenges such as the increase in conflict and the rise in numbers and influence of extremist groups. Informants from Colombia were keen to articulate the

need to engage in creative projects that provide the opportunity to develop entrepreneurial skills. While economic gain may be a motivation for involvement, those engaged in music projects also find their voices as well as having a hand in creating a sustainable creative sector. Such projects reiterate the importance of flexible project design which accounts for local context and contain elements of mutual - rather than unilateral - knowledge transfer. Lastly, respondents also emphasised that the intended beneficiaries of an intervention ought to be involved in project planning and delivery, and our informants stressed that the imposition of a European model or approach in non-European communities/countries where 'we' are not resident should be avoided.

2.3 Conclusion: Mutual respect, building trust, tolerance and understanding are vital contributors to conflict prevention

Working with groups who understand the geography, the environment, the cultural and political landscape; these are all crucial issues when trying to establish and build trust, understanding and tolerance. It can often be assumed that project leads from other countries come in as 'experts' but our research revealed the importance of working with groups who understood the nuances of operating in difficult environments. Culture and politics are not easy bedfellows; but if managed well, collaboration of stakeholders from the two realms can lead to changes in attitudes, behaviour, respect and growth individuals and communities in creative industries. One of our informants emphasised that it is a fallacy to 'start from the viewpoint that we know what the problem is in the first place'. Rather, stakeholders should seek to allow/enable the people participating in a project or programme to define the issues and move to new models of engagement or, work towards and create applied solutions. So doing would create the conditions in which emphasis could be placed on moving towards impact 'on the ground' which is focused on producing benefits for everyone. The foremost claims that our research revealed from arts and culture contributing to global security and stability are:

- Identity formation: creating a version of their self, improving self-identity, self-worth and cultural identity
- Storytelling: Sharing stories with others that lead to better understanding and avoids folklore and future conflict
- Looking beyond ethnicity and stereotypes, create mutual understanding for this generation of young people and creating community cohesion
- Learning skills; debating, social, social capital, cultural, creative, resilience, confidence, tolerance, understanding, mutuality and economic skills to counter terrorism offers and opportunities
- Up-skilling: training in technical skills and creative skills, up-skilling large groups of people in creative skills is possible but there is a need for up-skilling of emotional skills, the symbolic skills too
- Cultural Production Skills: training in understanding budgets, policy making, negotiation and contract management
- Sustainability: working with teams from other projects to maintain creative output after the investment has finished, to learn with others and work with policy makers, government

officials and international partners to accentuate the soft power of their projects and programmes

- Diaspora: engaging individuals and groups displaced with war and conflict to re-build their lives, tell their stories, develop their skills so they may go back and help create peace
- Conflict prevention: helping those at risk of engaging in conflict to find their voice: amplifying their voice, ensuring there is more than one voice being heard to avoid conflict and aid prevention, power to resist abuse, and or extremists groups,
- Fostering peace: ability to argue with claims of extremists and working with individuals for, and on behalf of, their communities, mutual understanding and sharing helps heal past wounds, ability to act as agents of change and growing the creative economy and partner with other international groups

2.3.1 Recommendations & Areas of Further Study

This study examines academic and grey literature pertaining to the contribution of arts and culture to global security and stability. The review of literature at the outset has revealed ways in which arts and culture-based interventions can be leveraged to contribute to security and stability agendas. While it is recognised that art and culture cannot be expected to remedy all of the issues which enmesh fragile and/or post-conflict states as their citizens and leaders seek to address the challenges which put these areas/nations at risk of extremist infiltration or renewed unrest, we have demonstrated that arts and culture based interventions can play an important role in helping to manage and defuse tensions; particularly at grassroots/micro and meso-levels and contribute to reduction or risk and rebuilding efforts. The three country case studies included in this review demonstrate the correlations between the literature and current, lived experience in Colombia, Rwanda and Syria. The studies comprise interventions which are context specific and often quite small scale and, not necessarily transferable to other sites. They highlight the difficulties that those running such projects can encounter (i.e. lack of experience in developing and applying evaluation to the work being done) as well as demonstrating the importance of assisting individuals and communities to develop self-confidence and resilience. A common adherence to the promotion of 'values' that are shared by all citizens regardless of ethnicity or religious orientation is also seen.

In view of our findings we have identified the following areas of potential further study that the British Council may be interested to pursue and, we make some recommendations that may be helpful to consider when planning future work in this area.

- More explicit examination of applications, successes and challenges of 'upstreaming' i.e. prevention rather than post-conflict intervention
- Reviewing evidence of projects that have been successful in up-scaling to larger projects and demonstrably led to change of behaviour, skills, understanding and/or employment, sustainable practices etc.
- We recommend extending the mapping exercise of projects conducted here to include a wider range of countries and projects, looking for differences in input/output and approaches
- We recommend that conducting a similar mapping exercise with an exclusive focus on the contribution of sport in global security and stability. Though we list some good examples of sports projects, our summary is not exhaustive. Some of our key informants believed the

combined contribution of sport and art can make a difference to maintaining peace post conflict, sharing understanding and helped with tolerance and resilience.

- Developing the skills of local people and involving CSO's and NGO's locally is important for the sustainability of projects beyond planned interventions.
- Rolling out the results of this study to policy makers in country, British Council Country Officers and key NGO's, CSO's would be a useful knowledge sharing exercise, furthering understanding of the interplay of stakeholders in positions of policy and funding and those in community groups operating at the grassroots level.
- The offer of training in evaluation and monitoring skills and funding processes to stakeholders 'in situ'. This issue emerged in informant interviews and merits further investigation by the British Council. Stakeholders noted that they did not have the skills to demonstrate the impact of their work, even though they knew it made a difference to people's lives in the short and longer term. The inability to track these changes and evaluate the impact systematically also impacts on the ability to evolve and develop programmes over time on a firm evidential basis.

It is clear that violent extremists groups thrive most in closed communities or in locations that are isolated geographically. Moving forward, there is a need to ensure that such communities progress from a position of 'isolation' to one of 'inclusion' both in terms of local community cohesion and, of feeling connected to communities further afield. While skills development and training are acknowledged as important, in both practice and symbolically, the development of appropriate policy frameworks, practice guidelines and in some cases government understanding of the key issues were also identified as crucial in order for interventions to successfully address a security and stability agenda. This report helps to situate these issues within a framework in which art and culture can be utilised to contribute to conflict prevention, aid conflict resolution and add to global security and stability.

3.0 Case Studies

The following case studies comprise important examples of contemporary public and cultural diplomacy, cultural relations and soft power in action in each of the three countries discussed. Each case has a different rationale for inclusion. Colombia is a nation that is slowly emerging from decades of conflict and entering a more peaceful era, in which it is trying to utilise culture to pursue exchange, peace and tourism development. Colombia provides many interesting examples - using storytelling, resilience building, social and economic interventions - to develop young people's creativity, to bring together communities and empower citizens. Colombia is also attempting to slow an ongoing 'brain drain' and attract inward investment The current investment in creative skills development alongside ongoing cultural diplomacy initiatives aimed at maintaining peace comprise part of this effort. Rwanda allows us to look at projects that are being undertaken in a post-genocide context in order to develop the confidence and resilience of young people through culture, shared understanding and tolerance. Such projects highlight the importance of addressing issues of ethnicity and the effort to encourage the adoption of a Rwandan identity rather than Hutu or Tutsi ethnic identity recognises this. Initially, Syria offered examples of NGO's and civil society organisations rebuilding the nation through culture. Presently, however, the conflict has intensified. We have been able to look at two projects designed to help young people build resilience, resist extremist groups and learn understanding of others' backgrounds. The case study includes projects demonstrating how organisations are being funded to help create a sense of community, through storytelling, shared understanding, tolerance, and building skillsets. The case studies are developed from questions provided by the British Council, themes that have emerged from the review of literature and questions asked of key informants.

4.0 Colombia Case Study

4.1 Introduction

Colombia has lived in a state of violent internal conflict for more than 50 years, the longest period of such unrest in the western hemisphere. The Colombian population has been the victim of displacement (almost seven million people displaced), extortion, land grabbing, kidnap, torture, manslaughter, selective killings and massacres (more than 260,000 dead), illicit recruitment of children and adolescents, crimes against freedom and sexual integrity, forced disappearance (tens of thousands disappeared people), land mines, attacks against and losses of civilian property, attacks on public property and countless personal tragedies (Sánchez, 2015). This scenario has left a society that is fragmented and in need of reconstruction. This case study will explore the role that the international community has played in supporting the implementation, verification and financing of the peace accord.

The case study also examines two artistic and cultural programs that have been implemented before and after the signing of the Colombian peace agreement, in order to prevent violence, but also to

contribute to social relations, community, bring creative opportunities to people, raise awareness of past suffering and healing. From this viewpoint, the study also makes some recommendations that might be transferable to other countries undergoing transitions from a conflict or post-conflict scenarios.

4.2 Background

Colombia is ending a five decade internal conflict that left more than a quarter of a million people dead and seven million Colombians displaced. This latter figure has meant that Colombia has the most internally displaced people in the world, finding herself above Syria, Iraq and Sudan in this regard (Internal Displacement Monitoring Centre, 2017). The reasons for the origin of the conflict and its prolongation were manifold: lack of employment and other opportunities; inequality, concentration of wealth and land in the hands of an elite few, social injustice; lack of tolerance, indifference and corruption. With the Final Agreement between the Colombian State and the guerrilla of the FARC-EP signed on November 24, 2016, termination of the armed conflict has been achieved. A report from the Resource Centre for Conflict Analysis (CERAC) points out that, in the first eight months after the cessation of hostilities between the Government and FARC, at least 2,670 deaths directly related to the conflict have been averted (Resource Center for Conflict Analysis, 2016).

Nevertheless, the construction of a stable and enduring peace is a long process, which can last several years (Lederach, 1997) – each citizen bears some responsibility for the process and must contribute to its success (Galtung, 1980). Until the current moment progress, setbacks, obstacles and challenges to the peace implementation have been evident. According to the report of the Observatory of Implementation of the Peace Agreements (2018:4), 'the normative and institutional implementation of the peace pact has been met by 18.3 percent' of allocated outcomes/outputs. This shows that peace process as outlined in the Accords has 'underperformed' to date as, after the first year of implementation 82 percent of allocated activities are still to be fulfilled.[8]

Even with the signing of the agreement and the recommendations of the Kroc Institute For International Peace Studies (2017) (the institute designated to monitoring implementation of the accord), the need to robustly ensure the security and protection of ex-FARC combatants, human rights defenders and communities in the affected territories by conflict, and those who have assumed leadership roles in the implementation of the Agreement is noted. According to the Ombudsman's Office, 282 social leaders and Human Rights Defenders have been murdered in the period since 2016 (Negret, 2018). In turn, the Peace Agreement focuses on reparations to victims through six sub-themes. These sub-themes deal with issues such as the early acts of collective responsibility recognition, collective reparations, psychosocial care, displacement and return, the restitution of land and strengthening the reparation policy for victims. 'Of the 18 provisions in this [theme], the majority (61%) have not been begun' (Kroc Institute for International Peace Studies, 2017:57). It is important to note that even though the conflict with FARC has ended, criminal gangs and other armed groups such as the National Liberation Army remain active in the country. Similarly,

---

[8] The full report can be found at Observatory of Implementation of the Peace Agreements webpage: https://oiap.co/2018/01/12/la-paz-en-deuda/

the last presidential elections complicated peace-making efforts as the elected president, right-winger Iván Duque, has announced changes to the peace agreement, which have not been clearly defined, this has generated uncertainty not only for the ex-guerrilla group but also for a large number of Colombians who want to preserve peace.

4.3 International Cooperation

In addition, the implementation of the agreements will be a very significant expense for Colombia. It is estimated that the country will need 129.5 billion pesos (£5 billion) over the next 15 years. Six areas are identified in the agreement as in need of resources,[9] rural reform represents the largest outlay, requiring 85 percent of the total costs, that is, 110 billion pesos in investment to redress losses made due to the conflict (Ministry of Finance and Public Credit of Colombia, 2017). According to the Ministry of Finance, the Colombian government is only able to meet approximately 36% of the costs associated with implementation of the peace accords. This means that just as the international community played a vital role during the peace negotiations,[10] the EU and US together with the United Nations will now play key roles in the implementation process; on the one hand financing the fulfilment of the agreements and, on the other, verifying and evaluating these processes.

Within this framework, the Presidential Agency for International Cooperation of Colombia (APC-Colombia) is responsible for formulating and managing a strategy for the mobilisation of international resources. These international resources are to be collected through the Colombia Peace Fund (CPF) an institution created in 2017 for a period of 10-years as the primary mechanism for the articulation and fulfilment of peace consolidation and, management of the variety of available funding streams.[11] Since 2015 the United Kingdom, for example, has provided more than £20 million through the Conflict, Stabilization and Security Fund (CSSF), to support projects in rural areas affected by the conflict, to fund landmine clearance and the strengthening of the Special Jurisdiction for Peace and Victims Reparation, making the UK in the principal donor to the United Nations Multi-donor fund for peacebuilding in Colombia. The UK is also the second largest, behind the USA, foreign investor in Colombia. The relationship is mutual with Colombia making a commitment to investing in English language and the UK currently attracts approximately 1000 students per annum from Colombia.

In spite of the progress that has been made, following criticism from Colombia's Attorney General (2018) concerning dubious and fraudulent management of resources in the assignment of contracts, the CPF is now under investigation by both the Prosecutor's Office and of the Comptroller's Office. This a sensitive issue because it jeopardizes the implementation of the peace agreements and highlights the serious problem that Colombia has with corruption.

---

[9] Comprehensive rural reform, political participation, end of conflict, solution to the problem of illicit drugs, agreement regarding the victims of the conflict, implementation and verification mechanisms. For more information of the Final Agreement: http://www.acuerdodepaz.gov.co/acuerdos/acuerdo-final
[10] The European Union, and the United States sent delegates to support the negotiation table.
[11] Including the World Bank Fund, United Nations Multi-donor Fund (United Kingdom, Germany, Canada, Norway, Sweden, Ireland, New Zealand, Swiss, and Spain), Fund of the European Union and Sustainable Colombia Fund

4.4 Arts and Culture in the Colombian Setting

Arts and culture are not a priority in the scenario outlined above. Although there is a possible role for arts and culture in post-conflict peace building, culture continues to occupy a lowly position on the list of government priorities in Colombia. The budget for the Ministry of Culture fell 23 percent in 2017, going from 390,793 million pesos in 2015, to 302,024 million in 2017 affording culture a minor role in the post-conflict Colombian landscape. This is surprising given they hosted the World Art and Culture Summit for Peace in 2015. That said, in spite of the budgetary restrictions, in 2016 the Minister of Culture, Mariana Garcés Córdoba, stated that 'the cultural sector has a fundamental role in our society. A person approaching a public library can resolve their conflicts peacefully. So, betting on investment in culture has no losses. Culture forms individuals capable of living in society and [who] will be unable to wield a weapon.' However, as stipulated in the General Budget for 2017-18, the musical processes for coexistence and reconciliation will be one of the central axes of the different programs delivered by the Ministry of Culture for the first years of post-conflict cultural regeneration.

Rather than trying to solve challenges through direct intervention, culture creates the space where individuals can express, explore and re-imagine complex and difficult issues (Howson & Dubber, 2014). In this regard, Premaratna and Bleiker suggest (2016:82) 'people engage in creative activities, no matter where they are and what challenges they face,' and especially in conflict situations art provides a way of expressing essential human experiences.

Despite the lack of resources to achieve a greater impact within arts and cultural activities a wide range of cultural and art peace initiatives have been deployed in the most conflict-affected regions of Colombia. These efforts utilise arts to rebuild social relations, community, bring people together, raise awareness about past suffering and build confidence, tolerance and resilience. We have detailed below two examples of projects that have been used to overcome the consequences of the conflict and prevent violence.

4.5 Sensory Expedition Programme

Montes de María is a region located in the departments of Bolívar and Sucre; a multi-ethnic and multicultural region that includes mestizos, whites, afro-descendants and indigenous people who have suffered the direct consequences of the armed conflict. It is also a region with a human development index below the national average, one of the reasons for this is the government's failure to provide for the basic needs for the half of the population.

The weak presence of the state in this area makes it a centre of operations for the illegal armed actors, generating persistent violations of human rights; several deaths of social leaders have occurred and more than 200 social leaders have been threatened for their civic work throughout the Bolivar department (Florez, 2018). As documented by the Vice-president of the Colombian Republic, the confrontation between the different armed groups between 1990 and 2002, in the 15 municipalities of Montes de María led to a total of 2,207 homicides; an average of 169 homicides per year. Furthermore, between 1996 and 2001, the Self-Defense Forces committed a total of 17

massacres, in localities such as: El Salado, Chengue, Pichilin, Colosó and Macayepo among others (International Institute of Studies of the Caribbean, 2008).

The forced displacement of thousands of families have been also a problem, between 1997 and 2010, 55 percent of the population was expelled, that means that of the 430,000 habitants of the fifteen municipalities, 234,098 were forced to move, going mainly to the urban zones; very few families have returned, due to lack of guarantees regarding how/where they would be able to restart their lives in the region. These factors have led a progressive decrease in economic activity, cultural processes and uncertainty in the future of the region.

Within this general context, the reconstruction of social fabric and the prevention of violence has become a fundamental line of action for the government. For that reason, and in order to support the peace accord, specifically the Comprehensive Rural Reform and Political Agreement Regarding the Victims of the Conflict, in 2016 the Ministry of Culture launched the pilot project Sensory Expedition in Montes de María for a duration of 4 years. It is hoped that the project will reach a target population of 800 adults and 1350 children and young people in that time. The goal is the realisation of 320 research laboratories with 40 mentors and 24 cultural agents, with an estimated budget of $350,000 annually. In the view of the project's coordinator, Sensory Expedition will have outcomes which bridge social, economic, cultural and political spheres, noting that 'Especially the values related to mutual understanding and tolerance are the most appropriate in this project. Peace requires a cultural change, and arts and culture generate social, politics and economic transformation, that allow these communities to improve their quality of life. Culture is seen here as a tool for development.'

Sensory Expedition promotes the recovery of local memory, the reconstruction of social fabric, cultural identity, creativity, innovation and entrepreneurship as a source of income for the communities of Montes de María, based on the following three lines of action:

4.5.1 Interdisciplinary research laboratories

The Laboratories provide safe, neutral and experimental spaces in which people can freely manifest what they feel, think and want. Helping people affected by the armed conflict to embrace their past but also to move on in a more positive direction, to re-imagine areas which have suffered, transforming attitudes and behaviours of the participants, facilitating dialogue, increasing mutual understanding and community-level reconciliation mainly through the use of dance and music.

The laboratories are devoted to amplifying the voices of those who are unheard. Using dance and music as expressions to communicate and translate the language of trauma of those who survived the violence of armed conflict in Colombia. The aim of the project is to provide a platform upon which participants can contribute to overcoming different post-conflict struggles and challenges, providing solutions to improve their individual and collective quality of life.

4.5.2 Strengthening of local cultural processes

Through training in artistic areas it is expected to recover and strengthen the artistic and cultural manifestations of the territories. Training in crafts related to arts and heritage is also provided, aimed at giving skills to the participants so they can produce artisan pieces (set design, construction and maintenance of instruments, design and manufacture of costumes, guidance, crafts, traditional cuisine for example), and be able to receive an income for this work. In addition, the value chain of the cultural product is envisioned in the framework of the project in which the distribution platforms of the products the project participants produce are established, helping participants to access markets for their products. Also, there is a strategy to present/tour the artistic performances created within the framework of this project in other municipalities.

4.5.3 Strengthening local management

In this way the project seeks to stimulate community cultural work and collaboration, through training in project formulation, management and cultural production of events (traditional festivals, and carnivals). Additionally, the project provides information about the institutional offer and legislation of the National Cultural System in order to help participants successfully negotiate their own projects in the future and, to gain knowledge of the different financial assistance and programmes that the Ministry offers. Furthermore, once the community art projects are identified, the Ministry will support the start-up costs.

Soraya Bayuelo, coordinator of Línea 21 Montes de María Collective[12] notes 'The whole philosophy of a people has to do with the cultural, when people's lives and dreams are destroyed, there are always feelings that make us connect again: the Caribbean, Montemarian, Colombian, Latin American. The human and social transformation is possible, dancing, singing, releasing; if you do [these things] with another [person], it is even more liberating. Culture brings what was unbalanced by conflict back into the realm of the everyday, the possibility of coming together with others to build' (Bayuelo, 2017).

The findings of the first year implementation of the project are divided in four areas:

- The number of beneficiaries for 2016 was approximately 2,100 people across the different formative processes in music and dance, assistants to creation of the research laboratories (traditional cuisines and tourism, *bullerengue* and *champeta*, handicrafts, memory and literature and tobacco), training processes in the areas of management, production of events, makeup for staging and pedagogy for the teaching of the arts and the cultural programmes.
- The people hired to carry out and implement the project activities, including 58 cultural agents from the region hired as leaders of the training processes.
- The provision of instruments, costume and material for the workshops (64 sets of traditional music instruments, 5 wind band sets)

---

[12] Soraya Bayuelo is a community journalist and leader of victims in Montes de María. In 2003 she and the Línea 21 Montes de María Collective won the National Peace Prize for their contribution to reconciliation and peaceful coexistence in the region. She has been an active leader and facilitator in the execution of the Sensory Expedition Project.

- The concrete and tangible project products as the 647 musical instruments built in the luthier workshops and 1,352 costumes elaborated in clothes making workshops developed with women in the region.

These findings underscore the power of culture to address problems encountered in these communities associated with their identity construction and their regional roots. The projects effectively incorporate dialogue to open up a non-threatening path to communicate, utilising dialogue and the arts as a tool that contributes to reconciliation.

4.6 Some observations and considerations arising from the experience of Sensory Expedition

Although the project has shown positive effects of arts based peacebuilding approaches in the community of Montes de María, it only covers 36% of the territory, leaving 64% of the territory without assistance. It may be important to consider the inclusion of other allies in the territory, not only mayors and governors but also other governmental institutions such as the National Historic Memory Centre, Unity for Victims Reparations, the Ministry for Post-Conflict and NGO's, in order to ensure the sustainability of the project, in terms of coverage and resources. Considering that sustainability (long-term thinking and planning) is one of the principles of peacebuilding this should be a key principle at the outset, and one, which should be designed into the project at the very beginning.

This in turn requires a debate about how the Ministry of Culture can best function as a 'bridge' between and among other governmental institutions, agencies and people who are implementing arts and cultural initiatives on the ground, as it is the guiding entity of the Colombian cultural sector. If the Ministry of Culture were able to fulfil such a role, so doing might contribute to ensuring greater impact of projects (more people involved, better infrastructure, the continuation of the artistic training) and minimise the resistance of local people to participation in the project for religious or cultural reasons. Moreover, international donors are making a significant financial contribution to the implementation of the peace agreements, meaning that advocacy for the inclusion of culture in the range of post-conflict resolution and peace-building resources available to individuals and communities can be engaged in more widely.

It is, nevertheless, important to note that a rigorous annual impact assessment has yet to be implemented (yet, even without this, the same methodology is being implemented in a new region - Catatumbo) this is needed to make a qualitative assessment of the beneficiaries to properly understand how the project has influenced their lives, what has changed and thus, to be able to address the weaknesses and strengths of the project for the next phase. As noted by Minister of Culture – Mariana Garcés Córdoba 'We have spent almost three years working to transform the lives of the communities through culture [in Montes de María], now we want to take this same methodology to 15 municipalities in the Catatumbo. The truth is that what we intend is to rebuild social fabric, through cultural manifestations: to value them after so many years of armed conflict, it

is a bid to claim the creative wealth that exists in this area of the country, all the cultural wonders that it has and, through these processes, that [people] believe in themselves again'[13]

4.7 Music for Reconciliation

The Batuta National Foundation is a non-profit organisation that works with public and private funding. The Foundation was created in 1991, based on the National System of Youth and Children's Orchestras of Venezuela, with the purpose of contributing to the improvement of the quality of life, the construction of social fabric, the generation of spaces for reconciliation and coexistence of children, adolescents and youth of Colombia who have been victims of the armed conflict or, who live in extreme poverty. Through a quality musical education, focused on the collective practice, from a perspective of social inclusion, rights and cultural diversity, it has been possible to guarantee them the access of arts and its benefits.

The Foundation has six different projects across the national territory: i) Music in borders created to improve the quality of life of the inhabitants of the populations settled in the border areas of the country, ii) Voices of hope contributes to the processes of integral reparation for the victims of the armed conflict in the municipalities of Buenaventura and Tumaco, iii) Music in the playful houses that functions as a mechanism for the prevention of recruitment by armed groups and gangs, iv) Voices and movement to the rhythm of my rights aims to promote the rights of children and adolescents, as well as the prevention of violence, v) Music training is used as a tool to increase numbers of students staying on at school and, lastly, vi) Music for reconciliation (MfR) is the most impactful and largest program of the National Batuta Foundation addressing 18,000 young victims of Colombia's armed conflict, guaranteeing the exercise of their cultural rights and their integral development through a program of collective musical formations (ensembles and choirs) with an outstanding component of psycho-social support. As the MfR's executive director observed 'it is meaningful that music has been considered an effective tool in the construction of peace'.

MfR began in 2001, and has been established in the 32 departments of Colombia, covering 84 municipalities; zones that have suffered the most from the ravages of conflict. In these areas MfR operates in 131 musical centres which target young people and children in situations of extreme vulnerability (92% belong to the lowest socioeconomic stratification – number 1[14] and 41% live in households with mothers as head of the family). During 2017, MfR directly benefited 21,276 boys, girls, adolescents and young people, 51% whom were female and 49% male (9% Afro-Colombian, 4% indigenous and 87% mestizos) (Fundación Nacional Batuta, 2018).

---

[13] Con Expedición Sensorial MinCultura fortalecerá procesos culturales en el Catatumbo. Ministerio de Cultura de Colombia. 14 Febrero 2018 https:/bit.ly/2KGkslQ

[14] The Colombian socio-economic stratification system ranges from 1 to 6 (1 as the lowest income and 6 as the highest) the neighbourhoods. This classification is an approximation to the socioeconomic difference, demarcating the wealth and poverty zones in the cities to charge differentially by strata the public services allowing allocating subsidies or collecting contributions in those areas. National Administrative Department of Colombia. More information: https://bit.ly/2q6zGZQ

The programme makes a vital contribution to the reconstruction of memory and social fabric through musical practice which has led to individual, family and community transformation. Additionally, it is designed to respond to 2011 Law №. 1448, which defines the measure of assistance and integral reparation for the victims of the internal armed conflict in Colombia. According to the Colombian Minister of Culture, Mariana Garcés Córdoba, Batuta has allowed, 'by means of the psychosocial approach of its program, actions that contribute to mitigation of the emotional suffering and the traces left by war, violence or social marginalization, propitiating the recovery of their dignity and autonomy' (Fundación Nacional Batuta, 2016:21).[15]

Furthermore, the programme seeks to develop music and cognitive skills in children and young people. In addition to offering psycho-social support to participants, which focuses on development of activities to mitigate emotional suffering MfR mobilises families and communities around musical training and issues concerning the effective enjoyment and protection of cultural rights through two main components: musical initiation (ensemble and chorus) and disability. The first component focuses on individuals between 6 and 17 years old, aimed to acquire basic musical skills (rhythmic, vocal development, musical literacy), and the second component seeks to offer musical training to people with disabilities as an opportunity to enhance their physical, intellectual, sensory and psychosocial abilities.

As MfR's executive director notes:

> 'Music for reconciliation allows children, adolescents and young people to acquire musical and social skills [alongside] values such as discipline, respect, responsibility, distribution and efficient use of time, teamwork, companionship and mutual help, among others. The programme has shown that the musical education imparted by Batuta positively influences the lives of the beneficiaries, improving their self-esteem, motivation and leadership, as well as the social and cognitive competences generated at the individual, family, school level and community. *These results are of special significance in community settings affected by the conflict as they result in the consolidation of the social fabric through the projection of a better and [more] desirable future and in the effective construction of social capital*' [my italics].

Collective musical practice is the art-based element for this programme. This means that there are methodologies and techniques oriented to the collaborative solution of specific problems, which

---

[15] Over the past few years the National Batuta Foundation and the British Council have strengthened their relationship, collaborating on several specific activities. In October 2016, the British Council was a partner in The International Music and Social Transformation Seminar that took place in Bogotá, this seminar comprised presentations of world art and music experiences that transform society. The event attracted more than 50 national and international guests and 400 cultural agents from across the world. In the same year and city, within the framework of the British Council's World Voice program, two choral training workshops (with 20 Batuta teachers and students from different cities) were staged in order to develop the potential of singing to enrich the experience of classroom education. Further, through the global residence World Voice program in 2017, two course tutors had the opportunity to train to improve their teaching techniques in England. The National Batuta Foundation also received two visits from representatives of the UK (London's Lord Mayor – Andrew Parmley and British Council CEO, Sir Ciaran Devane. During these meetings, technical presentations and musical performances were made.

allow them to engage in dialogue, discover innovative and creative solutions to their realities without violence, in a peaceful and safe environment. Also, as it is a collective practice (the orchestra, the band, the ensemble, the choir, are some examples) it requires consistency, dedication, commitment and positive participation of all its members, towards the successful realisation of share goals. These collective experiences not only create musical skills, but also include a strong social component, improving their communication and learning skills, promoting trust, honesty, tolerance, mutual understanding, solidarity and respect between participants.

In parallel to this, the contribution from the Ministry of Culture has been increasing from the past years, from 15.134 million pesos in 2016 to 17.085 million pesos in 2017 (Fundación Nacional Batuta, 2018), this shows the solid interest of the Ministry of Culture in strengthening and maintaining the program in the country. The Ministry is also a key donor for the Foundation and, its financial backing is crucial for the MfR programme. This highlights the way in which music can be used as a legitimate tool that can enable the construction of a sense of community and thus produce social capital, building a path to the reconciliation process in Colombia.

4.8 Lessons Learned and some observations relating to security and stability

There are some factors that have guaranteed the success of the Music for Reconciliation programme over its more than 17 years of existence; these include the use of a collective musical practice as a tool for reconciliation. The fact that beneficiaries share the same passion increases the capacity to work with others. In addition, having a common goal engenders a sense of community among participants regardless of their socio- economic backgrounds, ethnicity, race, or age. MfR has been able to open paths for a new kind of communication that allows healing and increased mutual understanding, providing a safe means of bridging differences and resolving community conflict. It also assists in maintaining stability, preventing communities from falling into conflict and providing an opportunity to participate in cultural and creative processes in areas where there is no cultural or artistic offer from the government.

The Student Information and Management System (SIGE) is a tool that allows the processing of data associated from the beneficiaries of the National Batuta Foundation. Through this system it is possible to identify the origins of the beneficiaries of the program, discover their demographic information and, according to the data collected, plan a strategy that responds to the objectives of the MfR programme. Additionally, all the administrative staff, as well as teachers, have access to the system and are able to update the data of the beneficiaries, thus enabling them to have up-to-date information on each of the nearly 3,000 children and adolescents who are beneficiaries of the scheme.

Despite the success of the programme, there are challenges to overcome. One such challenge relates to the length of time that participants spend associated with MfR. Currently; students are only able to work with MfR for a maximum period of 3 years. This creates a situation whereby students are not able to access the resources necessary to help them to further develop their skills after this period comes to an end. This time restriction is a particular problem where MfR is the only music related project and where, therefore, it is not possible to take up other orchestral training

opportunities offered by the National Batuta Foundation or, alternative music schooling through the National Music Plan for Coexistence or the national government. In order to address this problem, it is necessary to put in place resources that allow continuity in training designed according to the Batuta model. This, however, requires the participation of more actors (NGO's) in order to assure greater resources and expand the MfR programme. To this point, this element has been the reason that limited the territorial growth of the programme, which according with the Batuta Executive Director 'was intended to reach 1,105 municipalities. However, in the 17 years of existence, it has thus far only been established in 198 Colombian municipalities'.

There is also the challenge presented by the issue of desertion whereby students and teachers abruptly cease to participate in the project's work. This is related to the violence that is still present in some municipalities (i.e. Tumaco in the Colombian Pacific), in which the musical programmes have been interrupted and threatened by illegal gangs/groups, leading some students and teachers to abandon their participation in the project. However, it is also notable that this project has been sustainable over time, maintaining its presence in the same municipalities from the moment of its inception. MfR has successfully fostered a rooted sense of community ownership and succeeds in generating significant opportunities for social mobility as well as positively impacting participants' lives on a day-to-day basis.

That is the case from the Rodriguez family consisting of María and her seven children, Paola, Yenifer, Yeferson, José, Kevin, Emerson and Angélica who, as a result of violence, are now among the more than 7 million internally displaced persons in Colombia, coming from the municipality of Segovia, Antioquia moved to Bogotá to avoid the violence and insecurity in that had permeated their daily life (comprising massacres, tortures, selective homicides and other tragedies) as stated by María 'Before everything was very calm. Then we began to experience deaths all the time, of more than eight people and up to 15. You could just be standing in the street and then someone was killed in front of you". In 2006, due to the armed conflict, the family were deprived of their property. Once in Bogotá, the children became part of the MfR. Their most significant change has been to recover their confidence through the recognition of their abilities not only in musical abilities but, [those needed] to face the challenges of life. 'They no longer fear […] or run away from everyone. They have managed to gain confidence and to get to know others, to be able to play, to make friends' says María. In addition, music has become an element of family unity among siblings, having shared goals and objectives, motivation, discipline and perseverance (Ministerio de Cultura de Colombia, 2015).

This Sensory project is one of the Ministry of Culture's most large-scale contributions to reconciliation and conflict prevention in the period after the conclusion of the peace agreements. It is a long-term project, which is, in fact, an excellent indicator because it gives time to the communities to appropriate and commit to it, to have supervision, guidance and, follow up that enable greater impact to be accrued through the lifetime of the project.

5.0 Rwanda Case Study

5.1 Introduction

The Rwandan case analyses examples of arts and culture organisations and initiatives that currently operate in the country and, which demonstrate the use of soft power as part of the broader strategies that promote unity and reconciliation, and maintenance of peace and security. These strategies should be viewed as essential to a region that was characterised by violence and division throughout the twentieth century. For each organisation / initiative, the vision or mission will be examined, with activities and successes (explicit or implicit) highlighted. The evidence will demonstrate the central significance that cultural heritage and the arts have had and continue to have in helping Rwanda to rebuild and unify a once divided nation.

5.2 Background

Rwanda is a country that has a history of identity and ethnic based conflict dating back to the late 19th century when the former Ruanda-Urundi region was colonised by the German Empire, dividing the country on the basis of the former caste system which was somewhat fatally reconstructed as ethnic identity (Oomen, 2006:4). When Belgium took control of the region in 1916 after the division and redistribution of the German Empire by the League of Nations, the socially constructed notion of ethnicity was reinforced through crude, non-scientific measurements of physical features and the distribution of National Identity Cards to the populous marking their ethnicity as Hutu (approximately 85% of the population), Tutsi (approximately 14% of the population), or Twa (approximately 1% of the population) (United Nations, N.D.). Initially, the Belgian administrators preferred those categorised as Tutsi to form the ruling class, whilst members of the Hutu were viewed at that time as being less intelligent, and mainly suited to manual labour, farming and agricultural work. History would show that this divide and rule strategy was a fatal one, as the common hallmark of the region's trajectory for the next eighty years both pre and post-1962 independence for Rwanda (and Burundi) would be uprisings, civil war, shifts of colonial allegiance between ethnic groups (Hilker, 2011:268), and eventually the 1994 genocide against the Tutsi when an estimated 800,000 – 1,000,000 men, women and children, mainly those categorised as Tutsi, were killed in systematic massacres over a period of one hundred days between April and July. The 1994 genocide, as well as conflicts preceding it dating back to the 1950's caused millions of the Rwandese population to flee to neighbouring countries - mainly Uganda and Zaire (now Democratic Republic of Congo [DRC]) (Tiemessen, 2004:58). Although many have remained within these territories, over the past two decades there has been a steady migration flow of people returning to Rwanda as the region has both stabilised and grown economically.

When considering all of the above, it will come as no surprise to learn that from 1994 to date, there have been considerable efforts from both the domestic and international communities to avoid re-escalation of violence through encouraged engagement in reconciliatory activities, in particular drawing upon aspects of shared cultural heritage and national identity, with specific initiatives in areas of civic education and memorialisation. Concepts of soft power are immediately apparent within a number of these initiatives.

5.3 Specific Challenges

After July 1994 and the end of the genocide against the Tutsi, in addition to the challenges related to law and order, infrastructure, and health, there were further long-term challenges to be addressed relating to rebuilding a broken and divided society, the members of which had been raised from birth and educated to believe that the two main ethnic groups (Hutu and Tutsi) should not trust each other (Hilker, 2011:268-272). As such, some of the specific challenges relating to culture and society that can be noted would include (not exhaustive):

- Addressing the education system to ensure that youth are not raised to believe in ideologies of division.
- Strategies needed to deal with the artificial concepts of ethnicity that had been created and endured in the preceding century.
- Initiatives that would foster unity and reconciliation between specific groups such as victim-survivor/perpetrator, and amongst the more general population.
- Fostering leadership knowledge and skills amongst the younger generation in a way that would allow Rwanda to continue to make progress for future generations rather than slipping back to the violence of the past.
- How to approach the concepts of memorialisation and remembrance for those who had been victims throughout the preceding century, with a central focus on the hundreds of thousands killed in 1994.

These are only some examples of the challenges faced, they do, however, explicitly make the case for cultural diplomacy and soft power in any discussion of wider programmes of social change and development within the region.

With the country and its infrastructure devastated in 1994, major efforts have been made to rebuild Rwanda through both concrete policy and quasi-legal restorative justice practices such as the reinvention of Gacaca courts and, through soft power initiatives conveyed through both Civil Society and NGO's. These initiatives and organisations are considered crucial by the Rwandese State in furthering the overall policy of reconciliation between victim-survivors and perpetrators, as well as reconciliation of society as a whole.

An overarching and underpinning ideology / ethos was established in the form of a macro level campaign that commenced in 2013 to further develop the discussion on ethnic division, a subject often mistakenly described by international onlookers as still taboo within Rwandese society. On the contrary, over the past five years the discussion surrounding ethnicity has often formed a central part of all civil society development work. This campaign, titled *Ndi Umanyarwanda* translates simply as 'I am Rwandan,' and in describing the rationale behind it, MP Edouard Bamporiki explained that it is to allow discussion about the role that ethnic division played in the 1994 genocide against the Tutsi, and violence through the decades preceding it, whilst simultaneously affirming the concept of national unity. Discussing the issues highlighted previously that the notion of ethnicity in Rwanda is not historically or physiologically accurate, Bamporiki explains that 'We are not sure 100

percent that we are different because we are Hutu and Tutsi, but we are sure 100 percent that we are all Rwandans.' (Joselow, 2014) Whilst there have been a number of criticisms levied at the initiative, these are predominantly based on a perception that its aim is to enforce all former Hutu to apologise to all former Tutsi whether or not those apologising were individually responsible for any crimes, and that such enforced apology without direct guilt could in fact have the effect of causing further division rather than cohesion. However, in a Rwanda National Police facilitated discussion, parliamentarian Eugene Barikana rebutted such criticism and explained that 'We have discovered that some people look at *Ndi Umunyarwanda* as a government platform deliberately initiated to mobilise a certain group to ask for forgiveness for their role in the 1994 Genocide committed against Tutsi. This is totally a wrong perception' (Rwanda National Police, 2014a). Barikana then went on to explain that the aim is for Rwandan people to build a sense of national identity, and that 'Bad people destroyed this nation and we have to unite transform it and restore the pride of being Rwandan' (Rwanda National Police, 2014a). Barikana's view had previously been mirrored by Professor Jean Pierre Dusingizemungu, President of IBUKA, the umbrella organisation for genocide survivors in Rwanda, who regarding *Ndi Umunyarwanda* emphasised that it 'should not only be seen as an apology platform but rather an occasion for Rwandans to discuss their dark history towards shaping a bright future' (Mbaraga, 2013).

The *Ndi Umunyarwanda* initiative is coordinated by the National Unity and Reconciliation Commission (NURC) in Rwanda, who have further clarified that 'Not all Rwandans need settle on a single interpretation, but the task is to work toward mutually acceptable accommodation… By focusing on a shared citizenship – citizenship as a shared fate – the program restores the bond and solidarity between Rwandans' (NURC 2016/2107:112). In an operational sense and in order to conceptualise *Ndi Umunyarwanda* in practice NURC explain that, 'The program provides a forum or space for Rwandans in various social groups to discuss issues related to national unity, reconciliation and development. The program encompasses both the atrocities of the divisive past and the hope for a peaceful, reconciled and reunited Country' (NURC 2016/2017:112). NURC have – as of October 2017 – announced that *Ndi Umunyarwanda* will be continued on a permanent basis, with current research showing both positive results, and also continuing issues such as the concern that genocide ideology is still held by members of Rwanda's population. NURC highlighted that in 193 cases of genocide ideology investigated in 2017 (down from 304 in 2016) it is significant that over 50% of those cases involved Rwandese youth (Tuyishime, 2017).

It is worthy of note that *Ndi Umunyarwanda* grew out of a private initiative established through the Youth Connekt Dialogue series of events held throughout Rwanda in 2013, by 'Art for Peace', a group of young Rwandese artists who use art as a tool to promote peace and reconciliation (Benda, 2017:1).

5.4 Itorero

The Rwandan government relaunched the former *Itorero* cultural initiative in 2007 in order to further develop notions of culture and citizenship, with the term *Itorero* stemming from Rwanda's pre-colonial elite warriors, the *Intore* (translated as 'the chosen ones') (Dahlmanns, 2015:114). Dating back to the 17th century, *Itorero* was a cultural 'school' through which discussion and development of areas such as social relations, sport, national defence, music and dance could take

place and be conveyed to the people with the general consensus being that it benefited the Rwandan nation:

> …young citizens could grow with an understanding and attachment to their culture. Participants were encouraged to discuss different national programs and the positive values of Rwandan culture. The *ITORERO* tradition also provided the formative training for leaders of the nation. Participants understood that cultural values could help them develop their judgment, psychology, work and mutual aid, life and collaborative relationships (National *Itorero* Commission, 2011:5).

During the Colonial and immediate post-colonial period of the late nineteenth and twentieth centuries, the historical *Itorero* was reduced to the point that it eventually became 'transformed into a type of cultural school that focused solely on dancing' (Melvin, 2013: 15).

The modern *Itorero* is classed as a 'civic education institution which aims mainly at teaching all Rwandese to keep their culture through its different values such as national unity, social solidarity, patriotism, integrity, bravery, tolerance, the dos and don'ts of the society, etc.' National *Itorero* Commission, N.D.) Effectively, the contemporary *Itorero* is an umbrella organisation that contains both national service (*Urugerero*) and community service (*Ubukorerabushake*) programmes, that was reimagined after the Rwandan government commissioned research into national service models employed by a number of other countries, then creating their own model for civic education that would apply for Rwandan citizens aged 18-35. The choice of a revised *Itorero* already conjures imagery of the arts to the average citizen, as highlighted by Dahlmanns that with regards to the Intore 'whose spectacular war dances have survived as a relic of the old *Itorero* tradition in popular culture to the present day' (2015:114). Perhaps it is a small dichotomy that an underlying purpose of the revised *Itorero* is to maintain and build peace (although including military training), yet the art form it represents is heavily linked to conflict. *Itorero* is now mandatory for all Rwandan citizens in the noted age group who are living in Rwanda, and open to those Rwandan citizens living in worldwide Diaspora (who are encouraged to participate). A large part of the justification for such a programme is outlined by Nzahabwanayo et al. where the authors argue that 'one cannot envisage reconstruction, social cohesion and peace building in Rwanda while ignoring the issue of citizenship… citizenship education is a crucial facet of reconstruction in post-conflict countries' (2017:227).

The content of the *Itorero* programme is outlined by Sundberg, noting that '[*Itorero*] camps often comprise military exercises, physical training, and cultural art forms traced back to the pre-colonial kingdom, entailing dancing, singing and poetry' (2014:4). This content is similarly reinforced by Melvin who outlines that the programme 'include(s) structured time for physical exercise, lectures from teachers or mentors, debates, military training, and cultural events' (2013:16). Related to the artistic elements of the program then, Dahlmanns explains in detail the Tutsi roots of the *Itorero*, and critically analyses the potentially problematic underpinning theory that the imposition of a formerly exclusively Tutsi heritage might lead to unintended marginalisation of those Rwandan people who have Hutu lineage. However, she carefully explains that 'these elite culture dances had become a shared cultural heritage no longer exclusively associated with the Tutsi, both the fact that the dances had become well-established conventions of the political *mis-en-scene* and their

particular quality of impressively evidencing national strength and pride may explain their preservation' (2015:128). Dahlmanns goes on to discuss the psychological effects of the imagery of the *Intore* recreating in the minds of *Itorero* participants the notion of being chosen for a higher purpose, with linked increases in pride, self-esteem, and motivation. (2015:129)

Activities include basic military drills such as marching, classes on civic education and community service, and participatory group sessions regarding development issues in their own communities as well as how these might be overcome (Dahlmanns, 2015:135). Then relating to the arts, participants are asked to make contributions in the forms of poetry or song-writing taking into account the content of their *Itorero* learning and development (Dahlmanns, 2015:135). Interestingly, the *Itorero* does not finish with graduation of participants. Instead at the point of graduation, participants are asked to set developmental goals that they will strive to achieve in the form of an *Imihigo* contract set over an agreed period of time. In 2008, a year after the reinvention of *Itorero*, an *Itorero* task force was established 'to identify and mentor the *intore* who are identified by teachers as having a particularly strong grasp of the values and cultural taboos taught at *Itorero*' (Melvin, 2013:16). The National *Itorero* Commission will then revisit and evaluate the success or failure of each participant in attaining the set goals, with those that achieve what they set out or overachieving then being given the title *Indongozi*, translated as *leader*, with an awards ceremony each year for those that have achieved highly in a variety of themes linked to the program (Dahlmanns, 2015:135).

Such has been the growth of the *Itorero* initiative over the past decade, there is now an official national *Itorero* day where *Intore* (the name for participants mirroring the title of the former *Intore* warriors) from across the country come to celebrate at the national Amahoro stadium. They parade for an audience to accompanying music and traditional songs, with many participants attend in traditional ceremonial dress. Further performance is then found with 'Symbolic references as made through the performance of a man dressed up like the king, reminiscent of the parades at the king's court, evoking memories of the 'Golden Age' of the nation. Poems and songs of praise are performed in a traditional manner and performance pledges (*Imihigo*) are made before an audience including the president' (Dahlmanns, 2015:138).

Interestingly, and again dispelling the notion that ethnicity is still a taboo subject in Rwanda, there is then further traditional poetry read that makes direct reference to the former ethnic problems in Rwanda's History, explained by Dahlmanns thus, 'Ibyivugo poetry is also adjusted to the new political context. It trivializes the importance of ethnic identification in a humoristic way, ridiculing the pride of one's ethnic origin and demonstrating its uselessness by pointing out that ethnicity does not bring any economic benefit' (2015:139). Helpfully, Dahlmanns has a translation from Kinyarwanda to English of one of these such poems:

> What is an ethnic group? I found that it is worth nothing! Let me give an example: If someone who finds it [the ethnic group] very useful can take his Tutsiness which he praises to go shopping with without money and they will give him salt, we will congratulate you!
> If you praise your Hutuness, bring it to [the bus company] Jaguar or to ATRACO Express. If you reach Kampala [the capital of Uganda] without ticket or paying, we will congratulate you!

If you praise your Twaness, feel totally proud of it, bring it to the pitch and score goals by praising it, we will congratulate you!

If all those things are null, there is no reason to praise them.

Most important for us is tolerance, to be peaceful as Rwandese people, let us be tolerant, Rwandese people born in Rwanda, let us reconstruct our country as Rwandese people! (Dahlmanns, 2015:139)

There have been criticisms of formal models of citizenship education made by some writers. For example, Nzahabwanayo et al. note that in the broad context of the African continent that 'it does not yield many noteworthy results… This is evidenced by intermittent tribal wars, the current weak popular understanding of democratic culture and institutions, and weak inclinations towards political involvement… Formal citizenship education in post-genocide Rwanda is no exception' (2017:228), however it is key to note the subtle distinction here that the *Itorero* model is not a formal model of education in a didactic taught sense, and this is further addressed by Nzahabwanayo et al. when the authors move on to highlight that 'The idea is that citizenship education in present-day Africa should draw on its cultural heritage and adapt its good practices to today's situation and demands. It is in this context that the post-genocide Rwanda revived its traditional citizenship education program, *Itorero*' (2017:228). As such, when a reader is analysing materials on citizenship education, it is important to be clear as to what mode of education is being discussed to avoid misinterpretation of the source in question. Melvin is particularly critical in her conclusions, discussing much of the *Itorero* programme as indoctrination and limiting critical understanding of the history of the country (2013:21-22). However, Dahlmanns raises a critical issue when pointing out that in criticising the *Itorero* initiative (and others where the setting is that of a non-western country with a backdrop of recent violence), great care must be taken to avoid ethnocentrism creeping in to the reasoning of the researcher to then avoid improper or invalid criticism where the context of the nation requires a nonstandard approach to be taken (2015:115-116). Even Melvin in her criticism, though strongly disagreeing that there should be a political narrative as part of *Itorero*, acknowledges that 'As such… *Itorero*… meet(s) the broadest goal of the education remit of the official reconciliation programme: to change the minds of all Rwandans by teaching the population about the government's vision of unity and 'national reconciliation'' (2015:116) though she does not agree with what the government's strategy is.

In conclusion, Nzahabwanayo et al. discuss some potentially problematic aspects of the politicisation of the *Itorero* program, but move on to highlight that 'the *Itorero* training can be commended for fostering *Rwandanness* rather than potentially divisive ethnic affiliations; promoting courage, integrity, working hard and working well, being self-reliant, and upholding one's dignity; and sensitising HSLs (High School Leavers) to values and sensibilities of the Rwandan culture, the history of Rwanda, and current national development programs and policies' (2017:243). In light of the continuing prevailing peaceful conditions in Rwanda, and until such times as that might change, it is difficult to disagree with this conclusion.

5.5 Never Again Rwanda

Never Again Rwanda (NAR), founded in 2002 and granted NGO status in 2008, is a youth-focused organisation operating in Rwanda with its vision to create 'A society that enjoys sustainable peace and development driven by creative, active and critical-thinking youth and citizens' (NAR, N.D.). It aims to achieve this in a practical sense through the mission 'To enhance citizens' capacity to analyse the root causes of conflict, facilitate dialogue and appreciate diversity among citizens in order to generate ideas and activities that work towards sustainable peace and socioeconomic development' (NAR, N.D.).

At the NAR international conference 'Understanding reconciliation experiences in post-genocide and extreme violent societies' held in November 2016 in Kigali, the goals of NAR's societal healing program were set out in detail, where the aim is 'to transform community members and youth into peace actors that are able to deal with conflict through nonviolent mechanisms especially through dialogue' (NAR, 2016:7). In setting out their activities, NAR analyse the effects and consequences of genocide, refugee status and conflict at the community (meso) level, and then arrange for support groups to be established within those communities, tailoring a programme to their needs. The group then meets at least once a month to join together in a range of activities that 'make use of discussions, psycho-education, films, and encouragement of critical thinking… and use an expressive group approach because of its relevance to Rwandan cultural and family values' (NAR, 2016:8-9). Each session is facilitated by a peace agent who has been mentored / trained by professional experts, with all peace agents selected on the basis of being community based and having awareness of the relevant context, as well as being respected and trusted by the community in question. The specific activities that group members participate in are varied, and include 'storytelling, dialogue, group theatre, poetry, drama, audio-visual activities and psychosocial education' (NAR 2016:9). Everything described is outlined visually by Never Again Rwanda to make understanding of their approaches and activities simple as shown below.
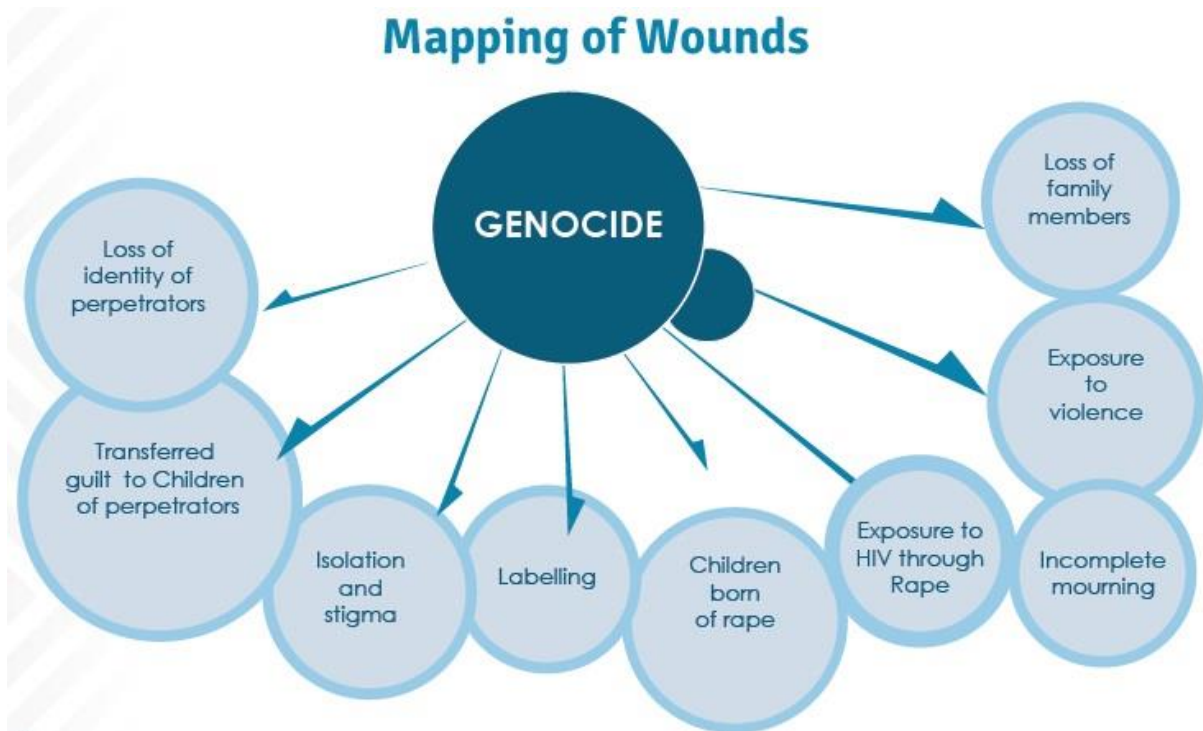
Figure 1. Mapping of Wounds (NAR, 2016:32)

Figure 2. Consequences of Wounds (NAR, 2016:33)

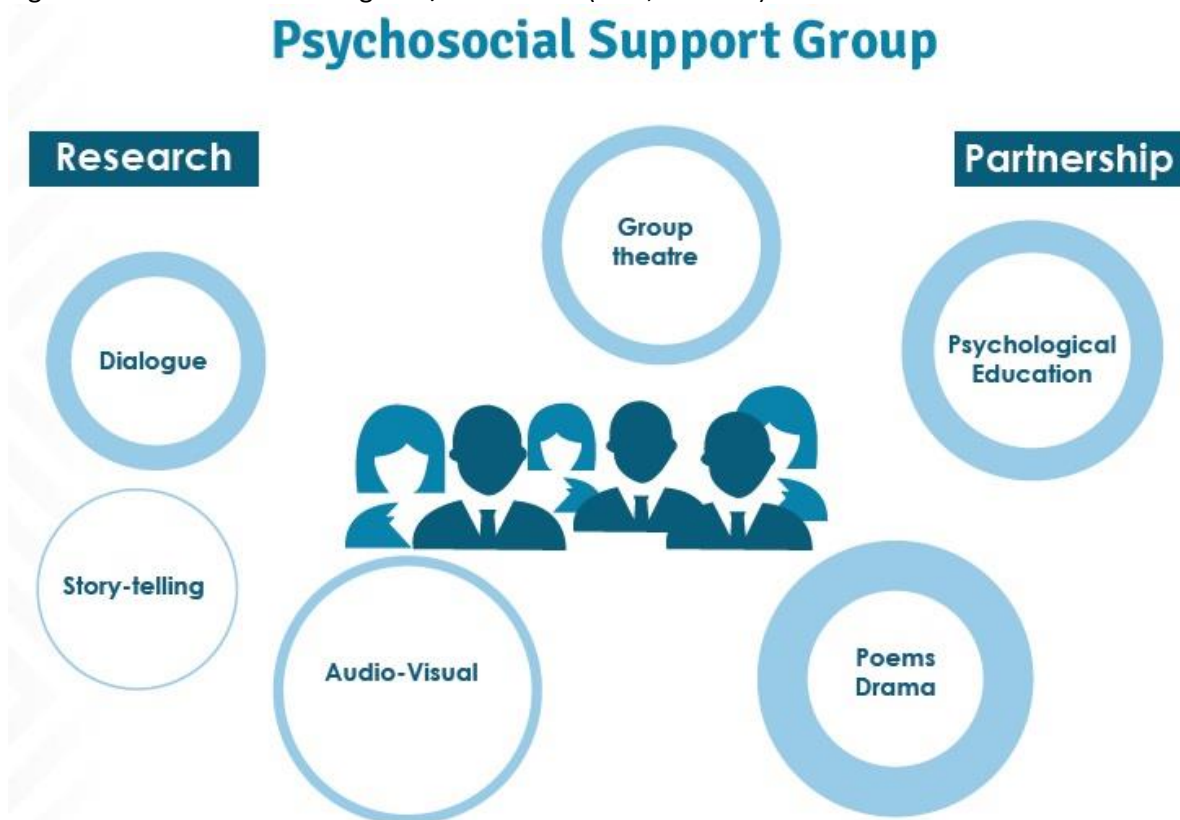Figure 3. Selection of Peace Agents / Facilitators (NAR, 2016:34)

Figure 4. Support Group Activities (NAR, 2016:34)

Figure 5. Benefits of the NAR approach (NAR, 2016:35)

With such clear reference to a number of arts and cultural activities, as well as the importance placed upon Rwandese culture and values, it is unsurprising to then note that the arts have taken a growing significance as part of NAR's core activities. Both participatory theatre and education through cinema are individually listed as core organisational approaches due to the evidence NAR has gathered that participants, particularly youth, identify with these approaches and through engagement are motivated to share their own personal experiences (NAR Approaches, ND). In an interview conducted with Executive Director of Never Again Rwanda, in June 2018, considering *the most useful approaches to assessing the value of arts and culture in the achievement security and stability in a region or area*, he observed that 'Through Arts and Culture, it facilitates them (the youth) to have that expressive approach that facilitates, that helps them to recover from trauma or post-traumatic stress disorder.'

In March 2018, NAR launched their first Youth Arts competition, outlining that as a core part of its activities 'NAR will attempt to engage youth on an artistic or cultural level through arts-oriented events aimed at reaching the Rwandan youth' (Usanase, 2018). Participants were given the remit to demonstrate through their own arts the role of youth in building peaceful communities, with an initial series of regional competitions followed by a national final in June 2018. A nonprescriptive list of potential arts including drama, songs, poems and drawings was provided for participants to consider, and at the time of writing this report, NAR has reported that the range of topics highlighted by participants has included 'land conflicts, genocide ideology, extreme poverty, identities, drug abuse, early unwanted pregnancies and destructive messages from parents, to name but a few' (Usanase, 2018). Importantly, through the competition participants are also asked to

consider strategies to address the highlighted topics, and NAR report that again a wide range of approaches have been proposed including 'the creation of more peace clubs in schools and communities in order to foster a culture of human rights & tolerance; the mobilization of both the adults and the youth in their role of fight destructive ideologies; the teaching of the younger generation about peaceful values; the use of artistic pieces to fight against corruption and social injustices; and the discussing of Rwanda's history with parents in order for them to understand their roles in preventing the re-occurrence of genocide and future violence' (Usanase, 2018).

Although the 2018 Youth Arts competition is the first of its kind for NAR, in addition to the group activities already discussed, the arts are embedded in other NAR events on the subject of civic participation such as the 'Empowering youth through public speaking and dialogue' event held in April 2017. Youth were charged with the topic; *Peace starts with me: The issues hindering peace in our schools and communities. What can I contribute?* In addition to formal speeches presented on the first day of the event, on the second, the participants presented creative work including poetry, art and music and drama productions. Importantly, NAR do not view their events as standalone entities, preferring that their work has a useful legacy, and they set out that on completion of the event activities, 'participants will have gained knowledge and skills in genocide, conflict prevention and pledged to improve existing projects in their communities, and to develop initiatives to address conflicts in their respective societies as global peace ambassadors' (NAR, 2017:20). Never Again Rwanda Executive Director highlighted the following arts and cultural interventions as good examples of positive contributions to peacebuilding and conflict resolution initiatives; 'As a method to enhance peacebuilding, we just offered, we identified youths with talent and offered them two-weeks training, and now they have become experts. We have three strong, strong, strong relief groups that are now using arts as a way to address trauma, to address healing, and to overcome stereotypes.'

Within NAR's 2017 annual report, a number of successes of their approach are highlighted. Quotes from program participants highlight the personal development achieved, as well as one participant stating that 'I wonder if I would be alive if I didn't join this group' (NAR, 2017:6). Such a potentially life-course altering perspective should not be taken lightly. Indeed, the transnational effect of NAR's efforts must also be highlighted here, as whilst the organisation's activities originated in response to post-genocide recovery in Rwanda, once their capacity and research base grew, they have since extended the scope of the conflicts that they cover both within the African continent and globally. One example of this is their collaborative work as part of the Great Lakes Regional Peacebuilding Programme, where they work together with a number of other NGO's in Rwanda, Burundi, and the Democratic Republic of Congo (NAR, 2017:15). A further example is NAR's annual summer Peacebuilding Institute (PBI), which aims to bring together a mixture of Rwandese and international participants. The 2017 event covered the themes of 'Genocide and mass atrocities; dealing with the past-transitional justice; Women peace and security and, Governance aspects in post- genocide and post-conflict societies' (NAR, 2017:13). Throughout the NAR 2017 Annual report, testimony from international participants in NAR's activities is cited to show the reach of their programs and events including individuals and groups from Kenya, South Sudan, Uganda, Democratic Republic of Congo, USA, Mexico and elsewhere. Asked whether he could specifically identify outcomes that contribute to global security, stability and post-conflict resolution, NAR's Executive Director explained – in relation to their international programmes – that 'we bring in youths from across the globe, and we

bring youths from across Africa to sit and analyse the causes of conflict. And what should be done to avoid the tensions mounting, and also of course trying to engage with the government, and policy makers because you can't build peace single-handed[ly] and you can't build peace in isolation, so you need to work with the State, because the State has the main responsibility of making sure that it creates peace for its' citizens.'

Perhaps one of the most important programs implemented by NAR is their *Inzira Nziza* (The Right Path) training, funded by USAID. Here, the overall goal is 'to contribute to the promotion of peaceful dialogue and democratic values through human rights based approaches that influence young people's understanding on the rights of the most vulnerable groups in Rwanda' (NAR, 2017:30). Through the program, participants are trained on how young people can be empowered through understanding of critical thinking, values, rights (including human rights), democratic principles, and responsibilities. Between July and October 2017, 400 youth champions across 5 districts in Rwanda were trained through this program (NAR, 2017:30).

At the end of their 2017 annual report, NAR set out their future development goals. Importantly, there is indication of the growing significance of the contribution of the arts to peace, where it is explicitly notes that NAR intend to 'enable a wide range of learning and openness while we support more creative expressive techniques amongst youth groups' (NAR, 2017:46).

5.6 Kwibuka

Kwibuka or 'remember' has also been adopted as the name of the umbrella organisation that facilitates the annual commemoration of the 1994 genocide against the Tutsi. *Kwibuka* officially lasts for the full three-month period mirroring annually the period from April to July during which the genocide took place, and each year there is an official event that takes place in Rwanda's national (Amahoro) stadium.

Kwibuka's vision, set in a global context is 'We ask the world to come together to support the survivors of the genocide, and to ensure that such an atrocity can never happen again – in Rwanda or elsewhere' (*Kwibuka*, N.D.) with its mission: '*To remember*: Honouring the memory of those who died. Offering support to those who survived. *To unite*: Rwanda shows that reconciliation through shared human values is possible. We ask the world to do the same. *To renew*: As we build Rwanda anew, we are humbled to share our experiences and learn from others. Let's create a better world together' (*Kwibuka*, N.D.), *Kwibuka* events are designed to address all three aspects of the mission.

The focus on youth is again noted by Bentrovato who highlights that 'In Rwanda, young people under 25 represent approximately two-thirds of the country's population' (2012:231). Now six years removed from Bentrovato's research, this still places a large majority of the country's population under the age of 31 as of 2018. Further significance of the younger age groups to Rwanda is discussed in the context of the Rwandese government's '…intensive efforts to build a 'new Rwanda' by giving a voice to the young generation upon which all hopes are laid for the future' (Bentrovato, 2012:232).

Perhaps in response to the growing use of culture and the arts in peace and post-conflict education and initiatives and events such as those highlighted within the example of Never Again Rwanda, it may be unsurprising to note that there has also been a growing and increasingly central role for the arts during the annual *Kwibuka* period. In the lead up to *Kwibuka* 23 in 2017, it was reported that 'This year's Genocide Commemoration period, known as *Kwibuka*, will feature additional events in theatre, music, drama, dance, poetry and film' (Kazibwe, 2017). Contributions were cited by Kazibwe from the Rwandan Film Festival, as well as from *Spoken Word Rwanda*, whose activities relate to poetry. Further report is made that beginning at the end of the 100 days of *Kwibuka*, the 'Ubumuntu Arts Festival will take place at the Gisozi Genocide Amphitheatre in Kigali in July. It mainly focuses on themes of the value of humanity and will look at other tragedies that have occurred in other countries in the world' (Kazibwe, 2017). This is important, as it is an indication of the importance afforded to the arts, moving beyond the official period of commemoration, and with arguably the most prominent geographical positioning relative to genocide education in Rwanda – the Gisozi Genocide Ampetheatre is situated within the grounds of Gisozi Genocide Memorial, by far Rwanda's most prominent and visited memorial site.

Throughout the *Kwibuka* period, Rwandan people are encouraged to remember what happened and commemorate in different ways together. This has led to a number of creative initiatives being founded and continuing annually. One of these is the *Our Past* event, which has been held annually since 2012 'organised by young people, for young people, and takes place during the *Kwibuka* commemoration period' (Kigali Genocide Memorial, 2016). In addition to recalling the past, the event 'also aims to encourage young people to be part of rebuilding their country and sow peace in their minds for the unity and reconciliation of all Rwandans' (Kigali Genocide Memorial, 2016). At the event, the participants hope to achieve the aims through the arts including poetry, drama, songs, and other media such as modern dance.

A central symbolic and also performative instrument of *Kwibuka* is the *Kwibuka* Flame of Remembrance, which in a similar fashion to the Olympic flame, takes a journey of several legs each year through Rwanda 'Carried in a simple lamp, it will be used to light other lamps in communities around Rwanda... all memorial fires throughout the country will stem from this single *Kwibuka* Flame' (Rwanda National Police, 2014b). The Flame starts its journey each year 100 days before the beginning of the *Kwibuka* period, travelling around each district of the country before arriving back at Kigali, the capital city and lighting the flame on April 7th that commences *Kwibuka*. At each stop the *Kwibuka* flame makes, there will be a ceremony to mark the occasion, with many of these ceremonies created as events in their own right. The example cited in the RNP article above details that for the nineteenth stop of the Flame's tour of 2014, in Rulindo, the event would last for two hours and include both a children's choir and poetry (Rwanda National Police, 2014b).

The effects of *Kwibuka* both domestically and internationally have been analysed in depth by a number of commentators. Positive analysis is given by Journeys Discovering Africa, writing in Africa Geographic where they conclude that 'Rather than gloss over the darkest days within its past, Rwanda wants its people and the world to remember, and through this, recover. *Kwibuka* provides the framework for such achievements: a holistic approach to repairing a country determined to mend itself' (Journeys Discovering Africa, 2014).

In term of criticism, issues have been highlighted from a number of perspectives. Reporters from Euronews wrote regarding a performance at *Kwibuka* 20 that 'A re-enactment depicting the slaughter was simply too much to bear. Quiet reflection turned to cries echoing across the stadium. Some of those overcome with grief were escorted out' (Euronews, 2014). Debate over the positives and negatives of commemorating in its current form in Rwanda, and the theoretical potential to have the opposite of the intended effect of unity and reconciliation and instead cause continued division are noted by several authors. For example, Professor James Thompson from the University of Manchester presented extensively on the subject of the use of the arts in and related to conflict at the Salzburg Global Seminar on conflict transformation through culture in 2014, and was reported as opining that 'it is important to recognize the people's right to forget. Some are deliberately seeking to forget, and cultural interventions must support that desire' (Seidl-Fox & Sridhar, 2014:10). Then moving on to discuss the concept of official or prescribed approaches to remembering or commemoration, Thompson states that 'It is imperative to understand that we should not be telling people how we should be remembering events. It is dangerous to prescribe formal methods, approaches for the way people deal with suffering. Instead, art should support people's ability to deal with their trauma, in whichever way they chose to' (Seidl-Fox & Sridhar, 2014:10-11). Jesee has argued that there may be an unintended consequence that 'actually provokes the very same ethnic and political tensions that it is allegedly designed to disperse. This realisation raises certain questions about the place of remembering and forgetting in the aftermath of mass atrocities' (Jessee, 2014). Then discussing alternatives to the current approach of *Kwibuka* in Rwanda, such as forgetting rather than remembering, Jessee highlights that the alternatives would have equal potential to cause division, and indeed moves on to conclude that 'Under the circumstances, encouraging people to forget the 1994 genocide, even if it were possible on a mass scale, is unconscionable' (Jessee, 2014).

In response to these criticisms it should be noted that while the criticisms in question may have underlying theoretical validity, the reality is that, as noted by Jessee, no alternative proposal has been made that would work and it is now approaching a quarter of a century since the 1994 genocide, yet aside from isolated incidents such as would be observable in any country around the world, there has been no further escalation of violence within Rwanda for the duration of time since *Kwibuka* originated in 1995. It would be potentially dangerous to alter the *Kwibuka* strategy without a credible evidence base as to what might successfully take its place. This is especially true of Rwanda, where in the past, silence has been associated particularly at the time of pre-genocide massacres in the late 1980's and early 1990's as being akin to impunity for the perpetrators; there is a danger that a policy of forgetting could be misinterpreted as following a similar path by those that do wish to commemorate. In addition, it is crucial to note that nearly all criticisms uncovered tend to relate to more the political or theoretical aspects of the commemoration policy, with none discovered relating to the use of creative and arts based methods.

Rwanda implemented a new National Cultural Heritage policy in 2015, which addresses some of the areas of criticism by providing an official justification for the policy of remembrance using the definition of culture:

> Culture can be defined as a set of integrated pattern of knowledge, belief system, behaviour, customs, arts, etc. manifested in the ways of life of a particular society transmitted from one

generation to another. Culture consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, and works of art, rituals, ceremonies, and symbols. (Rwanda National Cultural Heritage Policy, 2015:2).

When then moving on to discuss cultural heritage, the working definition used is documented as:

> the elements of the physical artefacts and intangible attributes of a society that are passed from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible culture elements such as buildings, monuments, landscapes, books, works of art, and artefacts; intangible culture such as practices, representations, expressions, folklore, traditions, language, and knowledge, and natural heritage including culturally significant landscapes, and biodiversity. (Rwanda National Cultural Heritage Policy, 2015:3)

The importance of preservation of memory is then set out as the crucial events of Rwanda's history, whether positive or negative, have become part of its identity. Specific to the area of genocide memory, the policy notes that this has been explicitly added to the list of Rwanda's cultural heritage as part of the ongoing fight against genocide ideology. Who then has responsibility for such preservation of memory is then explained in the terms; 'Fighting this ideology should be a focus of every Rwandan but the responsibility of putting in place a framework of how it should be done rests with institutions with culture in their attributes' (Rwanda National Cultural Heritage Policy, 2015:16). Overall in addition to the practical consideration of the ongoing peace and security stability in Rwanda, the cultural heritage argument further renders any notion of a policy of 'forgetting' the genocide of 1994 unworkable.

5.7 Lessons Learned and transferability

When considering the context and initiatives analysed within the Rwandese case study, it is important to then consider overall results and progress within Rwanda. Bentrovato notes, following extensive qualitative research, in 2012 that '…we were able to observe an apparent success on the part of the government in educating the young generation to abandon old ethnocentric views and to embrace a proud national identity and a commitment to carrying forward the government's agenda of unity, reconciliation and development' (2012:246). This is important, as these were conclusions drawn in 2012, with significant further developments in the following years implemented to further strengthen these same areas. Bentrovato does discuss some potential issues with the official historical narrative in Rwanda in terms of the views of youth in neighbouring countries providing different accounts of Rwandan history than the official narratives published within the country and the potential implications of this, however then moves on to note that 'it is ultimately today's youth that will determine whether the 'new Rwanda' as imagined and built by the RPF, has truly learned from the past for the sake of a better tomorrow' (2012:247). It does require highlighting that the debate over Rwanda's maintaining an official narrative of history and the manner in which young people are taught to not question this is a repeated criticism that has been consistently raised by academics and researchers over the past decade or more, even more so since the reinvention of *Itorero* and other cultural initiatives linked to forgiveness and reconciliation, however a linked repeated issue is the silence from many of those criticising to then propose meaningful and

workable alternatives that might not carry the danger of reescalation of tensions in the country. From a factual perspective, the government strategy must currently be viewed as effective, as throughout the life of the initiatives in question there has been neither re-escalation of violence or any signs that this might be happen in the foreseeable future. *Journeys Discovering Africa* discuss transferability of the *Kwibuka* concept to other post-conflict countries, writing in Africa Geographic, and emphatically conclude that 'As an ideological framework for conflict resolution, *Kwibuka* could be a shining example to countries across the globe still fighting over differences of faith, race or ethnicity' (Journeys Discovering Africa, 2014). This is true, however in order to replicate the effectiveness it may also require an acceptance of the necessity to also replicate the political links to culture and narrative that would then likely attract international criticism in a similar manner to that which has been faced by Rwanda. The acceptance or rejection of that criticism would then be a choice for the state in question.

Furthermore in terms of transferability of the arts and cultural activities that Never Again Rwanda have been carrying out, CEO of Never Again Rwanda emphasised two points firstly:

> From the training and the skills building that we provide, emphasises a lot critical thinking both in Rwanda, but also in other countries that are undergoing conflict.

And secondly that for those currently living in conflict and seeking to design interventions that aim to reduce tensions that it is important:

> …to learn from those who have lived through conflict in how to avoid trans-generational trauma, or trans-generational transmission of ideas and ideologies which may be destructive. So the centrepiece of this (organisation is), to both empower those in post-conflict, but also those in areas that are already undergoing some sort of conflict.

From this discussion then, it is clear that there have been clear international and transferability considerations made at least within some organisations within Rwanda, with strategic work already underway to facilitate the transference of appropriate knowledge and experience.

6.0 The Syrian Case Study

6.1 Introduction:

The Syrian case discusses the soft power of cultural heritage and arts events undertaken by civil society to support stability and security amongst communities during the ongoing armed conflict and, amid the rise of extremism in the Middle East. Engaging with cultural heritage and art events can help individuals and communities to have a stronger sense of self and purpose. Such activities also help to support a sense of belonging to the same reality regardless of the differences that might divide people or communities in a context of conflict. Through sharing stories and fostering debate and dialogue - while also promoting positive values based on respect and openness - cultural heritage and arts projects have the potential to become a platform for individuals and communities to listen, talk, engage, reflect, and understand each other to a greater degree. These factors can all contribute to a process of building stronger mutual trust (Shackel, 2004:6-10, Diaz-Andreu & Ruiz, 2017:44, 53, 63, Flinn, & McPherson, 2008:1-8, Korza, & Schaffen Bacon, 2010:6). This process can be supported by looking at cultural heritage and arts as a social construct that reflects what has been achieved by societies based on their needs and ambitions as well as upon a set of social and cultural values and norms. Through this lens, cultural heritage and arts can demonstrate the ability to make change in societies - not only by reflecting 'who' the society is , but also 'who' it aspires to become (Dormales, 2013:108; Story, 2010:2; Butland, 2009:23; Harrison, 2009; Edson, 2004). Cultural heritage and art is a mode of soft power through which the behaviour of communities can be influenced and the desired outcome achieved (Armitage, & Nye, 200:6). Soft power in this case is seen as the ability to appeal and attract, rather than to coerce.

6.2 Background

Although Syria has such a rich and enduring cultural heritage, seven years of armed conflict has resulted in massive destruction of infrastructure and the rupture of social fabric has resulted from the displacement of people. As a result many Syrian values – such as diversity and tolerance – are also endangered. The conflict has also resulted in tremendous destruction of tangible and intangible cultural heritage in Syria. Moreover, the participation of many international combatants in the Syrian conflict and, the demographic losses suffered by the countries minority ethnic groups have further affected understandings of the link between culture and identity in the Syrian context (Hall, 1994: 227-237; Kessing, 1990: 46-60).

Since the beginning of conflict in March 2011, Syria has been isolated from fellow Arab – and other – countries in the region as well as from the West (EU and USA). Syria's diplomatic relations have been suspended and, in addition, economic sanctions have been imposed by the Arab league, European Union, United states and Turkey.

The impact of this conflict on Syrians is enormous in the social, economic, educational and cultural dimensions. Syrians inside the country have had to deal with the loss of their jobs, economic

sanctions and the implications of sanctions on their lives, lack of access to schools (see Aubrey et al, 2016 – discussed above) and - above all - changes of cultural context as seen in Aleppo, Raqqa, and other Syrian cities where fundamentalist ideologues now control the major parts of these areas forcing people to conform to their distorted system of values (see Naidu Silverman, 2015 – discussed above).

Syrians abroad are faced with integration challenges. Although clashes between Syrian refugees and societies hosting them are very few, much needs to be done to reduce the gap between Syrians and their host societies. In addition to the different economic, civic and social factors that led to the conflict, it is also important to highlight the cultural factors such as:

- Syrian culture has been challenged by the demands of globalisation which do not fit unproblematically with traditional Syrian culture
- Syrian society has not been able change as fast as required to keep pace with the changing, 'globalised' world
- The process of cultural production lacks policies and mobilised management and complete reform led by governmental and civic actors is required.
- Youth are divided between those who adhere to western trends and those who follow the traditional, conservative lifestyle

One of the positive consequences of the Syrian conflict is the increasing number of NGOs, civil society organisations along with civil and activist-led initiatives which have sprung up in response to the huge demand on the ground in both government and rebel controlled areas of the country. The work of these organisations is not limited to aid work but also includes advocacy and human right activities (Al Zoubi, 2017).

The development role (rather than the charity based work) given to civil society organisations has its roots in activities undertaken prior to the start of the Syrian conflict; the establishment of development-focused NGOs (i.e. The Syria Trust for Development) rather than charity-focused NGOs dates back to the early 2000s. This civic change alongside increasingly vociferous debates regarding the role of NGOs in Syrian society and, demands for reform to the legal framework governing NGOs combined to enable civil society to become a true partner in the development agenda in Syria. Chiefly, NGOs in Syria operating in the arts and cultural realm are concerned with the safeguarding of cultural heritage or, supporting artists to produce new work, explicit security and stability concerns have not been at the forefront of the agendas of the majority of these NGOs. The considerable shift in the role of Syrian civil society is reflected in the involvement of civil society organisations and representatives in Syria's peace talks which began to be negotiated through the UN Office of the Special Envoy for Syria (OSE-S) and, where a Civil Society Support Room (CSSR) was set up in January 2016. This initiative created the conditions for civil society to play an important role in the intra-Syrian talks; allowing Syrian civil society actors to engage in discussions amongst themselves and with the special envoy, his team, and members of his Women's Advisory Board, as well as with UN member states, representatives of UN agencies, and international NGOs (Hellmüller & Zaher, 2018).

6.3 Saiyar

Saiyar is a volunteer-based initiative working towards the social development of street children in conflict-affected and fragile areas in Syria.

The initiative works specifically to address the issue of children who work on the streets but have a home to return to at night. The phenomenon of street children derives from a multitude of different reasons but is usually more prevalent and serious in countries affected by war and other conflicts and crises.

The number of children begging on streets has increased dramatically since the escalation of the Syrian conflict in 2011, as many families lost their financial support either due to the death of a parent or, to displacement arising from regional violence. Another factor to be considered is the growth of begging culture results from weakening and chaotic application of the rule of law in some areas in Syria leaving children vulnerable to victimisation by their own families or by organised criminal groups. Most of these children are between the ages of 2 and 14. They are robbed of their childhood and deprived of the most basic human rights. They suffer from illiteracy, malnutrition, psychological trauma, disease, and physical disfigurement and are subjected to mental, physical and verbal abuse. They are forced into child labour, stealing, begging, human/organ trafficking, prostitution and drug dealing.

Saiyar started working in Damascus in April 2015 with street children in one of the parks located in the downtown area of the capital, later - thanks to the success of the initiative - *Saiyar* was able to partner with social organisations that permit them to use their centres as teaching areas. These locations helped *Saiyar* to gain the trust of children, firstly as they started to operate from a familiar place where children already gathered and worked, before securing a safer space which offered some protection against the random rockets falling all around Damascus. *Saiyar* is now expanding to work in other Syrian cities.

Driven by their vision to empower and enable vulnerable groups in society, particularly street children, to become agents of development and support while building a healthy society based on positive Syrian values of active citizenship, respect, tolerance, acceptance, understanding and openness, *Saiyar*'s group of volunteers offer different programmes to support street children to fight illiteracy, raise their awareness about their health and self-wellbeing and security, implanting positive values, providing vocational trainings and life skills in addition to the psychological support which they offer through art and cultural based events.

Saiyar works closely with art therapists who are trained to pick up on non-verbal symbols and metaphors that are often expressed through art and the creative process, concepts that are usually difficult to express verbally. Art therapy is also used as form of expressive therapy utilising the creative process of making art to improve children's physical, mental, and emotional well-being (c.f. Chu, 2010 – reporting on an art therapy intervention in Rwanda). Programmes are divided into different categories such as self-love, loving others and being compassionate with friends and families, rights as a citizen, respecting the law, hygiene and nutrition. Children can increase awareness of self and others, cope with symptoms, stress and traumatic experiences, enhance cognitive abilities and enjoy the life-affirming pleasures of making art. In interview, one of *Saiyar*'s founders talked about the confidence that shines in the eyes of the street children on different

occasions, especially when they stand in front of their art works in exhibitions to explain their work to an audience and use their communication abilities to sell their work. In these specific moments the children are competent, talented and responsible people, able to advocate for themselves and, who deserve respect and appreciation from everyone – not only because they are children but also because of their talent and potential. *Saiyar* also run awareness sessions with children as interactive plays or by using puppets and theatre.

Saiyar is now recruiting increasing numbers of volunteers[16] and is thus able to operate and provide child support programmes in different cities and rural areas including Damascus, Aleppo, Latakia, Tartus, Hamah, Swieda, Hums, Dara, Hasake, plus Salmiyah, Msiyaf, Tartus, and Latakia region.

In order to secure effective project delivery based on the organisation's values (equal opportunities for all, active citizenship, reasonability and partnership) *Saiyar* works on different levels beginning with spotting social problems and documenting them. Once this has been achieved volunteers then reach out to stakeholders working in related fields and potential partners from civil and governmental bodies in order to mobilize their potential and build on their skills and resources. Once a programme has been designed and tested in the field, *Saiyar* evaluates the work done, making adjustments when required and repeats the cycle.

Saiyar has succeeded in reaching more than 2,000 street children around Syria and, based on their experience of working with these children and exploring their needs and conditions, they are currently finalising guidance on working with children on the streets as well as working to empower more volunteers through capacity building training, workshops and social programmes.

Children participating in *Saiyar*'s activities showed positive changes at different levels:

- Self-respect: children refuse to start the art sessions or awareness classes without washing their hand and faces to look clean and beautiful.
- Better understanding of rights/duties concept: children managed to take care of the art tools given to them and many returned missing tools with the excuse that they been found in the garden.
- Sense of belonging: children showed a sense of ownership and responsibility towards the place they play and learn in by participating in cleaning it.
- Ability to collaborate: children were playing, drawing and learning in groups and managed to build positive relations with their peers.
- Sense of self and purpose: through art activities children managed to learn more about their preferences, discovering their potential and talents in many cases.
- Agents of change: many of the children managed to have a positive influence on their peers and children also managed to change their families' opinion and response regarding *Saiyar*.
- Ability to debate through the theatre and other cultural activities: although these children are already trained to talk and influence others to give them money through their work on the streets, these persuasive skills were developed and given new direction though participation in the activities provided by *Saiyar*.

---

[16] Currently there are 20 'leading' volunteers responsible of planning and managing, 80 volunteers responsible of implementing the *Saiyar* programmes in Damascus and 135 volunteers working across other Syrian cities

Although *Saiyar* has been quite effective, much still remains to be done, therefore *Saiyar* is currently advocating for legal reform that would legislate for the protection of children – particularly in cases where they are victimised by their own families. – The organisation is also networking with different governmental and civic agencies to establish rehabilitation centres where street children can live, attend school and prepare to be integrated into the Syrian society once again.

6.4 The Prophecy

Staged in 2015, The Prophecy is a theatre production funded by Ein Alfunoon with support from Syria Trust for Development. This piece attempted to exceed the boundaries of conventional theatre in terms of story, technique and location. Part of this attempt led to the piece being showcased in various modern and traditional settings rather than in a conventional theatre. The production took place in an old coffee shop in old Damascus, a ruined old church in Homs, in a contemporary art gallery in modern Damascus and in the national museum in Latakia.

The story is based on one female storyteller who tells contemporary stories reflecting the recent Syrian reality and touches on the difficulties facing social structures during the Syrian conflict. The link between what is currently happening during the armed conflict in Syria and similar historic and ancient, tragic events is also explored. This link is important as it provides a basis of hope that, historically, perseverance and adherence to civilized values have helped Syrians build rich and diverse civilizations in spite of the destructive influence of conflict.

The writer and director of this production, Samer Omran, also mixed texts from Saadallah Wannous'[17] work with notes from his own meetings with displaced children in Damascus, Homs, Tartus and Tripoli. This mix helped to portray the contemporary crisis in Syria as one with an artistic and historic future exit leading towards hope, while supporting the artistic role of the theatre as a 'reality check'.

Prophecy transferred the role of storyteller to a woman in an attempt to highlight the important role women can play as witnesses to the conflict and as someone who can have an influence on the outcome of the conflict. This is also significant as – in Syria – storytelling duties are traditionally undertaken by men who tell specific historical epics in coffee shops while 'female wisdom' is held by grandmothers who transfer wisdom as well as social and cultural values from generation to generation in other settings. This historical-contemporary fusion suggests a common reality; a mixture of pain and hope that includes all Syrians including those who lived in the past.

The Prophecy production toured different cities and played in unconventional venues in an attempt to attract different audiences and enable them to view one shared reality while promoting hope, tolerance and understanding. Another value that can be seen here is the shift of focus on theatre as a place for healing and hope. This is especially significant after the systematic destruction of culturally important heritage site of the theatre in Palmyra and the promotion of images of execution and beheading performed by ISIS during their control of Palmira through which the theatre was positioned as a dark place of death and fundamentalism.

---

[17] A very well-known and widely respected playwright and director

Prophecy exceeded the bounds of traditional theatre to offer interactive debates on life versus death and the ability to destroy versus construct in Syria through time and space. In interview the writer and director of the Prophecy argued that it was very difficult to measure the exact impact of his work on the audience, but that it is still possible to observe the changes happening to people attending this theatre piece. Since he was present on stage during the production - as Oud player- he was able to describe the audience members' transition from anxiousness at the beginning (caused by uncertainty about seeing a political play) to one of trust as they begin to realise that what they are seeing is more about them – as Syrians and the Syrian nation – their fears and a shared pain rooted in events from 3000 B.C. and unresolved until the present day. Audience members experienced feelings of anxiousness, shock and empathy. Therefore, they were willing to listen more and connect to others stories and pain.

Prophecy managed to create a common ground for the audience to:

- Create a better understanding of self and identity
- Think critically about their contemporary condition as they saw it in larger context of time and space
- Reduce the sense of otherness as this theatre production made audience members realise how Syrians are similar regardless of issues that currently seems to comprise areas of significant difference
- Share a common past and heritage as proof that Syrians can rise above tragic events and build a common and brighter future as their descendants did on many occasions.
- Share common Syrian positive values of tolerance, acceptance, openness and trust

Notably, the above process is somewhat intangible and, although it supports the Syrian debate to reach more inclusive communities, a lot needs to be done by independent organisations and scholars to measure the power of art and culture in making this positive change; this is particularly the case in countries still suffering from the ongoing armed conflict.

7.0 References

Al Zoubi, Z (2017) **Syrian Civil Society Organizations: Reality and challenges**, report conducted by citizens for Syria, available at: https://citizensforsyria.org/OrgLiterature/Syrian_CSOs_Reality_and_challenges_2017-CfS_EN.pdf

Albrecht, P & Jackson, P (2014) **Upstream conflict prevention,** Whitehall Papers, 82(1)

Alkoush, H & Ioanes, E (2018) 'I gave birth after my husband's death': Syrians who wed foreign fighters, The Guardian: available at https://www.theguardian.com/global-development/2018/mar/20/syrian-women-wed-foreign-fighters, accessed 23.04.18

Al Sherbini, R (2015) **Egypt youth in perpetual state of 'waithood'** Gulf News, available at: https://bit.ly/2KAEpO2 published November 17, accessed 02.06.2018

Armitage, R. & Nye, J. (2007) **CSIS commission on smart power: a smarter, more secure America**, Washington DC, The CSIS press

Aubrey, M, Aubrey, R, Brodrick, F & Brooks, C (2016a) **Why young Syrians choose to fight: vulnerability and resilience to recruitment by violent extremist groups in Syria,** International Alert, London

Aubrey, M, Aubrey, R, Brodrick, F & Simpson, R (2016) **Teaching peace, building resilience: assessing the impact of peace education for young Syrians,** International Alert, London

Baily, J (1999) **Music and refugee lives: Afghans in eastern Iran and California,** Forced Migration Review, 6

Bayuelo, S. (27 de April de 2017). Avanza la segunda fase de expedición sensorial en Montes de María. (Ministry of Culture of Colombia Interviewer): https://bit.ly/2JNvrN1

Benda, R. M. (2017) **Youth Connekt Dialogue: Unwanted Legacies, Responsibility and Nation-building in Rwanda**, Aegis Working Paper WP001, September 2017. Available at: http://www.genocideresearchhub.org.rw/app/uploads/2017/09/Benda-WP001-Final.pdf

Bentrovato, D. (2015) **Rwanda, Twenty Years On: Assessing the RPF's Legacy through the Views of the Great Lakes Region's New Generation**, Cahiers d'Études Africaines, 55(2)

Bergh, A & Sloboda, J (2010) **Music and art in conflict transformation: a review,** Music and Arts in Action, 2(2)

Bergh, A (2007) **I'd like to teach the world to sing: music and conflict transformation,** Musicae Scientiae, 11(2)

Bourekba, M (2016) **Countering violent extremism in the MENA region: time to rethink approaches and strategies,** EuroMesco Policy Brief, №63

Breed A (2006) **Performing reconciliation in Rwanda,** Peace Review: A Journal of Social Justice, 18(4)

Breed A (2008) **Performing the nation: theatre in post-genocide Rwanda,** The Drama Review, 52(1)

British Council (2012) **Voices of the people: culture, conflict and change in North Africa,** British Council, London

Brown, J (2006) **Arts diplomacy: the neglected aspect of cultural diplomacy,** in Kiehl, W.P (ed.) America's dialogue with the world, Public Diplomacy Council

Butland, E. R. (2009**) Scaling Angkor: perceptions of Scale in the interpretation and management of cultural heritage**, Unpublished doctoral thesis, University of Sydney, July 2009

Chu, V (2010) **Within the box: cross-cultural art therapy with survivors of the Rwandan genocide,** Art Therapy: Journal of the American Art Therapy Association, 27(1)

Cohen, C (2005) **Creative approaches to reconciliation,** in Fitzduff, M & Stout, C (eds) The Psychology of Resolving Global Conflicts: from War to Peace, Westport, CT, Greenwood Publishing Group, available at: https://www.brandeis.edu/ethics/pdfs/publications/Creative_Approaches.pdf

Dahlmanns, E (2015) **New community, old tradition: The Intore warrior as a symbol of the new man. Rwanda's** *Itorero*-**policy of societal recreation**, Modern Africa: Politics, History and Society, 3(1)

DFID (2011) **Building Stability Overseas Strategy,** available at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/67475/Building-stability-overseas-strategy.pdf

Díaz-Andreu, M & Ruiz, A. (2017) **Interacting with Heritage: Social Inclusion and** Archaeology in Barcelona, Journal of Community Archaeology & Heritage, 4(1)

Dormaels, M (2013), **The concept behind the world, translate issues in definitions of heritage**, in Albert, M Albert, Bernecker. R, Rudolff, B (Eds.), Understanding Heritage, perspectives in heritage studies, Berlin & Boston, Walter de Gruyter Gmbh

Doyle, R B (2014) **In Rwanda, looking to art to soothe**, New York Times (30th May), available at: https://www.nytimes.com/2014/06/01/travel/in-rwanda-looking-to-art-to-soothe.html# (accessed 16.05.2018)

Euronews (2014) *Kwibuka* **20, Rwanda remembers genocide in touching ceremony**, April 8th 2014. Available at: http://www.euronews.com/2014/04/08/*Kwibuka*-20-rwanda-remembers-genocide-in-touching-ceremony

European Commission (2015) **Strive for development: strengthening resilience to violence and extremism,** Publications office of the European Union, Luxembourg

Fenercioglu, M (2016) **Music for peace: a model for socialization,** Bulgarian Musicology, 2-3

Fletcher, S, Cox, R, Scannell, L, Heykoop, C, Tobin-Gurley, J & Peek, L (2016) **Youth creating disaster recovery and resilience: a multi-site arts-based youth engagement research project,** Children, Youth and Environments 26(1)

Flinn, J & McPherson, G (2008) **Culture matters? The role of art and culture in the development of social capital**Holmes, Collins M, Holmes, K & Slater A (eds) Sport, Leisure, Culture and Social Capital – Discourse and Practice, Eastbourne: Leisure Studies Association

Florez, E (2018). **Líderes sociales piden mayor presencia del estado en zona rural de Montes de María** (RCN. Radio, Interview), 1st February, available at: https://bit.ly/2sykDuX

Fundación Nacional Batuta (2016), **Inicio de una revolución musical 25 años de Batuta**, Colombia, Bogotá. https://bit.ly/2IwrOGp

Fundación Nacional Batuta, (2018), **Informe de Gestión** 2017, Colombia, Bogotá.

Galtung, J. (1980). **The True Worlds: a Transnational Perspective**, New York, United States, Free Press.

Galtung, J. (1996)**. *Peace by Peaceful Means***, Oslo, Norway, Sage Publications

Garcia, M E P (2014) **Music and reconciliation in Colombia: Opportunities and limitations of songs composed by victims and ex-combatants**, unpublished Master's thesis, Tokyo University of Foreign Students, available at: http://musicandartsinaction.net/index.php/maia/article/view/musicreconciliationcolombia

Glenny, M (2009) **McMafia, Seriously Organised Crime,** London, Vintage

Ghosh, A, Jamal, A, Fair, C, Rassler, D and Shoeb, N (2013) **The Fighters of Lashkar-e-Taiba: Recruitment, Training, Deployment and Death**
https://www.propublica.org/article/terror-group-recruits-from-pakistans-best-and-brightest

Gourevich, P (2000) **We wish to inform you that tomorrow we will be killed with our families,** London, Picador,

Grant, A M (2017) **The making of a 'superstar': the politics of playback and live performance in post-genocide Rwanda,** Africa: The Journal of the International African Institute, 87(1)

Grattan, S (2018) **Colombia discovers the art of keeping young people off the streets,** The Guardian, 21st May, available at: https://www.theguardian.com/global-development/2018/may/21/colombia-discovers-the-art-of-keeping-young-people-off-the-streets accessed 21.05.18

Grincheva, N (2010) **U.S. arts and cultural diplomacy: post-cold war decline and the twenty first century debate,** The Journal of Arts Management, Law & Society, 40(3)

Hall, S (1994) **Cultural identity and diaspora** in Williams, P & Chrisman, L (eds.) Colonial discourse and post-colonial theory: a reader, London: Harvester Wheatsheaf

Hellmüller, S & Zaher, M (2018) **Against the odds: civil society in Intra-Syrian Talks**, International Peace Institute, https://bit.ly/2KrmAl4

Hilker, L.M (2011) **The role of education in driving conflict and building peace – the case of Rwanda,** Prospects, 41

Howson, P. & Dubber, J. (2014) **Culture Matters,** London, British Council

https://bit.ly/2yOAAzV

Ibekwe, E.U. (2013) **The role of music and musicians in promoting social stability in the Country,** UJAH UNIZIK Journal of Arts and Humanities, 14(3)

Internal Displacement Monitoring Centre (2017) **Global Report on Internal Displacement Monitoring Centre**, Internal Displacement Monitoring Centre, available at: https://bit.ly/2NguvzD

International Institute of Studies of the Caribbean (2008) **The Laboratory of Peace in Montes de María. A Approach to their context,** Cartagena: Observatory of political culture, peace, coexistence and development of Montes de María

Isar, Y.E. (2010**) Cultural Diplomacy: An Overplayed Hand? Cultural diplomacy: an overplayed hand?** Public diplomacy magazine, № 3, Winter, available at: http://publicdiplomacymagazine.com/cultural-diplomacy-an-over

Jessee, E. (2014**) Owning Memory: What purpose does commemoration serve and is it provoking the very ethnic tensions it is supposedly intended to disperse in Rwanda**, Al Jazeera, available at: https://strathprints.strath.ac.uk/50853/

Joselow, G. (2014) **'I am Rwandan' campaign confronts nation's ethnic divisions**, VOA News, April 4th 2014, available at: https://bit.ly/2yZquN1

Journeys Discovering Africa (2014) **Remembrance in Rwanda, Africa Geographic**, April 2014, available at: https://africageographic.com/blog/remembrance-in-rwanda/

Kafewo, S. A., (2007) **The rhythms of transformation: theatre and conflict resolution in northern Nigeria,** New Theatre Quarterly, 23(2)

Kalisa, M-C (2006) **Theatre and the Rwandan Genocide**, Peace Review: a Journal of Social Justice, 18(4)

Kazibwe, A. (2017**) Theatre, music, film to mark *Kwibuka***, The East African, April 1st 2017, available at: https://bit.ly/2KnhW7P

Kigali Genocide Memorial (2016) **Young Rwandans remember their history at the Our Past event at Kigali Genocide Memorial**, April 12th 2016. Available at: http://www.kgm.rw/young-people-our-past-kigali-genocide-memorial/

Kessing, R M (1990) **Theories of culture revisited** Canberra Anthropology, 13 (2)

Korza, P & Schaffer Bacon, B (2010) **Artists Engaging in social change**, background paper presented for Board of Trustees Meeting: Surdana

Kroc Institute For International Peace Studies. (2017) **Report on the Effective Status of Implementation of the Peace Agreement in Colombia**, Notre Dame University

Kwibuka Rwanda, **What is *Kwibuka*?** Available at: http://*Kwibuka*.rw/?page_id=176

LeBaron, M (2001) **Transforming cultural conflict in an age of complexities,** Berghof Handbook for Conflict Transformation, Berlin

LeBaron, M (2003) **Culture and Conflict,** available at: https://bit.ly/2KuX0vK

Lederach, J P (1997) **Building Peace: Sustainable Reconciliation in Divided Societies**, Endowment of the United States Institute of Peace, USA

Lederach, J P (2005) **The Moral Imagination** USA, Oxford University Press

Macpherson, H, Hart, A & Heaver, B (2012) **Building resilience through community arts practice,** Connected Communities, Brighton

Macpherson, H, Hart, A & Heaver, B (2014) **Impacts between academic researchers and community partners: some critical reflections on impact agendas in a "visual arts for resilience" research project,** ACME: an International E-Journal for Critical Geographies, 13(1)

Mbaraga, R. (2013) **State pushes campaign that critics say it is ethnically divisive**, The East African, November 16th 2013, available at: https://bit.ly/2ILDex7

McCoy, J (2009) **Making violence ordinary: radio, music and the Rwandan genocide,** Journal of International Library of African Music, 8(3)

McHenry, J A (2011) **Rural empowerment through the arts: the role of the arts in civic and social participation in the Mid-West region of Western Australia,** Journal of Rural Studies, 27

Melvin, J. (2013) **Correcting history: Mandatory education in Rwanda**, Journal of Human Rights in the Commonwealth, № 2 (Autumn)

Mercy Corps (2015) **Youth and consequences: unemployment, injustice and violence,** Mercy Corps, Oregon, Edinburgh

Ministerio de Cultura de Colombia, (2015), **Música para la Reconciliación, un compromiso con las víctimas del conflicto armado y en situación de vulnerabilidad**, Colombia, Bogotáб available at: https://bit.ly/2tJIHYU

Ministry of Finance and Public Credit of Colombia (2017) **Medium Term Fiscal Framework. Bogota: Presidency of the Republic of Colombia** available at: https://bit.ly/2tz2jj8

Ministry of Sports and Culture, Republic of Rwanda (2105) **Rwanda National Cultural Heritage Policy**, available at: https://bit.ly/2lN3QxK

Naidu-Silverman, E (2015) **The contribution of art and culture in peace and reconciliation processes in Asia,** CKU, Copenhagen

National *Itorero* Commission, **About NIC**, available at: http://nic.gov.rw/index.php?id=23

National *Itorero* Commission, **Strategy** (2011), Republic of Rwanda

Negret, C. (2018) **282 social leaders and human rights defenders killed in two years**. (Press Release Defensoría del Pueblo) Bogota, Colombia. Available at: https://bit.ly/2GOkKt2

Néstor Humberto Martínez. (2 May 2018). Así funcionada la red de corrupción alrededor de dineros de la paz, según fiscal. (El Espectador, Interviewer).https://bit.ly/2JPWveJ

Never Again Rwanda (2016) **Understanding reconciliation experiences in post-genocide and extreme violent societies**, November 10th and 11th 2016, The Marriot Hotel, Kigali, available at: http://neveragainrwanda.org/nar-,reports

Never Again Rwanda (2017) **Annual Report 2017**, available at: http://neveragainrwanda.org/nar-reports

Never Again Rwanda Approaches, available at: http://neveragainrwanda.org/who-we-are/our-approach

Never Again Rwanda Vision and Mission, available at: http://neveragainrwanda.org/who-we-are/about-nar

Nzahabwanayo, S, Horsthemke, K & Mathebula, T P (2017) **Identification and critique of the citizenship notion informing the *Itorero* training scheme for high school leavers in post-genocide Rwanda**, South African Journal of Higher Education 31(2)

Observatorio de Seguimiento a la Implementación del Acuerdo de Paz OIAP, (2018) **La Paz en Deuda**, Colombia, Bogotá

Ojokwu, E V (2016) **Relevance of music in social stability and security challenges in Nigeria,** International Journal of Arts and Humanities, Ethiopia, 6(3)

Oomen, B (2006) **Rwanda's Gacaca: objectives, merits and their relation to supranational criminal law**, in R. Haveman et al. (eds.), Sentencing in Supranational Criminal Law, Intersentia

Palihapitiya, M (2011) **The created space: peacebuilding and performance in Sri Lanka,** in Cohen, C, Varea, R, & Walker, P (Eds.) (2011) Acting Together I: Performance and the Creative Transformation of Conflict: Resistance and Reconciliation in Regions of Violence. NYU Press.

Paluck, E. L. (2009) **Reducing intergroup prejudice and conflict using media: a field experiment in Rwanda,** Journal of Personality and Social Psychology, 96(3)

Peace-Building and the Arts, Salzburg Global Seminar Session Report 532
Pettan, S (2010) **Applied ethnomusicology: bridging research and action,** Music and Arts in Action, 2(2)

Preis, A-B & Stanca Mustea, C (2013) **The role of culture in peace and reconciliation,** UNESCO

Premaratna, N. & Bleiker, R. (2016). **Arts and Theatre for Peacebuilding**, in Richmond, O., Pogodda, S. & Ramovic, J. The Palgrave Handbook of Disciplinary and Regional Approaches to Peace, Palgrave Macmillan, London

Resource Center for Conflict Analysis (2016) **A year of de-escalation: conflict almost stopped but refuses to disappear,** Bogota

Robertson, C (2010) **Music and conflict transformation in Bosnia: constructing and reconstructing the normal,** Music and Arts in Action, 2(2)

Rueda, M. H. (2014) **Painting (but not naming) the war in Colombia,** Review: Literature and Art of the Americas, 88(1)

Rwanda National Police (2014a) **RNP in '*Ndi Umunyarwanda'*,** Rwanda National Police

News, March 14th 2014, available at: https://bit.ly/2lM2rHN

Rwanda National Police (2014b) *Kwibuka Flame of Remembrance reaches Rulindo District*, March 4th 2014, available at: https://bit.ly/2MGrhV2

Salamanca, E & Mendoza, R (2016) **Imagining peace and building paths to inclusive reconciliation in Colombia,** in Salter, M & Yousuf, Z (eds.) Accord Insight 3: transforming broken relationships making peace with the past, Conciliation Resources, London

Samson, V D (2000) **Theatre for development in conflict management: Nigerian popular theatre alliance (NPTA) and village crises in Otobi, Benue State, Nigeria,** Journal of Dramatic Theory and Criticism, XV(1)

Sánchez, . (2015) *Memorias de Guerra y Dignidad.* Centro Nacional de Memoria Histórica, availble at: https://bit.ly/2IrgMSW

Sandoval, E (2016) **Music in peacebuilding: a critical literature review,** Journal of Peace Education, 13(3)

Schneider, C.P (2009) **The unrealised potential of cultural diplomacy: 'best practices' and what could be, if only…** The Journal of Arts Management, Law & Society, 39(4)

Schwartz, LH, Dassa Kaye, D & Martini, J (2013) **Artists and the Arab uprising,** RAND National Defence Research Institute, Santa Monica, Arlington, Pittsburgh

Seidl-Fox, S & Sridhar, S (2014) **Conflict transformation through culture peacebuilding and the arts,** Salzburg Global Seminars, Session 532

Sentama, E. et al (first published 2016 / edited 2017) **Unity and Reconciliation Process in Rwanda, National Unity and Reconciliation Commission**, Kigali. Available at: https://bit.ly/2lN8oEv

Shackel, A P (2004) **Working with communities: Heritage development and applied archaeology** in A. Shackel, Erve J. Cambers (Ed.), Places in mind: public archaeology as applied anthropology, Taylor & Francis, London

Shank, M & Schirch, L (2008) **Strategic arts-based peacebuilding,** Peace History Society & Peace and Justice Studies Association, available at: http://escolapau.uab.es/img/programas/musica/strategic_arts.pdf

Siapno, J (2012) **Dance and martial arts in Timor Leste: the performance of resilience in a post-conflict environment,** Journal of Intercultural Studies, 33(4)

Sithamparanathan, K (2003) **Intervention and methods of the Theatre Action Group**, International Journal of Mental Health, Psychosocial Work and Counselling in Areas of Armed Conflict, 1(1)

Stewart, S (2018) **Building resistance to violent extremism: a cultural relations approach**, British Council, London

Stockholm Forum on Peace & Development [SFPD] (2017) **Conference Report, sustaining peace: what works?** Stockholm International Peace Research Institute

Story, J. (2010) **Culture and Power in cultural studies: the politics of signification**, Edinburgh, Edinburgh University Press

Sundberg, M. (2014) **Ethnographic Challenges Encountered in Rwanda's Social Topography**, Anthropologie & Développement, 40-41, available at: https://bit.ly/2tJxXuC

Tanganika, F (2013) **The role of 'Musekeweya', an entertainment-education radio soap opera in the promotion of reconciliation in Rwanda,** Rwandan Journal of Education, 1(2)

Tiemessen, A E (2004) **After Arusha: Gacaca Justice in Post-Genocide Rwanda**, African Studies Quarterly, 8(1)

Tuyisime, D. (2017) **'Ndi Umunyarwanda' Program Here to Stay** – Ndayisaba, KT Press, October 29th 2017. Available at: http://ktpress.rw/2017/10/ndi-umunyarwanda-program-here-to-stay-ndayisaba/

United Nations Outreach Programme on the Rwanda Genocide, **A Brief History** available at: http://www.un.org/en/preventgenocide/rwanda/education/rwandagenocide.shtml

Usanase, G. (2018) **The 2018 Youth Arts Competition Launch, Never Again Rwanda**, April 19th 2018, available at: http://neveragainrwanda.org/news/2018-youth-arts-competition-launch

Vedantam, S (2018) **Rwandan reconciliation through radio soap opera**, NPR radio broadcast, available at: https://n.pr/2vuK6Xk , accessed 23.04.18

Zelizer, C (2003) **The role of artistic processes in peace-building in Bosnia-Herzegovina,** Peace and Conflict Studies, 10(2)

8.0 Mapping of art & cultural projects contributing to security & stability

Key

Colombia
Rwanda
Syria
Other or Multi Location

The projects mapped here are wide-ranging, they include work undertaken in the countries discussed in the case studies in this report alongside others which are focused elsewhere. Notably, contribution to security and stability is rarely explicitly stated as a project objective. The listed projects, however, encompass clear benefits for community building, peacebuilding, individual and collective reconciliation, esteem building, cohesion and personal resilience etc., outcomes which are clearly of benefit to broader security and stability concerns.

Project/Funder	Country/Countries	Description of project, target group, aims & objectives	Evidence of resilience/confidence building YES/NO	Evidence of increased understanding/ tolerance YES/NO	Outputs/ Outcomes
Africalia https://africalia.be/?lang=en Various, including EU and donor funding	Burkina Faso, Democratic Republic of Congo, Kenya, Rwanda, Senegal, Uganda & Zimbabwe	Collaborating with artists & organisations working in a wide range of contemporary disciplines: audio-visual, performing arts, literature & visual arts to support & build networks of artists to put culture & creativity at the centre of economic innovation & social transformation in Africa			In 2016: 57 people work in 20 cultural organisations in 8 African countries (not including frequent freelance collaborators) 1166 works reached the art market 1799 people benefited from training with one of our partners 652,499 people attended events, exhibitions, performances and film or documentary screenings (both paying and non-paying audiences).
Al-Hakawati – the	Syria, Lebanon,	A close collaboration between CHwB and the Hakaya	Yes: performing &	Yes: dialogue	Bilingual anthology (Arabic-

Storyteller http://chwb.org/syria/ Syrian oral tradition project. Funded by the Swedish Postcode Lottery & *Kulturstiftielsen*, implemented by Cultural Heritage without Borders (CHwB)	Jordan, Sweden	network represented by the Arab Education Forum (Jordan), the Arab Resource Collective for Popular Arts – Al Jana (Lebanon) and, Al Balad theatre (Jordan)in association with Fabula Storytelling (Sweden). Within this framework, six Syrian researchers in Lebanon and Syria collected more than 250 stories and a selection of 21 traditional stories has been gathered and published in a bi-lingual (Arabic -English) anthology. The anthology is to be distributed as widely as possible in Sweden and the MENA region, this will be accompanied by storytelling performances organized by partners in Sweden, Jordan and Lebanon.	sharing folk stories reflects how Syrians are eager to remember and share their stories, demonstrating a strong sense of adherence to a values such as diversity and openness.	between refugees and host countries, bridging ethnic, political & religious divides, sharing Syria's rich culture, also enabling Syrians to find out more about themselves	English) Storytelling performances The outcomes of Al-Hakawati contributed to supporting tolerance, shared understanding, and respect. The storyteller project promoted positive values such as openness, diversity, sharing and listening.
Alharaca for Peace http://www.mincultura.gov.co/areas/comunicaciones/comunicacion-cultural-y-ni%C3%B1ez/quehacemos/%C2%A1alharaca%21/Documents/Memorias2016.pdf Ministry of Culture 2013	Colombia	An initiative of the Communications Department of the Ministry of Culture that enables children, between the ages of 8 and 15, to participate in audio visual production workshops, allowing them to narrate their visions of peace and the reality of their communities. *'Participaz'* is developing two of these workshops in Florence and two more in San Vicente del Caguán. Workshops are designed to help build citizenship for these children and young people.	Yes: using audio visual methods, children were able to tell their story, present it, work in team and thus help to increase their confidence.	Yes: raising issues such as drug addiction & abuse, bullying, theft, insecurity, gangs, violence, violence against women	Workshops of this kind have been held in Bogotá, Cartagena, Tumaco, Popayán, Barrancabermeja, Sumapaz and Medellín, in which hundreds of children and adolescents have participated and 20 communication strategies on peace have been developed, created by the participants themselves.
American Voices http://americanvoices.org/ Since 1993, AV has been conducting citizen-led cultural diplomacy as a means to foster people-to-people connections. Founded with a focus on bringing American music & culture to the recently independent nations of Central & Eastern Europe, AV has expanded its mission towards supporting youth through cultural & educational programs	Worldwide including Iraq, Kyrgyzstan, Kurdistan, Russia, Azerbaijan, Turkmenistan, Taiwan, Thailand, Kuwait, Saudi Arabia, Vietnam, Uzbekistan & Pakistan	Vision: To enrich the lives of people of all ages and ethnic backgrounds through cross-cultural and educational engagement. Mission: To provide cultural exchange through the performing arts and education in nations emerging from conflict and isolation. Goals: To help the international arts community to continue to learn, grow and connect through cultural diplomacy effort	Yes: i.e. *Hiplomacy* programmes: https://bit.ly/2Mmsqla	Yes: i.e. Music Across Borders: https://bit.ly/2HIzLI9 Broadway Bridges: https://bit.ly/2MoMxzm Jazz Bridges: https://bit.ly/2sUjc7H	Multiple projects: i.e. AV has pioneered the use of Hip Hop as cultural diplomacy - *Hiplomacy* - as means for to teach positive self-expression, social cohesion and community development. At AV *Hiplomacy* programmes, youth learn the fundamentals of Hip Hop and its history as well as receive specialized instruction and mentorship in the Hip Hop art forms such as Breakdance, Rap, Graphics, Beatboxing and Production.

in nations emerging from conflict or isolation.					
Aniko https://www.weareaniko.com/ Using football as a tool to address health issues, both mental and physical, while promoting integration and community-building. Partnerships include: Norwegian Refugee Council & Terre des hommes, see: https://bit.ly/2JWMcoU	Greece	Founded in 2015 as a response to the growing European refugee crisis, Aniko works with displaced people using football to combat the boredom and immobility that come with waiting for an asylum application and, make an already difficult situation even harder. The organisation provides regular football training sessions and community event days in the Thessaloniki area of mainland Greece, for people of all ages, genders and abilities. In doing so they aim to develop a bridge with local communities, provide a level of psychosocial support for displaced people and reintroduce physical activity to their lives.	Yes: founded to tackle mental and physical wellbeing issues arising from experience of being a refugee.	Yes: founded to help develop connections between refugees and the local community. Activities also allow refuges from different countries to meet, play and socialise together.	Aniko FC training session, - weekly training Football for all – regular open to all sessions followed by a meal Fan matches - matching members of displaced communities with local football fans who – together - watch local matches. Provides ingress into local community for refugees.
B.R.I.D.G.E. Theatre Project http://www.bridgetheatre.org/index.htm Donor funded	Potentially global, primarily USA & Ecuador	To educate, inspire, & connect young people around the globe through intensive theatre education programs that encourage self-expression, foster self-confidence, promote cultural tolerance, expand world views & perspectives, & explore solutions to community problems through the creation & exchange of original plays & theatrical productions.	Yes: fostering confidence a motive for activities	Yes: fostering cultural tolerance a motive for activities	Playwriting and performance workshops leading to staging of short plays written and performed by project participants.
Changing the Story https://changingthestory.leeds.ac.uk/	Cambodia, **Colombia**, Kosovo, **Rwanda**, South Africa	Asking how the arts, heritage, and human rights education can support youth-centred approaches to civil society building.		Yes: comprises a range of projects some of which focus on issues of increasing intra community understanding, fostering tolerance and reconciliation. i.e. https://bit.ly/2LNXPMp	Multiple workshops, events, and performances embracing creativity as a key driver for change and development: https://changingthestory.leeds.ac.uk/blog/ Development of toolkits & methodologies: https://changingthestory.leeds.ac.uk/resources/toolkits-and-methodologies/
Children's Movement for Creative Education https://bit.ly/2k2aCix	USA	New York City based not-for-profit organisation that guides youth to understand & process the effects of profound world events – those that challenge through		Yes: fostering understanding, consideration for	

		violence and injustice as well as those that inspire through commonality and the pursuit of truth – via academic, experiential, and art-based curricula.		one's impact on the world and role as agent for change & global citizen cited as motives for activities	
Clown Me In https://clownmein.com/ Donor funded	Worldwide inc. Mexico, Lebanon, India, Brazil, UK, with Palestinian refugees	Interactive workshops & performances, utilising clowning to spread laughter & provide relief to disadvantaged communities while exploring human vulnerabilities & helping individuals to accept them.	Yes	Yes	Worldwide performances for communities facing marginalisation and poverty. Workshops on clowning and digital story telling.
Colombia Workshop Schools http://www.programaescuelastallercolombia.com/ Cartagena (1992) Popayán (1995) Santa Cruz de Mompox (1996) Bogotá (2005) Barichara (2007) Salamina (2008) Boyaca (2010) Buenaventura (2012) Funded by Ministry of Culture Spanish Agency of International Cooperation. SENA	Colombia	Training young Colombians between 18 and 25 in traditional trades linked to cultural heritage, in spaces of inclusion and coexistence where equity and respect for diversity are the priority. Focus is on promoting the construction of a culture of peace that respects and defends memory and identity. At the end of their training cycle, the graduates of the Workshop Schools become enterprising individuals who understand their cultural heritage as a source of local development.	Yes: access to training boosts self-esteem of vulnerable people. Provides positive vision of the future)	Yes: Among the beneficiaries there are victims of the armed conflict and ex-combatants, demobilized of the FARC.	Trainees have opportunity to learn a job/role that contributes to the conservation of heritage which also allows them to earn a decent income and contributes to the reconstruction of the social and cultural fabric of the country. Evaluation report available at: https://bit.ly/2GCmxMv
Comunidad-es Arte, biblioteca y cultura: Escenarios para la paz http://www.comunidadescultura.com/blog/ Ministry of Culture Ministry of Housing, Department of Social Prosperity,	Colombia	Project led by the Ministry of Culture that seeks to contribute to the integral reparation and social reconstruction of communities (victims of the armed conflict, people in extreme poverty or who have been affected by natural disasters). Project includes cultural activities, promotion of reading, writing and access to public libraries, using a psychosocial approach to facilitate tolerance and enable the envisioning and collective construction of common goals.	Yes: The psycho-social approach of this project facilitated confidence building through collective cultural activities.	Yes: powerful tool promoting social cohesion and rebuilding country's social fabric	This initiative has benefited 22.000 people across 23 departments of Colombia, has provided more than 75,000 basic family libraries, 50 dynamic reading spaces between have been created including *Biblio Casas* and Reading clubs (unconventional community spaces, dedicated to

Unit of Care and Repair for Victims (2014-2018)					the promotion of reading and writing) Testimonies available at: http://www.comunidadescultura.com/blog/la-convivencia-se-pinta-en-ciudad-el-rodeo/
Create Syria https://www.international-alert.org/ar/news/create-syria International Alert, the British Council & Ettijahat: Independent Culture (2014-2016)	Lebanon	Create Syria, started as an open call for Syrian artists in exile in Lebanon (theatre directors, actors, photographers and filmmakers), to pitch any idea that draws on the arts – performance, visual, literary or otherwise – to support dialogue and resilience between refugees and communities across Lebanon. Artists and cultural figures were selected to explore how their artistic practice can support dialogue and resilience among refugees and communities in Lebanon.	Yes: enhancing the ability of artists and artists' networks to exchange ideas, connect and share skills, increased access to culture & stronger connections between artists	Yes: allowed artists to collaborate with their peers and provided a means to combat the challenges of the refugee crisis by dialogue through art	The creation of 15 arts projects (inc. SONBOLA choir leader project) working with communities in Lebanon
Documenting & Protecting Heritage in Rum Kale[18] https://bit.ly/2MxcTy6 British Council (£100k) The Gaziantep Archaeology Museum Ka Ba Conservation of Historic Buildings and Architecture ltd	Rum Kale	Project will build on the excavation, clearing and site development that has taken place at Rum Kale to date. Long term, the aim is to enabling better site management and further increasing tourism in the post-Syria conflict period. As well as undertaking mapping and an archaeological and geomorphological survey of all major buildings on the site and its immediate surrounds, a section will be open for visitors, and a site tourism/management plan and masterplan for restoration will be developed.	Yes: on a broad, national scale through preservation of site of huge cultural significance		
Dome Houses from Syria https://bit.ly/2lEeuqz	Lebanon	Syrian domed houses are a type of vernacular built heritage that is common to many areas of northern Syria. As vernacular heritage, they shape the rural cultural landscape of the country. Constructed from readily available, sustainable materials, these dome	Yes: reviving skills, learning new skills. Providing training on the reuse and	Yes: both Syrian refugees and local workers involved, opportunity to meet and dispel	Prototype house to be built in Taanayel, the Bekaa region of Lebanon. Work will involve Syrian and Lebanese masons and local workers. Arcenciel

---

[18] Dome Houses from Syria is one of 32 projects funded though the Cultural Protection Fund. As information on these projects is available elsewhere, the mapping lists only those which are directly relevant to the 3 case study countries. See: https://bit.ly/2huApjN

British Council (£85k) Lebanese NGO - Arcenciel Preservation and revitalisation of the domed house tradition to offer a housing solution to displaced Syrian families.		structures are an example of energy-friendly houses that are low maintenance. Re-learning the dying art of constructing these houses preserves Syrian cultural heritage whilst offering a solution to displaced families whose homes have been destroyed by conflict.	revival of traditional building techniques.	stereotypes and prejudices.	will also undertake an advocacy programme to build awareness and understanding of dome housing for locals and Syrians with a view to displaced peoples gaining historical knowledge that could provide them with a vital housing solution in the future.
Football 4 Peace http://www.football4peace.eu/ Donor funded	Multi-site inc. Northern Ireland, Israel, Jordan, Palestine, S Africa, S Korea	Multi-dimensional research, education & social engagement platform utilising sport innovatively to deliver generic & bespoke 'values-based' palliative training & coaching programmes designed in & for areas suffering from high levels of cross-community conflict & various forms of political disorder & social disintegration	Yes: children's camps aim to engender behavioural change in participants incl. inter-cultural understanding & reconciliation, respect for the community & the environment, active citizenship & skills development,	Yes	Children's camps Training camps (for coaches to learn how to deliver values based training).
Football for Peace https://footballforpeaceglobal.org/ Funded by corporate donation, international governments, UN agencies Institutional partners include: The Great Campaign, City of London, Kashif Siddiqi Foundation, Peace & Sport, Building a Stronger Britain Together Campaign.	Global, inc. UK & India	Harnessing power of football to unite & create greater understanding between people, communities & governments For example, through Cities for Peace brings together young people from different cultures and faiths, who wouldn't normally mix, socially or otherwise; to work together, play together, and learn to confront preconceptions, stereotypes and extreme ideologies, through a common passion for football.	Insufficient information available.	Insufficient information available.	High profile matches and events to promote peace and understanding, https://bit.ly/2JOOYws
Global Arts Corps http://globalartscorps.org	17 Countries inc **Rwanda**, Cambodia, N	International community of professional artists using theatre as a catalyst for dialogue. Goal is to become a multi-lingual, multi-cultural resource for conflict	Yes: partnering with local NGOs, leaders,		Touring theatre productions, video archive. Post-performance workshop &

Multiple funding sources, public & private	Ireland	resolution and reconciliation in conflict zones worldwide.	educators, artists and activists to foster sustainability & extend reach of production beyond theatre-going public. Filming productions and dialogues also extends reach of work.		training opportunities to foster dialogue and sustainability.
Interactive Resource Centre http://www.irc.org.pk Partners include: Action Aid PK, Canadian International Development Agency, Catholic Relief Services, Church World Service, DFID (Gender Equality Project), National Endowment for Democracy, The Asia Foundation	Pakistan	Formed in 2000, IRC began as an initiative to explore new avenues for community mobilisation and dialogue. IRC has now become a leading resource centre producing a range of media – i.e. participatory/community videos, documentaries & talk shows. IRC productions are carried on cable networks, TV channels, radio, and online, ensuring the organisation's message of peace and human rights is spread across Pakistan.	Yes: multiple projects, i.e. https://bit.ly/2HIQbAw or https://bit.ly/2t3H7kb	Yes: multiple projects, i.e. https://bit.ly/2HIQbAw or https://bit.ly/2t3H7kb	Multiple projects aimed at raising awareness of issues and empowering people to advocate for improvements in social, cultural and political spheres. See https://bit.ly/2HIQbAw or https://bit.ly/2t3H7kb
Itorero Cultural & Civic Education Initiative (2012) http://nic.gov.rw/index.php?id=2	Rwanda	The *Itorero* cultural school founded as a channel through which the nation could convey messages to the people regarding national culture in areas such as language, patriotism, social relations, sports, dances and songs, defence of the nation.			Completion of course and setting of personal developmental goals that course graduate will strive to achieve, agreed as *Imihigo* contract with timeframes for meeting targets specified.
Kitchen on the Run https://kitchenontherun.org/en/ Startup funding: Advocate Europe	Europe wide	Kitchen on the Run is the mobile integration incubator from *Über den Tellerrand e.V.* Travelling through Germany and Europe with a kitchen, built into a shipping container, in a homelike atmosphere organising cooking evenings where people with and without experience of escape can get to know each other at the kitchen table, reveal their favourite recipes, tell personal stories and start friendships. Carrying the idea of an open and diverse society to new places, promoting personal exchange between	Yes: provides opportunity for 'people on the move' to enrich their host communities by sharing knowledge & skills. Increasing sense of	Yes: opportunity for different people to meet in everyday life and create personal contacts as a base for integration in German and European societies, long	In 2016, Kitchen on the Run traveled through Europe. Visiting Bari (Italy), Marseille (France), Duisburg (Germany), Deventer (Netherlands) and Gothenburg (Sweden) in a 4 week period, following a south-north route echoing the "classic" escape route of many migrants & refugees. These

		people with and without the experience of flight and make it possible to get to know each other at eye level.	belonging & positive regard for home culture	term intercultural benefits	countries also accepted large numbers of migrants and refugees in these flows. Currently run regular weekly events in Frankfurt
Kwibuka – Remember http://kwibuka.rw/?page_id=3678	Rwanda	Annual commemoration of the genocide, including arts focused activities including theatre, poetry, dance, drama and film.	Insufficient information available.	Yes: Countrywide events that strive to include all Rwandans.	Annual remembrance activities from April-July. Acts of remembrance and commemoration through arts, poetry, music and dance. Leading to a number of related creative initiatives i.e. *Our Past*. Annual progress of Flame of Remembrance around the country.
La Benevolencija http://www.labenevolencija.org Funders include: Belgian Ministry of Foreign Affairs & Development Cooperation, CARE Nederland, DFID, Dutch Ministry of Foreign Affairs, Embassy of the Kingdom of The Netherlands (EKN), Kigali, Rwanda European Union & UN funds, also private donation	Rwanda (also DRC, Burundi)	Implementing an experimental prototype media campaign in Rwanda aimed at inoculating populations from hate speech and other incitement to violence. Responding to Rwandan government's concern of possible recurrence of violence & trauma, during the Gacaca village tribunals. Introduced education-entertainment radio soap opera, *Musekeweya*		Yes: designed to encourage engagement with and reflection on difficult (conflict) situations and to give awareness of how different views of the same situations may lead to different responses to the issue at hand.	Within a year, *Musekeweya* became one of the most popular soaps in the country. Independent impact evaluations showed that it had succeeded in changing some of its audience norms and, resulted in increased trust within audience communities.
La Casa Kolacho – Cultural Centre http://xiomyquinte.wixsite.com/casakolacho Civil Society Self-financed through sale of records, t-shirts, a graffiti tour, artistic presentations, hired to go painting in other places, etc.	Colombia	*Casa Kolacho* is a hip hop cultural centre located in the 13th district of Medellín, inhabitants of the 13 commune seek to recreate and find a space of healthy recreation, where through dance, theatre, music and graffiti they prioritize peace and tranquillity leaving aside any atmosphere of hostility and violence.	Yes: aim to rebuild the city and erase the markers of pain that has been experienced in these neighbourhoods which have been affected by conflict and	Yes: aim is to create a local voice to combat ignorance, in favour of memory and contribute to social fabric.	*Casa Kolacho*, achieved a social and personal transformation in the members who come from different places in the 13th Comuna of Medellin, they work together to achieve peace.

					violence.
Ludic Houses of Culture (Casas Lúdicas de la Cultura) Ministry of Foreign Affairs http://es.calameo.com/read/0016235189075b620edf9	Colombia	The Ministry of Foreign Affairs created this initiative in order to comply with the international commitments assumed voluntarily by the Government, within the framework of Resolution 1612 of the UN Security Council, focused on the prevention of recruitment of children to armed groups. 25 ludic houses of culture across 16 departments operate in Chocó (Quibdó, Tadó, Istmina, Acandí and Atrato); in Cesar (Codazzi); in Nariño (Samaniego and Tumaco); in Sucre (Toluviejo); in Córdoba (San Bernardo del Viento and Montería); in Guaviare (San José del Guaviare);in Tolima (Chaparral); in Putumayo (Puerto Leguízamo); in Antioquia (El Bagre); in Bolívar (Santa Rosa del Sur and Cartagena); in Arauca (Fortul); in Meta (Vistahermosa); in Boyacá (Cubará); in La Guajira (Riohacha and Maicao); in Atlántico (Barranquilla); in the Archipelago (San Andrés and Providencia).	Yes: The fact that the children can enjoy cultural activities and be able to travel abroad within the framework of this project allows them to increase their confidence.	Yes: Some of the activities that are implemented in the Ludic Houses are coordinated by the National Batuta Foundation, which enables the beneficiaries to work together, sharing common goals through a musical collective practice that promotes tolerance and mutual understanding.	1,700 boys and girls from all over the country have travelled abroad (Singapore, Japan, Jamaica, the United States, Switzerland and Vietnam) thanks to the initiative of cultural diplomacy.
Mashirika Arts & Media http://www.mashirika.com/ partners include: UNICEF, Skol Beer, Rwandan Ministry of Justice, RCN Justice & Démocratie, B.R.I.D.G.E. Theatre Project, also by donation	Rwanda	Activities include use of interactive, image & forum theatre to engage Rwandan communities including the education-entertainment radio drama, *Itetero*. Aims to show that performing arts is not only for entertainment but also a tool for social transformation and source of employment. Includes Mobile Arts for Peace (MAP) https://bit.ly/2KNFjrq which aims to provide training for youth, educators and cultural artists; to support the design and delivery of Participatory Arts as a part of the national curriculum; and to collaborate with project team to explore the challenges and successes of the use of Participatory Arts across the sector in Rwanda.			Various, MAP outcomes include: Drama Camp: A nine-day drama camp will be held for teachers and students to practice drama techniques. Training of Trainers: Local teachers will be trained in using the guide book and materials to help support classroom activities.
Music for Reconciliation https://www.fundacionbatuta.org/reconciliacion.php Funded by the Ministry of Culture, operating since 2001	Colombia	The largest project developed by the *Fundación Batuta,* aims to guarantee the exercise of cultural rights and the integral development of 18,000 Colombian children and youth who have been victims of the armed conflict or who are in a situation of extreme vulnerability, through a program of collective musical activity (ensembles and choirs) with an outstanding component of psychosocial attention.	Yes: through the different elements offered by the MfR children feel more empowered and confident acquiring a new skill, not only	Yes: The program works with victims of the armed conflict and offers a safe space, where children can express their	Project operates in 131 musical centres across 84 municipalities. Beneficiaries include those with disabilities & the Afro-Colombian and indigenous population.

			musical but also cognitive and emotional.	feelings, work in team and focus on the future rather than the past, promoting a tolerant environment.	
Never Again Rwanda http://neveragainrwanda.org/ USAID, Inter Peace Embassy of Sweden, Kigali Deutsche Gesellschaft für Internationale Zusammenarbeit And others.	Rwanda	Youth focussed NGO aiming to create a society that enjoys sustainable peace. Aims to empower Rwandans with opportunities to become active citizens through peacebuilding and development, using education, participatory theatre, cinema, dialogue and discussion and other approaches to achieve aims and objectives.	Yes: empowerment of Rwandan citizens is stated aim of the project.	Yes: building sustainable peace in Rwanda is a state aim of the project,	Facilitated using a variety of arts and culture derived methods to foster dialogue and encourage peaceful resolution of conflict.
Nigerian Popular Theatre Alliance https://bit.ly/2jWcadB Funders include: UNESCO, SIDA, CIDA, WACC, Macarthur Foundation of Chicago, Ford Foundation, Commonwealth Foundation	Nigeria	Using participatory techniques such as theatre for development and Participatory Learning and Action (PLA), as methodologies of change in a range of development situations. NPTA has worked on agricultural issues, women's health & reproductive rights issues, AIDS, democracy & good governance as well as citizenship, participation & accountability in Nigeria.	Insufficient information available.	Insufficient information available.	See Samson (2000) for example of conflict resolution application.
Pavarotti Foundation http://www.mcpavarotti.com/index_eng.htm Initial funding: Luciano Pavarotti, Brian Eno, members of U2	Bosnia & Herzegovina (Mostar)	Initially founded as educational-creative projects/workshops for children and young people of Mostar and surrounding areas regardless to their nationality or religion to use music and art as the most affective & acceptable way to reach all areas of the community. Current goals focus on offering different educational & creative activities & training to children & young people to improve & develop cultural life of local community & establish international links. Also host dance & animation workshops.	Yes: teaching and developing musical and other creative skills.	Yes: open to all regardless of ethnic and religious background, opportunities to broaden social and cultural horizons, engage in creative collaboration	Workshops including art, animation, dance.
Peace and Sport, https://www.peace-sport.org/ Partners include:	Global	Peace and Sport is a neutral & independent worldwide organization using sport and its values as an instrument for peace. Work has encompassed reintegration of child soldiers	Yes: multiple examples. See https://bit.ly/2t62DEY	Yes: multiple examples. See: https://bit.ly/2t62DEY	Multiple projects. I.e. Sport, a key peace-building tool in the African Great Lakes outcomes include: permanent

various international sporting federations, Council of Europe, UNESCO, UNHCR,		into society, helping war orphans to rebuild their self-confidence, reintegration of refugees, facilitating access to education. This is achieved by providing a support role for national and international stakeholders, helping them to develop their projects focussed on using sport for education, integration and socialization. Peace and Sport also raises awareness amongst international decision-makers about the role that sport can play to tackle social issues.			youth centres in each country, with a focus on peace education. An annual cross-border gathering promoting brotherhood between nations, On-going support from political and sports authorities for the youth centres' activities and the Friendship Games.
Picha Mtaani https://orgs.tigweb.org/picha-mtaani	Kenya	Youth led national reconciliation, and post -conflict reconstruction project aiming to promote peaceful co-existence among communities' in Kenya's seven most election conflict affected provinces using street photo exhibition, live & original musical performances by Kenya's leading artists and interactive hosted conversations.	Insufficient information available.	Insufficient information available.	Insufficient information available.
Play for Peace https://playforpeace.org/ Donor Funded	Global incl. Senegal, S Sudan, Pakistan, Palestine, Guatemala, USA, Netherlands	Delivery of Play for Peace training or sessions to encourage people to shift from a place of isolation, fear, & violence to one of inspiration, collaboration, & connection. Helping communities begin to unlearn previously held biases & take action together. It is playful action that inspires people from different cultures to reach across barriers and boundaries.	Yes: approach based on scientific evidence of contribution to positive behavioural patterns established through affirmative play experiences.	Yes: children learning compassion and cooperation stated as a motive for activities.	By the end of the Play for Peace Training process youth leaders are able to facilitate basic cooperative play, impact on younger children's participation in Practice Peace Sessions includes helping their brain develop in ways that reduce their fear of people who are different from themselves.
Playback Theatre http://www.playbackcentre.org/	Over 60 countries linked through International Playback Theatre Network: https://www.iptn.info/	Original form of improvisational theatre in which audience or group members tell stories from their lives and watch them enacted on the spot. In addition to providing highly enjoyable theatre, the approach promotes dialogue between different voices, The process also promotes the definition of identity because the act of telling and seeing is often an integrating experience. We discover who we are by telling our stories. And as others bear witness and tell theirs in response, a deep and empathy-building conversation is created.			See Cohen (2005) for example of conflict resolution application.
re:Generation project https://www.usaid.gov/bosnia/fact-sheets/fact-sheet-	Bosnia Herzegovina	Designed to make youth the principal agents of social and political change in Bosnia Herzegovina. Project activities provide opportunities for both youth and adults to reflect on the past, be exposed to alternative	Yes: confidence building through advocacy training.	Yes: tolerance building through reflection and sharing of	Two-day Youth Advocacy Summit in Sarajevo, bringing together 149 young students, professionals, activists, &

regeneration-project-bosnia-and-herzegovina Funded by USAID (2017-2019. Budget: $1,200,000)		narratives, and to speak with a more unified voice as advocates for positive change.		narratives from different viewpoints.	political party members with 40 expert trainers, political party leaders, government officials, civil society, filmmakers and actors with experience in reconciliation initiatives. Most youth attendees had never participated in reconciliation initiatives or intentionally learned about grassroots movements and the role of politicians, artists, film and business in reconciliation and peacebuilding.
Reyum Gallery Exhibition, Phnom Penh https://www.asianart.com/exhibitions/legacy/index.html (2000)	Cambodia	Exhibition of the work of 10 artists confronting Khmer Rouge legacy though their work. Held under the initiative of US based Legacy Project, a foundation aiming to draw together artists from countries that have suffered mass trauma and genocides in order to open a space for reflection as a possible first step towards coming to terms with trauma.		Yes: building understanding by encouraging reflection and insight into others' viewpoint.	Exhibition of art works.
Rwanda: Devoir de Mémoire & Fest'Africa Funded by the Fondation de France, Rwandan Ministry of Culture, EU (1998-2000)	France & Rwanda	Rwanda: Our Duty to Remember project set up to bring together 10 African writers from different countries to travel to Rwanda and produce a book commemorating the tragedy of the genocide. This work contributed to the staging of the 8th Fest'Africa to take place in Rwanda in June 2000 (Fest'Africa is usually staged in Lille, France), planned to include discussions with the authors of the book project, staging of a play, a film screening (Woukoache's *Nous ne sommes plus morts*) and concerts, key focus on conflict prevention and human rights.			In addition to publication of book and staging of Fest'Africa in Rwanda, planned as a key contribution to setting up a Department of Performing Arts within the Faculty of Arts of the National University of Rwanda and Fest'Africa Olivella Culture et Paix travelling company of writers, actors, dancers, painters, musicians from a number of countries in Africa together with artists from Rwanda to tour countries in the Great Lakes Region. See Kalisa (2006) re efficacy of literature element of project.
Saiyar https://www.saiyar.ca/ and https://www.facebook.com/saiyar.official/	Syria (in Damascus, Latakia, Tartus, Aleppo & Sweida. Planning to expand services	Working to empower street children (who work on the streets but have a home to return to at night) who are among the most vulnerable and marginalised social groups in Syria (suffering illiteracy, malnutrition, psychological trauma, illness, physical	Yes: children begin to build better self-respect, understanding of	Yes: children showed improved ability to cooperate, debate and became	Building awareness and influencing response to the needs of street children, equipping them with necessary tools to lead the lives they

Volunteer based initiative for street children in conflict-affected, fragile countries	to other cities, inc. Homs, Daraa, and Hasake)	disfigurement, mental, physical and verbal abuse) and help them to contribute to the building of a healthy society based on Syrian values. Saiyar offers different educational, awareness and skills building programmes in addition to psychological support through art therapy	rights and duties, sense of self, belonging and purpose	agents of change within their families and their small community.	deserve.
Search for Common Ground https://www.sfcg.org/ Donor funded	Global, inc UK, Macedonia, Belgium, MENA, CAR, DRC, **Rwanda**, Burundi, USA, Asia inc. Timor Leste	Partnership with people around the world to ignite shared solutions to destructive conflicts. SFCG work at all levels of society to build sustainable peace through three main avenues: Dialogue+, Media+, & Community+ Collaboration is with men, women and children, incarcerated people, alongside artist, media professionals, religious leaders, military and police	Yes: focus is on reframing a situation to create a new context in which people can collaborate to address a common problem. Increasing confidence and resilience to address future issues.	Yes: focus is on reframing a situation to create a new context in which people can collaborate to address a common problem. Increasing tolerance and understanding of others' viewpoints.	For example in Rwanda: work has two main objectives; to promote constructive and collaborative dialogue within Rwanda and the wider Great Lakes region and to reinforce media capacity to address conflict issues with accuracy, impartiality, and responsibility. Outputs include youth radio talk shows, participatory theatre dealing with land tenure conflicts.
Sensory Expedition http://www.mincultura.gov.co/areas/artes/expedicionsensorial/programa/Paginas/default.aspx Ministry of Culture 2016 Budget 1,020,000,000 COP	Colombia	Responds to the need to broaden view of the role of culture in the transformations needed in the regions that suffered most from the impact of the armed conflict. Moving towards a stable and lasting peace includes generating opportunities that make it possible to create, experiment in freedom and build sustainable development scenarios based on the strengthening of existing management capacities in the territories.	Yes: rebuilding confidence in the community is a specific objective of the project.	Yes: through different cultural activities people are reconnecting with each other after many years of war. Reconstruction of social fabric is the main objective of the project.	Participation of 15 municipalities and 33 towns in the artistic training processes with an attendance of more than 2.500 people in the different artistic processes.
Shakespeare Behind Bars https://www.shakespearebehindbars.org/ Donor funded	USA	Offers theatrical encounters with personal and social issues to incarcerated and post-incarcerated adults and juveniles, allowing them to develop life skills that will ensure their successful reintegration into society.	Yes: among stated aims to develop decision-making, problem solving & creative thinking skills; increase self-esteem & develop a positive self-image.	Yes: among stated aims to develop empathy, compassion & trust, to learn tolerance & peaceful resolution of conflict.	Reduction of recidivism rates. i.e. recidivism rates national average = 76.6%* Kentucky = 40.7%** (where SBB has programming) Shakespeare Behind Bars = 6% *National Institute of Justice. **Kentucky Department of Corrections
Syrian Stonemasonry	Jordan	The project provides a group of Syrian and Jordanian	Yes: provision of	Yes: working	42 weeks of vocational training

Scheme https://bit.ly/2IvL32V Training Syrian refugees in Jordan in stonemasonry. British Council (£536k) Petra National Trust		trainees with traditional stonemasonry skills that can be used to repair conflict-affected heritage buildings. The project aims to address a pre-existing expertise deficit in the region and put the skills in place to repair heritage when peace comes to Syria. Trainees are drawn from near the Syria - Jordan border with a focus on recruiting Syrian refugees.	skills which enhance employment prospects therefore enabling course graduates to gain employment and maintain themselves/ their families.	along fellow refugees and local Jordanian apprentices providing interface for members of each group to become acquainted, potential to undermine preexisting stereotypes.	covering a range of topics and techniques. Graduates will receive an accredited diploma which will assist in their future applications for employment. World Monument Fund and Petra National Trust to deliver a set of public engagement workshops aimed at Jordanian and refugee children to learn about the importance of their heritage and how the project training will improve the situation in Syria and Jordan.
Syrian Stories https://syria.britishcouncil.org/en/programmes/arts/syrian-stories A collaboration between the British Council, Bidayyat for Audiovisual Arts and the Scottish Documentary Institute	Lebanon, Jourdan & Turkey (with Syrian refugees)	The project aims to enhance the skills and expertise of emerging Syrian filmmakers located in Lebanon, Jordan and Turkey - empowering them to use their creative talents to challenge stereotypes and share the experiences and perspectives of displaced Syrians with the wider world. From March to July 2017, the Syrian Stories programme has given 35 young Syrian film-makers the opportunity to take part in 10-12 days of intensive training through workshops held in Beirut, Amman and Istanbul.	Yes: filmmakers built their skills, learned from their peers and created a new network with whom they can continue to develop creative work in the future	Yes: 12 documentaries produced revealed hitherto untold stories in accessible and creative ways illustrating the strains of exile and the resilience of the human spirit	Documentary films which provide an alternative viewpoint and act as a platform through which new and authentic Syrian voices can reach international and regional audiences.
Tales of the Future: Senses, Creativity and the Arts of Survival in Colombia https://bit.ly/2HJjgMc	Colombia	A collaborative, experimental and itinerant project that seeks to stimulate creative embryos (or artistic ensembles) among young people inhabiting the borders of precariousness in Colombia. The project is concerned with creative forms of narrating or articulating the future as a possibility through different languages of collective pain and particular modes of integrating lived experience, whether they are – for example – corporeal, visual, sonic or textual possibilities.	Insufficient information available.	Yes: stated outcome of P3; building bonds of trust in highly complex contexts with young people and communities and greater understanding of importance of intangibles such as affection, trust, respect and	Multi-phase project with outcomes for each. P1: Research provides evidence of alternative social imaginaries, informs knowledge of alternative approaches to cultural and artistic experiences in relation to conflict to inform pilot interventions & contribute to theory of change. P4: Academics, universities, cultural agents & civil society will be informed of the alternative dialogues & social

				participation ("being part of") in post-conflict Colombia.	imaginaries with - and of - communities in complex regions of Colombia.
Tawlet Restaurant Project: Syrian women refugees use cooking to restore morale and earn for their families https://bit.ly/2IylmDY Supported by UNHCR and the Lebanese branch of the NGO Caritas	Lebanon (with Syrian refugees)	Business and culinary skills training for refugee women helping to preserve their traditions and improve their standard of living. The project aims to utilise cooking to tackle depression, stress and poverty among Syrian women fleeing to Lebanon to escape the Syrian war.	Yes: therapeutic and helped women to survive a difficult time and helped to preserve their culinary traditions while making a better living	Yes: group comprised 13 Syrian women and 4 Lebanese women to promote understanding between the groups. Respect and friendship forged	17 women worked together to produce an array of dishes, 14 of which were then included on a fixed menu in the restaurant under the banner *Atayeb Zaman*, or Old Time Goodies. They then worked to market the Goodies at exhibitions and events locally.
Tell Me Your Story https://www.goethe.de/ins/tr/en/kul/sup/emg.html Goethe Institute Istanbul working with young Syrian refugees Supported by German Foreign Office (2016)	Turkey Istanbul, Ankara, Mardin (with Syrian refugees)	Tell me your story is a project with narrative, literary and audio-visual elements. Using story-telling techniques, photography and interviews, young Syrian refugees tell stories of their time before, during and after their escape from Syria to Turkey. These stories often show evidence of the absurd reality of life, between fragile normality and banal brutality.	Yes: documents the ordeals of war which continues even after escape from the warzone. Refugees, forced out of the public sphere in Turkey are able to a step back into society)	Yes: project acts as a mediator between refugees and host society, creating understanding and compassion instead of crude rejection)	The stories and testimonies will be featured permanently on Goethe-Institut Turkey webpage. The Goethe-Institut Ankara hosted an exhibition from December 5th to December 30th 2016, and a conference on December 6th 2016.
Terrón Coloreado https://www.facebook.com/TerronColoreado	Colombia	The Terrón Coloreado is an initiative that aims to paint the houses and alleys of the 1 Comuna of Cali, in order to beautify the area and create a sense of belonging among its inhabitants, helping to change the that people perceive the area which, until now, has been seen as a dangerous part of town.	Yes: by making their neighbourhood a nicer place, residents feel more confident and proud of their community.	Yes: the whole community is participating rebuilding their neighbourhood.	
Theatre of Sanctuary See: https://bit.ly/2t1hnWs or https://bit.ly/2HQl2LD and https://bit.ly/2JERtSE	Leeds, Manchester, Sheffield	Theatre of sanctuary events include a women's choir, a drop-in session for young refugees and asylum seekers, and regular, informal opportunities for new arrivals to practise their English. In Leeds, the theatre has worked with Syrians to help them to find their feet in the city. While some activities, such as drama workshops and public performances, involve	Yes: helping people to negotiate their place in a new society is part of the motivation for the work.	Yes: generating understanding between communities is a motivating factor, using theatre as a platform for	Choirs, drama productions, drop-in sessions, music, story-telling, poetry, puppet theatre.

		participants directly in the creative work of the theatre, others are about simply welcoming people through the door.		sharing stories & generating empathy to play a role in changing perspectives.	
The Bogota Music Market (BOmm) https://www.bogotamusicmarket.com A platform for promotion and circulation organized by the Chamber of Commerce of Bogotá, as part of its program of support for creative and cultural Industries, active since 2005	Colombia	Comprises a space designed for musicians, composers, producers, agencies, entrepreneurs, brands, record companies & publishers to discover new business opportunities & learn about the latest trends in the music industry. NB: many cultural markets exist across Colombia: https://bit.ly/2l8oDvy - Medellín https://bit.ly/2sT71rx - San Andrés https://www.facebook.com/MercadoCulturaldelCaribe/ - Cartagena https://bit.ly/2sSHwqs Pacific Music Market See: https://bit.ly/2t5RPXl for discussion of impact which is mainly economic in character.	No, not in terms of personal development, but economic resilience, yes. Designed to help artists make an economic contribution to the region. Development of entrepreneurial skills, economic resilience	No, however promotes networking, partnerships, international connections	BOmm offers opportunities for Colombian musicians to present their productions, compositions or live shows to brands, national/international publishers and international circuits and festivals.
The Caravan https://thecaravanlb.com/ EU, Prince Claus Fund for Cultural Development, UNICEF, Goethe Institute	Lebanon (with Syrian refugees)	Putting children's voices at the heart of a street theatre performance through the use of recorded storytelling audio. Stories have been gathered through workshops and discussions with Lebanese, Syrian and Palestinian children who have had their rights neglected or violated. The children have anonymously shared their experiences about how they are coping with violence, bullying, poverty, forced labour, and other violations of their legal rights. The stories are presented alongside a performance by a team of professional actors in public spaces around Lebanon on a fantastical, movable, drivable set.	Yes: Syrians showed enthusiasm for sharing their stories & family experience and reaching out to their host communities.	Yes: promoted understanding of refugee experiences prior to arrival in Lebanon	40 shows in Lebanon encouraging audience to consider refugee issues from a place of increased empathy, challenging fear and negative stigma in a safe and effective manners.
The Community Radio Project for Peace and Coexistence http://www.radioscomunitariasparalapaz.co/ An initiative of the *Red Cooperativa de Medios de Comunicación Comunitarios de Santander*, RESANDER,	Colombia	The Community Radio Project for Peace and Coexistence seeks to strengthen the Colombian radio community as a relevant actor in the construction of a culture of peace and coexistence in the territories, promoting local public dialogue in regions.	Yes: strengthening of community at the local/regional level.	Yes: promotion of public, inter-community dialogue.	Radio broadcasts

in partnership with the Presidency of the Republic, the Office of the High Commissioner for Peace, the Ministries of Culture & funding from the European Union.					
The Legacy Project http://thelegacyproject.com/ Private funding	South Africa, Chile, Argentina, Canada, **Rwanda**, Uganda	To better understand how humans can transition from violent, bloody conflict to peace, justice, and reconciliation through dialogue and film	Insufficient information available.	Insufficient information available.	Insufficient information available.
The Prophecy, theatre production Funded by Syrian NGO *Ein-Alfunoon* (2015)	Syria	The story is focused on a lone, female storyteller who tells contemporary stories reflecting the reality and difficulties challenging Syrian social structure as a result of the conflict, mobilising the role of storyteller, reclaiming the traditionally male role (used to tell specific historical epics in coffee shops), giving voice to the female wisdom of grandmothers who transfer knowledge and social and cultural values to younger generations.	Yes: Prophecy managed to create a common ground for the audience to create better understanding of self and identity and share a common past and heritage as proof that Syrians can rise above tragic events and build a common and brighter future.	Yes: The Prophecy toured Syrian cities in an attempt to bring different audiences into one reality, to promote tolerance and understanding.	Theatre piece showcased in unconventional sites: including a coffee shop in Old Damascus, an art gallery in the modern city and a destroyed church in Homs. Audience: more than 2000 people
The Refugee Food Festival https://bit.ly/2r3kf1K NGO Food Sweet Food & UNHCR	13 European cities: Paris, Brussels, Madrid, Athens, Amsterdam, Florence, Rome, Milan, Bari, Marseille, Bordeaux, Lyon and Lille	A civil society led initiative born in 2016 to showcase refugees' cooking talents and facilitate their integration. More than 50 restaurants opened their kitchens to refugee chefs from Afghanistan, Eritrea, Iran, Somalia, Syria and Ukraine to name a few. Refugees have the opportunity to showcase their skills and promote their food traditions. The festival creates opportunities for refugee chefs, promoting their talents and integration. Provides chance to network, make friends while discovering a new country and language. Provides a platform to find the 'lost self' during the challenging time of displacement and seeking refuge.	Yes: affords refugees the opportunity to showcase their competences and talents alongside the rich culinary heritage from their culture. Also demonstrates their ability to integrate and helps build self-confidence.	Yes: hosting communities discover a new culture through its cuisine. The festivals also generate awareness of refugees.	Over 1,000 people enjoyed the food prepared by refugee chefs from India, Iran, Ivory Coast, Russia, Sri Lanka and Syria A toolkit for organising a Refugee Food Festival has been developed

The War We Have Not Seen http://www.laguerraquenohemosvisto.com/ Workshops sponsored by *Fundación Puntos de Encuentro* where 80 combatants created 420 works.	Colombia	Exhibition of 90 works painted by men & women who belonged to paramilitary and guerrilla organisations or to *Ejército Nacional*. All 35 participants were rank and file soldiers currently demobilised either under the *Ley de Justicia y Paz* or because they deserted or were wounded in combat. The artists spent 2 years painting their personal experiences, illustrating the rural tragedy and capturing the painful repertoire of violence in Colombia.	Insufficient information available.	Yes: through acknowledgment of and reflection upon (alternative) viewpoints presented in artworks.	Exhibited Bogotá (2009), Medellin (2010), Cali (2011), Gothenburg (2012), Florida (2012), Manizales (2012), Rio de Janeiro(2013), Bochum (2014), Cuenca (2014). (See Rueda, 2014 for discussion)
Vive Bailando http://vivebailando.net/ Funded by private sector (Coca Cola , Claro) United Nations Development Program Embassy of Sweden	Colombia (i.e. Barranquilla, Buenaventura, Mosquera, Cali)	Utilising dance to address the social risks that threaten and violate the fundamental rights of children, adolescents and young people. Comprises several programs around the country that seek to contribute to personal development, self-esteem, social cohesion and peacebuilding. Each program is of 9-10 months duration. Workshops afford young people a space for personal development that is lacking at home/school. Seeks to address issues such as broken affective ties which cause low self-esteem or insecurity in young people.	Yes: addressing self-esteem issues is a stated aim.	Yes: dance is used as an innovative method giving the opportunity for active co-creation within framework of construction of social fabric for young people in Colombia.	More than 5,000 young people from all over Colombia have benefited. The program comprises specific projects with the private sector in different cities
Voices of Hope https://www.fundacionbatuta.org/c.php?id=31 Funded by *Unidad para la Atención y Reparación integral a las víctimas*	Colombia	Contributes to the processes of integral reparation for the victims of the armed conflict through the implementation of the choral program *Voces de la Esperanza*, as a model of integral attention from the collective musical practice in the municipalities of Buenaventura and Tumaco.	Yes: the project aims to build and strengthen confidence among the participants, empowered them through music.	Yes: as it is a collective musical practice, participants need to work in team in order to succeed in the performance, this atmosphere allows people to share ideas, feelings and work together towards a same goal, facilitating mutual understanding, dialogue and tolerance.	
Weavers of Mampujan,	Colombia	In mid-2006, 33 women began to rebuild their lives through sewing in the village of Mampuján, to the municipality of María la Baja, Bolívar.	Yes: Learning from each other. Addressing the	Yes: priorities include working together,	Awarded the Colombian national peace prize

			psychological wounds of war through storytelling & sewing, documenting hurt, pain and journeys.	promoting shared understanding & increased tolerance	
Youth Theatre for Peace https://www.usaid.gov /kyrgyz-republic/fact-sheets/youth-theater-peace Funded by US AID (2010-2014. Budget: $1,063,061)	Kyrgyz Republic	The Youth Theatre for Peace (YTP) program promotes sustainable conflict prevention and a culture of peace at the community, regional, and national levels through a participatory theatre methodology called Drama for Conflict Transformation (DCT). The YTP model equips youth and their adult mentors to lead community-based conflict resolution activities and build trust across ethnic and religious lines. Through DCT theatre training, youth and adult participants develop skills to analyse, prevent, and resolve conflict; facilitate and lead conflict resolution activities; and engage audiences in their home communities.			Adult participants were trained to facilitate the DCT methodology and applied these skills with youth summer camp attendees. Following the camps, YTP participants created theatre tour troupes and used theatre tour grants to take their performances 'on the road' sparking dialogue about conflict issues & allowing audience members to suggest and test solutions to real problems. Finally, YTP participants implemented Sustainability Grant Projects to institutionalise the DCT methodology in their communities. (see: https://bit.ly/2k0m5Pm)