

CHAPTER 16

Conflict Resolution in Art and Popular Culture

This chapter explores the cultural and artistic dimensions of conflict resolution, expressed in art, in theatre and music, and also in sport. These creative and expressive areas of human activity provide a powerful source of peace-building energy and passion that is not always apparent in the formalized processes of political conflict resolution. At the same time creative conflict resolution both nourishes and defines the emergence of a culture of peace, which has been defined by the UN as ‘a set of values, attitudes, modes of behaviour and ways of life that reject violence and prevent conflicts by tackling their root causes, to solve problems through dialogue and negotiation among individuals, groups and nations’ (United Nations, 1998).

We begin our exploration by referring once again to the work of Elise Boulding. As a sociologist and peace researcher, she acknowledged the importance of institution-building in peacemaking, but she also stressed the importance of imagination, creativity and human desire in creating what she called a global civic culture (Boulding, 1988). Boulding identified three ‘modes of knowing’ – the cognitive/analytic, the emotional/affective and the intuitive. In a world increasingly governed by science and technology, the cognitive/analytic mode has come to dominate and the emotional/affective and intuitive modes have become relatively less used. For Boulding, it was important to find ways of ‘freeing the other modes for action by developing the skills of the imagination’ (Boulding, 1990: 95).

Creative Networks: Museums, Visual Arts, Music and Theatre in Conflict Resolution

Peter van den Dungen has recorded the history of one of the most dynamic areas of growth of the values and practices of peace culture and conflict resolution, in the form of the development and internationalization of peace museums. The Sixth International Conference of Museums for Peace was held in Kyoto, Japan, in October 2008. Its theme was ‘building peace literacy for global problem-solving’, indicating the commitment of the peace museums network not just to preserve the artefacts of peace, but to engage actively in the promotion of peace culture and peace education. Peace museums define themselves as unique spaces for learning, ‘situated within a series of contexts that includes the personal, sociocultural and physical’. At these levels peace

museums are educational centres which may have different emphases according to location and context, from 'sites for historic narratives and survivor stories, to centres for conflict resolution and transformative imagining, to memorial and reconciliation sites'. Most importantly, they have a common value in forming 'an alternative voice or resistance to the dominant and dominating voices of violence' (van den Dungen, 2008: 17).

The peace museum movement has grown remarkably since its first international conference, held in the University of Bradford, England, in 1992. It is estimated that there are now over 100 centres recognized as peace museums worldwide, and since 2008 the International Network of Museums for Peace has established itself with a permanent secretariat in The Hague, in the Netherlands. Looking forward to the next stage in the development of the peace museums network, van den Dungen has outlined a set of objectives and activities that the network might prioritize in the years ahead. These activities include the continued development of new museums; further coordination between them; study tours; the development of courses at university and college level; and the endowment of a peace fund and peace prizes to recognise creativity and achievement in promoting peace education (van den Dungen, 2008: 23).¹

Peace museums provide spaces in which art and other media are used to present and project the values of peace and conflict resolution. Carol Rank has described in more concrete terms what peace museums worldwide actually do, particularly where they preserve and present the material of peace culture (art and artefacts) in programmes where art and history is used to advance peace and conflict resolution education. She points to the range of visual and performing arts, including 'drama, literature, poetry, film and the visual arts such as paintings, prints, posters, sculpture and photography' and reiterates the idea that 'the power of the arts lie in their emotive nature: the arts can help people feel the pathos and waste of war and help instil a desire and commitment to end war and work for peace' (Anzai, 2008: 15). In the visual arts she observes that paintings have been used both as witness and resistance to war and as imagery to express peace vision and transformation. In the former category, Spanish examples are powerful and instructive. Goya's series *The Disasters of War* provide dramatic and disturbing images of Spanish resistance against the invasion of the French during the Napoleonic Wars of the early nineteenth century. This was the first example in the modern era of what was to be termed guerrilla war, in which no distinction was made between civilians and regular military forces. Goya's *The Third of May 1808* depicts the execution of Spanish civilians by French troops. The painting was described by Kenneth Clark as 'the first great picture which can be called revolutionary in every sense of the word, in style, in subject, and in intention', and it directly influenced Picasso's depiction of the bombing of Guernica over one hundred years later (Clark, 1968: 130).

The Spanish Civil War provided a frightening foretaste of the rise of fascism

and the violence which was to spread worldwide. The civil war in Spain was also the first war in which photography, film and photojournalism was used to record intimately and comprehensively the events of the war. Gerda Taro, the partner of Robert Capa (whose photograph *The Fallen Soldier*, taken at the Cordoba front in 1936, provided another iconic image that was distributed worldwide), was the first female war photographer to die in action – in the Battle of Bunouette in July 1937, when she was covering the retreat of Republican forces. Her photographs, still little known, are among the most moving and powerful depictions of civilians as victims of modern indiscriminate war (see the website of the International Center of Photography, at www.icp.org). In April 1937, when Guernica was bombed, Picasso responded by producing a painting that represented complex and unsettling images of war, including one of a woman grieving over a dead child, representing an enduring condemnation of both war and repression. It was first exhibited in Paris in 1937 and is now in the Museo Reina Sofia in Madrid. For Picasso, the work was clearly a political piece, an angry declaration against the militarism that was engulfing Spain and was soon to engulf Europe: ‘. . . in the picture I am now working on and that I will call Guernica, and in all my recent work, I clearly express my loathing for the military caste that has plunged Spain into a sea of suffering and death’. A tapestry copy of the painting was placed in the United Nations in New York, displayed symbolically at the entrance to the Security Council (Smith, 2002: 3; Patterson, 2007).

Dimensions of feeling, emotion, imagery and imagination, which are stimulated when peace and conflict are the subjects of the visual and other arts, are clearly important but underutilized reservoirs and motivators for conflict resolution. They exist just as powerfully in the arts in general, but here we refer to the roles of music and drama in conflict resolution. Music can stimulate a whole range of emotions and perceptions, some forms of it uplifting and likely to work in favour of peace and harmony, other forms quite the opposite. Urbain, in one of the few studies that has comprehensively explored the conflict transformation potential of music, provides many examples where it has been used to promote peace, including the concert organized by Daniel Barenboim and Edward Said in 1999, uniting Israeli and Palestinian musicians (Urbain, 2008: 2). This event developed into a permanent programme, the West–Eastern Divan Orchestra, where Israeli musicians play and study with musicians from other countries in the Middle East and combine this with ‘the sharing of knowledge and comprehension between people from cultures that traditionally have been rivals’ (www.barenboim-said.org/). In this case music provides the opportunity for contact, and therefore the potential for better understanding. Music in general is neither inherently good nor bad, neither positive nor negative, in its impact on conflict resolution. Yet there are many examples where music unites peoples, to ‘promote our self awareness and self esteem, mutual tolerance, sense of spirituality, intercultural understanding, ability to cooperate, healing . . .’ (Lawrence, 2008: 14), and there are

many studies that illustrate how music can have these effects in certain places and contexts. In South Africa, for example, the national anthem of the post-apartheid state, 'Nkosi Sikele iAfrica', was sung as a song of liberation in the era of apartheid and inspired many in the struggle for freedom (Gray, 2008: 63–77). In the USA, 'We Shall Overcome' became the anthem of the civil rights movement, evolving from a spiritual-religious song into a social protest song first used in 1945. It later crossed over from the black community, inspiring a new generation of white protest singers such as Joan Baez and Bob Dylan (Whitehead, 2008). In Israel, and in the context of Israel's relationship with the Palestinians, Karen Abi-Ezzi has shown how the jazz music of Gilad Atzmon challenges Israel to rethink its treatment of Palestinians and their political claims, by reinterpreting traditional Jewish/Israeli music and musical themes through a fusion with Arab-Palestinian styles and Israeli-Palestinian musicians (Abi-Ezzi, 2008). More generally, the emergence of the highly popular world musical genre epitomized by Peter Gabriel's WOMAD (World of Music, Arts and Dance), which started with its first festival in 1982 with the aim of bringing together the musicians of the world 'to excite, to inform, and to create an awareness of the worth and potential of a multicultural community', demonstrates the power of music to unite and inspire in a way that both acknowledges and transcends national and ethnic divides and traditions (Boyce-Tilman, 2008).

Perhaps the most established use of music for peace is in the field of music therapy, which also, according to Maria Elena Lopez Vinader, has the potential to be used not only to alleviate illness in individual and group therapy, where it has been highly successful, but also as 'social music' therapy. Music therapy has matured as a recognized and effective form of psycho-therapeutic intervention since its emergence in 1945. There are a variety of acknowledged and tested methods, but Lopez Vinader points to the emerging work of a new network, Music Therapists for Peace, whose members are working on combining a specific therapeutic method (Logotherapy) with the peacebuilding training methodology of Galtung (The TRANSCEND Method) (Lopez Vinader, 2008). An example of a more case-tested approach is the GIM model (Guided Imagery in Music), which has been used, under the guidance of the therapist, to put clients into 'a deep state of relaxation, which gives the possibility of entering into another state of consciousness, [allowing] the person to heal wounds from the past'. The method has been used by Vegar Jordanger as part of a reconciliation workshop between Chechen, North Ossetian and Russian participants. Jordanger described how music was used in the workshop to create a response of 'collective vulnerability' among the participants, which creates the space in which 'negative emotions, particularly unacknowledged shame and anxiety, may be transformed into positive emotions and possibly a state of flow in the group' (Jordanger, 2008: 137).

The theatre, too, has for long been a powerful force for the exploration and transformation of perception, understanding and feeling. Perhaps more than



any other art form, it has been used, especially in Africa, South America and Asia, as an explicit tool for empowerment and peacemaking. As Richard Boon and Jane Plastow have argued, 'theatre, in a variety of forms and contexts, can make, and indeed has made, positive political and social interventions in a range of developing cultures across the world' (Boon and Plastow, 2004: 1). In a series of case studies, their book describes how theatre has in various forms confronted and explored issues such as genocide, poverty, AIDS, violence, human rights, racial, sexual and political intolerance, divided communities, and the power of the state (*ibid.*: 1–12). Sometimes this movement for empowerment through theatre is guided by the theories, methods and philosophies of writers such as Augusto Boal and Paulo Freire, whose *Theatre of the Oppressed* and *Pedagogy of the Oppressed*, respectively, have inspired activists in radical theatre. However, Boon and Plastow have shown that the most vital forms of theatre for development, or theatre for peace and political engagement, is that which represents real lives – or theatre 'from below', as they describe it – echoing the values of peacebuilding from below, familiar in the literature of conflict resolution (see chapter 9). While they acknowledge that theory is important in analysing the uses, forms and impacts of theatre, avoidance of dogma is also crucial when the main aim is to produce learning and insight that genuinely comes from the communities, cultures and contexts which the theatres serve. Perhaps appropriately for advocates of transformation through theatre, Boon and Plastow link their analysis to the positive power of human action and creativity. Summarizing the various case studies in their book, taking in community theatre in cultures as diverse as Northern Ireland, the UK, the USA, South Africa, Ethiopia, South Asia and India, they say, 'we were repeatedly struck by the power of joy as an agent of transformation'. Theatre in this form shares something that it has in common with the arts in general, with the visual arts and music surveyed in this chapter and, as developed below, also with sport. Boon and Plastow express this well: 'Creativity is joyous . . . [and] . . . the pursuit of happiness is likely to be a human right, which, once glimpsed, will not be lightly discarded' (*ibid.*: 12). This captures the sense of invigoration that the political dimension of conflict resolution can gain by widening its horizons to engage with the creativity that is permanently available in the arts and popular culture. This links in turn to a different connection between drama, conflict and conflict resolution in the context of game theory, where Jim Bryant has shown how drama theory can be used as a model to explore and simulate options for individuals engaged in collaborative decision-making, even in a context of potential or actual conflict (Bryant, 2003).

Sport and Conflict Resolution

While sport is not in itself an obvious primary vehicle for conflict resolution, there are many examples where different sports and sportspeople have



explicitly worked in a conflict resolving manner, and where sport has been seen as a bridge-building activity and an alternative to violence and destructive conflict. In presenting the potential conflict resolving potential of sport, it is once again recognized that there are aspects of sport in general as a global commercial enterprise that do not fit comfortably with the values of conflict resolution. In the first place, in its most heavily commercialized aspects, it is a male-dominated activity. Second, it is often sustained by and associated with the marketing and advertising strategies of powerful multinational companies. Third, it can breed nationalistic and competitive sentiment and behaviour. Despite these concerns, however, sport also has the potential to unite and to inspire cooperation. For example, within the UN it is seen as being consistent with the objectives of the UN Charter:

[F]rom indigenous sport to global sporting events, sport has 'convening power' . . . Sport can contribute to economic and social development, improving health and personal growth in people of all ages – particularly those of young people. Sport-related activities can generate employment and economic activity at many levels. Sport can also be used for conflict resolution by bringing people together on common ground, crossing national and other boundaries to promote understanding and mutual respect. (UN Sport for Development and Peace, www.un.org/themes/sport/intro.htm)

The right to participate in sport is enshrined in the Convention on the Rights of the Child (1989) and the Convention on the Elimination of All Forms of Discrimination against Women (1979), and the International Olympic Committee (IOC) has agreements with a range of UN agencies (UNICEF, UNHCR, UNDP, UNESCO) to use sport in support of refugees and others suffering in areas of conflict. The impact of sport and its potential to promote conflict resolution goals are illustrated here by reference to the Olympic Games and to football, the 'world game'.

The Olympic movement

The most famous and most universal sporting event in the world, the Olympic Games, began in ancient Greece with an Olympic Truce or '*Eikecheiria*'. According to some interpretations, the purpose of the original games was primarily to stop war between the Peloponnesian city-states, when a formal agreement was signed declaring that all wars should cease, arms should be laid down, and competitors and spectators allowed to travel safely to and from the games. The modern games were revived by the French humanist and educational reformer Pierre de Coubertin, who founded the modern Olympic movement with the formation of the International Olympic Committee and the first games of the modern era, held in Athens in 1896.

The potential of the Olympic movement for peacemaking was described in October 2007 by the president of the IOC, Jacques Rogge, as follows: 'Sport alone cannot enforce or maintain peace. But it has a vital role to play in building a better and more peaceful world' (www.olympic.org/). Although



the Olympic Games are more popularly associated with heightened national passions as countries compete to out-do each other in the medals tables, the peace ethic in the Olympic Charter and Olympic history is often underestimated and undervalued. Yet its potential to motivate conflict resolution in a way indicated by Rogge is prominent in the Olympic Charter, which explicitly recognizes peace as a cardinal principle and objective of 'Olympism', and the second of six fundamental principles from the charter states that 'the goal of Olympism is to place sport at the service of the harmonious development of man, with a view to promoting a peaceful society concerned with the preservation of human dignity.'

While these statements signify noble aspirations, they have been given more substance in the past ten years by a commitment of the IOC to revive the idea of the 'Olympic Truce', and to support and stimulate initiatives in support of peace, conflict resolution and reconciliation. For example, in July 2000, the IOC launched the Olympic Truce Foundation and the Olympic Truce Centre 'to promote its peaceful principles into concrete action' (www.olympictruce.org).

For the conflict resolution community there are significant opportunities for engagement and partnership in support of the programmes launched by the Olympic Truce Centre which to date have not yet been fully realized. They offer refreshingly new and exciting prospects for conflict resolution by linking sport and peacemaking. Advocates of the extension of the Olympic Truce are not naive and do not see the idea as a panacea, but they do argue that it can use the power of sport both to be a 'peace-inspiring tool for our age' and to exploit opportunities afforded by the Olympic movement and its resources. The Olympic Truce movement has invited partnership arrangements with civil society organizations and NGOs to pursue the practical objectives expressed in box 16.1.

The commitments embedded in the charter and policies of the IOC, linking the ideals of the movement with the values of peace and conflict resolution, are also widely reflected in the policies of key UN agencies (IOC, 2007), particularly since the adoption by a large number of member states of UN General Assembly resolution 48/11 of 25 October 1993. These commitments have had some practical impact, beginning, for example, with an effective ceasefire that allowed ten thousand children to be inoculated in Bosnia in 1994 (Lambrinidis, 2002).²

Football and conflict resolution

In the same way that the Olympic Games are perhaps associated more often with nationalism than with peace, football is seen as a global business with grossly and even obscenely overpaid celebrity star players. At the top level of the game this may well be true, and we must exercise caution about claims that football or any other sport can resolve conflict or build peace. Andrew Rigby provides a good critical overview of the ways in which sport is claimed to

Box 16.1 Conflict resolution through the Olympic Truce

The Olympic Truce Foundation (OTF) and the Olympic Truce Centre (OTC) build up educational programmes that seek to activate a culture of peace through sport and the Olympic ideal, motivating the development of grassroots initiatives in favour of the Olympic Truce and serving the fundamental educational mission of Olympism.

Through their educational programme:

- they formulate a 'knowledge bank' on the Olympic Truce, by developing educational and research programmes in cooperation with academic institutions worldwide;
- they disseminate the values of Olympism and the Truce in schools and universities;
- they organize cultural activities in favour of peace;
- they bring academic contributions together through the organization of conferences and seminars;
- the Foundation and the Centre seek to foster the support of the civil society through the creation of 'Truce Action Kits' that educate and involve the general public in the objectives and projects of the Olympic Truce.

Through their truce building activities, they:

- provide support, through sport and the Olympic ideal, in cooperation with relevant national and international organizations, in areas facing armed conflict;
- provide, together with their partners, humanitarian support to countries in conflict;
- activate the support of international and national organizations for the observance of the Olympic Truce;
- organize sport and symbolic Truce events in areas of tension;
- organize sporting events, youth camps and round tables on sport and a culture of peace.

Source: www.olympictruce.org

help the process of conflict resolution (as character-building, as displacement for aggression, as bridge-building between divided societies, as resistance to oppression and occupation) and concludes that it is inherently a force neither for good nor for evil, but that conflict resolvers may find ways and situations where sport can *help* the process of peacebuilding (Rigby, 2008).

This is certainly the case in relation to football, and there are many and, for some perhaps, surprising ways and places where football has been used potently to support peace, conflict resolution and internationalism. The Open University of Catalunya, for example, has signed a partnership agreement with the city's world-famous football club, FC Barcelona, whereby the club would make its support network available to promote the peace and development education programmes of the university. FC Barcelona, which itself served as a symbol of resistance to the oppression of the people of Catalunya under the rule of Franco, has made substantial and tangible contributions to campaigns for peace, solidarity, justice and social inclusion (Burns, 2000).

In 2006 the president of FC Barcelona, Joan Laporta, announced that the club would wear the logo of UNICEF on its team shirt, thus foregoing the practice normal for top football clubs to carry the logo of commercial sponsors. The FC Barcelona Foundation would pay €1.5 million annually to UNICEF to support its programmes.³



Very little research has been conducted on the effect and impact of this kind of involvement by football clubs on affected communities and on the process of conflict resolution and peacebuilding, but there is a developing literature which traces and analyses the growing extent of the use of sport for peace work. For football, recent literature and programmes have been described and analysed by Lea-Howarth within a framework of evaluation based on familiar concepts of peacebuilding, as defined by Galtung, Lederach and others. Using case studies of grassroots football for peace projects based in Sierra Leone (World Vision International Youth Reintegration Training and Education for Peace), Israel (Football4Peace), Liberia (Bosco United Sports Association) and Bosnia Hercegovina (Open Fun Football Schools, Balkans and the Middle East), he concludes that, while much of the literature on peacebuilding agrees with the desirability of approaches involving peacebuilding from below, practical ways of engaging in this process are often lacking. Sport and football provides one important and still underused practical entry point for conflict resolvers and a dimension of activity that is transcultural and universal in its appeal (Lea-Howarth, 2010).

It is clear that sport can also be used to promote nationalism, violence and even war, as well as expressing and promoting the values of peace. Feminist analysts such as Varda Burstyn, for example, see sport as an expression of patriarchy: 'the culture of big time sport generates, reworks and affirms an elitist, masculinist account of power and social order, an account of its own entitlement to power' (Burstyn, 1999: 4). On one occasion at least, football has been the cause of open warfare between two states – the so-called Soccer War between El Salvador and Honduras in 1969 (Goldblatt, 2007: 533–4).

However, there are an increasing number of examples where football has been used to inspire people to resolve conflict peacefully. One remarkable case study which illustrates this potential is that of the Ivorian footballer Didier Drogba and his intervention in the civil war in Côte d'Ivoire. In September 2002, following a mutiny of elements of the army, tensions between Muslims in the north of the country and the government-controlled south erupted into full-scale civil war in which thousands were killed. Stability was restored and a peace process initiated, monitored and supported by the United Nations Operation in Côte d'Ivoire (UNOCI), a peacekeeping mission deployed in April 2004. UNOCI has promoted a very active sports-based peacebuilding programme since 2006, including activities during the 2006 football World Cup, when it provided opportunities for viewing matches on wide screens throughout the country, during which peace messages and information about the mandate of the peacekeeping mission were delivered. UNOCI staff attempted also to 'sensitize the population on the purpose of sport for peace in countries in crisis or out of it; to encourage the population to get involved in crisis solving; and confirm the rallying role of sport' (United Nations Office for Sport Development and Peace, at www.un.org/wcm/content/site/sport/dpko).

Drogba is a professional footballer who plays in England but also represents

Côte d'Ivoire in international tournaments. He himself is a Catholic, while his wife is a Muslim from neighbouring Mali. In April 2010 Drogba was listed by *Time* magazine in the USA as among the world's 100 most influential people, because of his call, made after his national team qualified for the 2006 World Cup, to halt the continuing fighting in the country, a call which led to a five-year ceasefire agreement. Drogba was also instrumental in moving the venue for a high-profile qualifying match in the African Nations Cup to the city of Bouake, a rebel stronghold in the centre of Côte d'Ivoire, a move that strengthened sentiments of national unity and reinforced support for the peace process. Drogba continues his peace and humanitarian work through the Didier Drogba Foundation (see Drogba, 2008; www.thedidierdrogbafoundation.com).

Building a Global Peace Culture

We return here to the theme announced at the beginning of this chapter, namely the potential for cultural activities to reinforce the effectiveness of conflict resolution programmes. This potential can be realized at two levels: first, at the macro-level by nourishing the more long-term evolution of peace values embedded in the idea of a global peace culture and, second, at the micro-level by the inclusion of cultural projects in the strategies of conflict prevention and peacebuilding.

Turning first to the macro-level, the idea of a culture of peace was founded during the 1980s on a number of important events and initiatives, which attempted to provide a unifying philosophy for the disparate strands of the work of the UN around promoting human rights and development, justice and solidarity, and gender equality, where peace was the unifying core value. Thus an International Congress on Peace in the Minds of Men, held in Yamoussoukro, Côte d'Ivoire, in July 1989, called for the construction of 'a new vision of peace culture', and in May 1986 an international group of natural and social scientists was convened in Seville by the Spanish National Commission for UNESCO. Working in fields as diverse as evolutionary theory, genetics, ethology, neurophysiology and social psychology, their findings were published as the Seville Statement on Violence, which declared that war was a cultural and not a biological construction (although see the controversy about this outlined in chapter 6). The Seville Statement provided a theoretically persuasive basis for the idea of promoting a global peace culture, and was subsequently adopted by UNESCO (www.culture-of-peace.info/history/page2.html; Adams, 1989).

The empowering nature of peace culture became increasingly recognized during the 1990s. In 1997 the General Assembly of the United Nations, anticipating the new millennium, declared the year 2000 to be the International Year of the Culture of Peace and followed this in 1998 by declaring a manifesto for an International Decade for a Culture of Peace and Non-Violence for

**Box 16.2 The role of cultural initiatives in peacebuilding****Conflict prevention**

Confidence building by mutual understanding, tolerance and trust-building, and awareness-raising – through publishing picture books, concerts, library support, literacy classes, early childhood education, peace education

In conflict

Support for cultural activities designed to assuage feelings of loneliness and hopelessness, giving hope, putting pressure on conflict parties, demonstrating inhumane aspects of the conflict region – through exhibitions, photography, plays and performances

Post-conflict first stage: humanitarian aid

Culture as catalyst for care of trauma – through psychological and drama workshops, support for refugee and community sports, library and learning resource support

Post-conflict second stage: reconstruction

Support for reconciliation through cooperative drama workshops and performance, multi-ethnic orchestras and music, IT education, emotional aid through art therapy workshops, music therapy workshops, theatre workshops, confidence-building for people coming out of conflict trauma through vocational training, restoration of cultural heritage sites, landmine avoidance education, activities to 'sense' peace, peace museums, peace prizes, peace education

Source: Gakuin, 2009: 1; see also Japan Foundation, 2008



the Children of the World. This was the result of the convergence of three initiatives, all of which had strong support in Latin American countries and in Africa: the proposal for the International Year of the Culture of Peace; the proposal for a UN Declaration and Programme of Action on a Culture of Peace; and an initiative of Nobel Peace Laureates called the Campaign for the Children of the World (United Nations, 1998).

The main impact of the commitment to a global peace culture by UNESCO was twofold: first, to emphasize the value of peace as a positive experience and benefit in everyday life, not only as a negative definition of the absence of violence; and, second, to accelerate and promote interest in the cultural dimensions of peacebuilding generally.

This brings us to the micro-level options for engaging cultural action in conflict resolution programming. There are many cultural programmes and arts-based initiatives, often sponsored by international organizations, to promote recovery at grassroots level after conflict. The Japan Foundation has provided one of the few research programmes to date which has attempted to classify and locate the work of these projects within a broad spectrum of peacebuilding and conflict resolution activity, in both preventative and postwar interventions. Box 16.2 summarises this work.⁴

While this classification provides an example of a preliminary attempt to systematize understanding of the role of the arts in conflict resolution, Michael Shank and Lisa Schirch have called for more work to be done to strategize the potentials of arts-based peacebuilding. Drawing on Lederach's *Moral*



Imagination (2005), which places the creative process at the centre of conflict resolution, they argue for the need to understand the strategic ‘what, when and how’ questions – that is, what the arts contribute to peacebuilding, when in the conflict cycle different art forms can make a contribution, and how they make that contribution. They point out that communications theorists calculate that anything up to 93 per cent of all communicated meaning is non-verbal, yet the dominant mode of action adopted by conflict resolution is to encourage people to talk. If much of what is important in human interaction is communicated non-verbally, then arts-based peacebuilding, drawing on the creative arts commented on in this chapter, is clearly at present underutilized within the field of conflict resolution and provides exciting opportunities for engagement in the future (Shank and Schirch, 2008).

Conclusion

This chapter has argued for a place for the arts, sport and popular culture in conflict resolution as a means of energizing the field by liberating the imagination and the emotions in pursuit of creativity in peacemaking. Conflict resolution would be diminished as a field of academic and practical endeavour if this were ignored. It has been possible to give only a limited number of examples here, and many more could have been offered from the visual arts, music, theatre and sport, as well as from the richness of literature, cinema, photography, dance, sculpture, and so on, not touched on in this chapter. Johan Galtung has expressed, with his usual imaginative insight, what is important about all these creative arts in their relationship to peace:

Art and peace are both located in the tension between emotions and intellect . . . Life unites what concepts and dualisms keep apart. And art, like peace, has to overcome such false dichotomies by speaking both to the heart and to the brain, to the compassion of the heart and the constructions of the brain. (Galtung, 2008: 60)

Recommended reading

Boon and Plastow (2004); Lederach (2005); Shank and Schirch (2008); Urbain (2008).

Recommended websites

The International Network of Peace Museums, at www.museumsforpeace.org/, contains links to visit the websites of many of the world’s leading peace museums.

The United Nations International Decade for a Culture of Peace 2001–10, <http://www3.unesco.org/iycp/>

Theatre, peace and conflict at Theatre Without Borders, www.theatrewithoutborders.com/peacebuilding

Global Peace Film Festival, www.peacefilmfest.org/

International Olympic Truce Centre, www.olympictruce.org/

Football for Peace International, www.football4peace.eu/contact.html