

BREAKIN' BEATS & BUILDING PEACE:
EXPLORING THE EFFECTS OF MUSIC & DANCE IN PEACEBUILDING

By

Kathryn M. Lance

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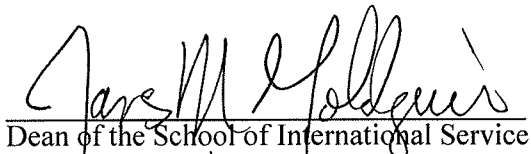
Chair:



Reina Neufeldt, Ph.D.



Mohammed Abu-Nimer, Ph.D.


Dean of the School of International Service

Date

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DEDICATION

For

James R. Lance

who opened my ears to a passion for music,
my mind to a path of peace and justice,
and my heart to the power of healing,

&

to my dear cousin and guide,

Brian C. Storniolo

for his eternal inspiration.

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ABSTRACT

Music and dance offer creative means through which victims of conflict can express their pain, find healing, and move toward reconciliation. But, these arts are generally overlooked within the peacebuilding field. Peacebuilding practitioners lack a thorough understanding of how to strategically incorporate them into their work. This is largely due to the scarcity of substantial theory and research on arts-based practices, especially music and dance-based initiatives. This thesis seeks to move beyond general, simplistic assumptions about these arts to a deeper analysis of how music and dance function in peacebuilding and what effects they elicit in victims of conflict. It does this through an analysis of interviews with nineteen peacebuilding practitioners who have used music and/or dance to promote peace across cultures and conflict contexts. This thesis outlines two different approaches as well as tangible and intangible effects of music and dance-based peacebuilding.

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. . . people come in and out of your life, sometimes for a day, sometimes for longer, and all of them make you what you are. You can't separate these people out of you; they form who you are . . .

—Tori Amos, *Scarlet Stories: A Sorta Fairytale*

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LIST OF ABBREVIATIONS

ABP	arts-based peacebuilding
CoMT/CM	Community Music Therapy/Community Music
DBI	dance-based initiative
DBI-NI	dance-based initiative in Northern Ireland
DBI-Ug	dance-based initiative in Uganda
DBI-US	dance-based initiative in the United States
DMM	Dance/Movement and Music
DMT	Dance/movement therapy
IRA	Irish Republic Army
LRA	Lord's Resistance Army
MBI	music-based initiative
MBI-NI:	music-based initiative in Northern Ireland
MBI-Ug	music-based initiative in Uganda
MBI-US	music-based initiative in the United States
MDBI	music and dance-based initiative
M/DBI	Music and/or dance-based initiative
MDBI-NI	Music and dance-based initiative in Northern Ireland
MDBI-Ug	Music and dance-based initiative in Uganda
MDBI-US	Music and dance-based initiative in the United States

MDPB	Music and dance-based peacebuilding
NI	Northern Ireland
NRM/A	National Resistance Movement/Army
Ug	Uganda
US	United States
UVF	Ulster Volunteer Force

CHAPTER 1

INTRODUCTION

In a dark time, the eye begins to see.
—Theodore Roethke, *In a Dark Time*

A brightly-lit studio, colorful paint brushed on a canvas; a potter's wheel splattered with wet clay; a desk covered in pencils and stacks of paper. The word “artist” often evokes images of individuals working and living in a world of their own, a world of isolation. However, throughout history, it is often artists who have emerged during dark, traumatic times. In these times, they have transcended their prior isolated role in society to transform into sources of inspiration, healers, and at times, peacebuilders.

Through their artistry, artists can evoke hope in times of despair and create beauty amidst destruction.¹ In the aftermath of Haiti's tremendous earthquake in January 2010, Haitian artists confronted the massive piles of rubble, the death and ruins surrounding them through the creation of “earthquake paintings”:

. . . Dodard seemed determined to work through his grief with a paintbrush in hand. “How can I continue living after one of the biggest natural disasters in the history of the world? I can't. Instead I use art to express the deep change that I see around and inside me.”²

1. Bill Brubaker, “In Haiti: The Art of Resilience,” *Smithsonian*, September 2010, 42–49.

2. *Ibid.*, 48.

Artists can also build bridges and create a space for creativity and healing for their communities.¹ In 1998, a devastating bomb blast took twenty-nine lives and inflicted over 400 injuries in Omagh, Northern Ireland. It was made even more devastating because the explosion went off during a ceasefire. Bouquets and wreaths filled the city streets. As the flowers began dying, worried officials turned to citizens to see what should be done with the falling petals. Artist, Carole Kane answered: “make paper.”² She then started a series of workshops, which brought together local Catholics and Protestants to make handmade paper out of the wilted flower petals. In the process they talked through their shock, pain, and grief and at the end, “each bereaved family was . . . presented with a piece of this art work symbolising, through the flowers, the thoughts, prayers, love and friendship which emerged world wide as a result of the atrocity.”³

Does this power lie in the artists alone? Perhaps not, perhaps it lies rather in the arts themselves. In one interview, a World War II veteran explained how he harnessed the power of music on the battlefield:

This is two weeks after D-Day. It’s dark, rainy, muddy, and I’m stressed, so I get my trumpet out and the commander says, “Jack don’t play tonight, because there’s one sniper left.” I thought to myself, that German sniper’s as scared and lonely as I am. So I thought, I’ll play his love song.

¹. Michael Shank and Lisa Schirch, “Strategic Arts-based Peacebuilding,” *Peace & Change* 33, no. 2 (April 1, 2008): 217-242; Paul Pederson, “Series Foreword,” in *The Arts in Contemporary Healing*, ed. Irma Dosamantes-Beaudry, 1st ed. (Westport, CT: Praeger, 2003), ix-x; Michelle LeBaron and Danyta Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review* (Vancouver: Conflict Resolution, Arts and iNtercultural Experience, 2005).

². John Paul Lederach, *The Moral Imagination: The Art and Soul of Building Peace* (New York, NY: Oxford University Press, 2010); “Petals of Hope,” *Omagh County Town of Tyrone Northern Ireland at the Foothills of the Sperrins*, n.d., http://www.omagh.gov.uk/district_of_omagh/omagh_remembers/petals_of_hope/.

³. “Petals of hope.”

The next morning, here came a Jeep up from the beach, about a mile-and-a half away. And the military police says, “Hey Captain, there’s some German prisoners gettin’ ready to go to England. One of them keeps sayin’ in broken English, ‘Who played that trumpet last night?’”

And he burst into sobs; he said, “When I heard that number that you played, I thought about my fiancée in Germany, I thought about my mother and dad, and about my brothers and sisters, and I couldn’t fire.” And he stuck out his hand, and I shook the hand of the enemy. He was no enemy; he was scared and lonely like me.⁴

This story suggests that the power of the arts is that they lend themselves to the use of people in a variety of situations, regardless of ethnic background, religion, age or gender, regardless of whether or not they are considered artists. Or perhaps an artist lies within all of us.⁵ In either case, an important aspect of the arts, one illustrated in these stories and one that proves crucial to this study, is that they serve as non-verbal means of emotional expression.⁶ The arts are capable of much more than merely being aesthetic, they can promote healing and social change.⁷ Yet, according to peacebuilder Babu Ayindo, despite a greater recognition for the “role” of the arts in peacebuilding, in some cases, “arts approaches have only provided some ‘feel good’ experience without underlining how arts approaches can actually result in a peaceful and egalitarian world.”⁸ This thesis seeks to underline specific effects that emerge when peacebuilders use the arts in ways that help victims of conflict cope with past traumas and move toward forging meaningful relationships and build peace.

4. “Remarkable Experience,” *Wimp.com*, n.d., <http://www.wimp.com/remarkableexperience/>.

5. Julia Cameron, *The Complete Artist’s Way: Creativity as a Spiritual Practice* (Tarcher/Penguin, 2007); Lederach, *The Moral Imagination*.

6. Shank and Schirch, “Strategic Arts-based Peacebuilding”; Cynthia Cohen, “Creative Approaches to Reconciliation”, 2004, http://www.brandeis.edu/ethics/pdfs/publications/Creative_Approaches.pdf.

7. Shank and Schirch, “Strategic Arts-based Peacebuilding”; LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*; Irma Dosamantes-Beaudry, *The Arts in Contemporary Healing*, 1st ed. (Westport, CT: Praeger, 2003); Cohen, “Creative Approaches to Reconciliation.”

8. Babu Ayindo, “Arts Approaches to Peace: Playing our Way to Transcendence?,” in *Peacebuilding in Traumatized Societies*, ed. Barry Hart (Lanham, MD: University Press of America, 2008), 191.

Despite becoming more recognized and growing in popularity among scholars, research on arts-based peacebuilding (ABP) remains scarce. Within the scant literature on ABP, considerable works revolve around theatre and peacebuilding while few concentrate on other types of arts-based initiatives. Particularly scarce are works on music and dance. This research focuses on these less represented arts to expand knowledge regarding the effect of arts in peacebuilding.

Due to the limited literature on music and dance in peacebuilding, this research has been built from existing works on the arts in peacebuilding, music and the brain, as well as works on music and dance in healing. This thesis thereby seeks to underline connections between peacebuilding, psychology, music, and dance. These connections will be examined in regards to the use of music and dance in peacebuilding, and more specifically in the realms of trauma-healing and conflict transformation. These three concepts are defined below.

Peacebuilding through Trauma-healing and Conflict Transformation

Defining Peacebuilding

Peacebuilding as a term holds multiple connotations. According to peacebuilder Lisa Schirch, there is an increasing sense of confusion regarding the language in the field of peacebuilding. Some use “peacebuilding” as an umbrella term to cover the vast dimensions of social change at all levels of society and in all stages of conflict; others only use it in regards to post-conflict; others⁹ Agencies worldwide use terms related to peacebuilding; some use words such as peacekeeping or conflict prevention, which are similar but not

9. Lisa Schirch, “Strategic Peacebuilding - State of the Field,” *Peace Prints: South Asian Journal of Peacebuilding* 1, no. 1 (2008): 2–3.

synonymous. Lastly, agencies may use “peacebuilding,” but with differing definitions.¹⁰

Peacebuilding is generally understood as external interventions that are intended to reduce the risk that a state will erupt into/return to war.¹¹ There is also widespread agreement across national and international institutions that peacebuilding is more than just promoting stability. Its purpose is to create positive peace, to focus on and eliminate the root causes of conflict, and to allow societies to develop stable means of achieving peaceful change.¹²

In terms of the UN and government agencies, peacebuilding is mostly understood as a high-level process engaging elites in activities such as formal capacity-building and negotiations.¹³ Many are familiar with *An Agenda for Peace* in which peacebuilding is defined as a an “action to identify and support structures which will tend to strengthen and solidify peace in order to avoid relapse into conflict.”¹⁴ In 2001, the UN Security Council began viewing peacebuilding in more complex, broader terms.

. . . Peacebuilding is aimed at preventing the outbreak, the recurrence or the continuation of armed conflict and therefore encompasses a wide range of political, development, humanitarian, and human rights programs and mechanisms. This requires short and long-term actions tailored to address the particular needs of societies sliding into conflict or emerging from it. These actions should focus on fostering sustainable development, the eradication of poverty and inequalities, transparent and accountable governance, the promotion of democracy, respect for human rights and the rule of law and the promotion of a culture of peace and non-violence.¹⁵

10. Michael Barnett et al., “Peacebuilding: What Is in a Name?,” *Global Governance: A Review of Multilateralism and International Organizations* 13, no. 1 (March 2007): 37.

11. Ibid.

12. Ibid.

13. Schirch, “Strategic Peacebuilding - State of the Field,” 13.

14. Boutros Boutros-Ghali, *An Agenda for Peace*, Report of the Secretary-General (New York, NY: United Nations, 1992), para 21, <http://www.un.org/Docs/SG/agpeace.html>.

15. UN Security Council, *UN Security Council presidential statement*, Presidential statement, February 2001, 1–2 .

Other high level institutions also use broad definitions. NATO's definition is:

a peace support operation employing complementary diplomatic, civil and – when necessary – military means to address the underlying causes of conflict and the longer-term needs of the people. It requires a commitment to a long-term process and may run concurrently with other types of peace support operations.¹⁶

Outside of the high-level institutions, peacebuilding is generally seen as an involved undertaking that requires multiple processes at all levels of society including grassroots, mid-level, and elite-level actors.¹⁷ Often different organizations and institutions define peacebuilding according to what part of the process they focus on. For example, the Caritas Internationalis peacebuilding manual offers the following definition: “Peacebuilding represents a way to achieve societal healing . . . it is a people-centered, relationship-building and participatory process”.¹⁸ Schirch draws on definitions of major development organizations and agencies at different levels of society for her definition:¹⁹

Peacebuilding seeks to prevent, reduce, transform, and help people recover from violence in all forms, even structural violence that has not yet led to massive civil unrest. At the same time, it empowers people to foster relationships that sustain people and their environment.²⁰

This research takes these definitions into consideration and closely follows the United States Institute of Peace's definition, viewing peacebuilding as a long-term process that addresses the root causes and effects of conflicts; reconciles differences; normalizes relations,

16. NATO, *NATO Glossary of Terms and Definitions* (North Atlantic Treaty Organization NATO Standardization Agency, 2008), 2–P–2.

17. Schirch, “Strategic Peacebuilding - State of the Field,” 13.

18. *Peacebuilding: A Caritas Training Manual* (Vatican City: Caritas Internationalis, 2002), 15, http://www.caritas.org/activities/peace_reconciliation/Peacebuilding_Slideshow.html?cnt=335.

19. Schirch, “Strategic Peacebuilding - State of the Field.”

20. Lisa Schirch, *The Little Book of Strategic Peacebuilding* (Intercourse, PA: Good Books, 2005).

and builds institutions that can manage conflict in order to deter a revert to violence. The peacebuilding process includes a number of different activities from supporting broad-based education to resettling internally displaced people. In short, peacebuilding is a transformation toward more manageable, peaceful relationships and governance structures that is present from pre- to post-conflict.²¹

Peacebuilding is most often implemented at the governmental and international levels. However, research has found that such measures generally fail to address citizens' true grievances. According to a World Bank report led by Paul Collier, nearly 50 percent of all countries receiving assistance revert to conflict within five years, and 72 percent of peacebuilding operations leave authoritarian regimes in power.²² Such findings suggest that high-level means toward peacebuilding have proven rather ineffective to date.²³ Therefore, in a desire to build sustainable peace, there has been a developing interest in the need to go beyond these typical approaches and begin implementing more creative peacebuilding measures.

Arts-based initiatives contribute to peacebuilding through creative means such as poetry, painting, storytelling, music, and dance. Such initiatives take place largely, if not exclusively, at the grassroots level and follow a ground-up rather than a top-down approach. This research focuses primarily on peacebuilding at the grassroots level, and therefore

21. Dan Snodderly, ed., *Peace terms: Glossary for Terms for Conflict Management and Peacebuilding* (Washington, DC: United States Institute of Peace, 2011); Barnett et al., "Peacebuilding: What is in a Name?".

22. Paul Collier et al., *Breaking the Conflict Trap: Civil War and Development Policy*, A World Bank Policy Research Report (New York, NY: Oxford University Press and World Bank, 2003); Barnett et al., "Peacebuilding: What Is in a Name?," 35.

23. LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*, 75.

concentrates on the people-centered, relationship-building, and participatory aspects of peacebuilding, while noting that there are many additional critical dimensions to the process.

Many scholars have agreed that the arts, and more specifically music and dance, are potentially powerful tools that can contribute in a meaningful fashion to the peacebuilding process.²⁴ However, peacebuilders may be limited in harnessing that potential due to the lack of research on the topic. This research is a response to the call for more empirical research on ABP. It looks at the intersection between peacebuilding, trauma-healing and conflict transformation with a focus on reconciling differences and normalizing relations. This main questions this research sought to address were: what do practitioners of music and danced-base initiatives find are the tangible and intangible effects of music and/or dance-based peacebuilding initiatives on participants? And, more broadly, where do such initiatives fit in the peacebuilding process? How might they be used in trauma-healing and conflict transformation? The next section defines these two concepts in the context of this study.

Defining Trauma and Conflict Transformation

Similar to peacebuilding, defining trauma also proves difficult. This is due to disagreements regarding what actually constitutes trauma. Furthermore, the peacebuilding field defines trauma slightly differently than the field of psychology. This section summarizes the discussions on trauma from both fields in order to provide a holistic understanding of the definition of trauma with regard to this study. In the psychology literature, Peter Levine notes that defining trauma is a challenge, because it is generally defined by the event

24. Cohen, "Creative Approaches to Reconciliation"; Barbara M. Dunn, "Transforming Conflict through Music" (Cincinnati, OH: Union Institute and University, 2008), Retrieved from ProQuest Digital Dissertations & Theses. (AAT 3342508); LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*; Craig Zelizer, "Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field.", 2007, http://www.communityarts.net/readingroom/archivefiles/2007/06/integrating_com.php#.

that caused it, rather than being defined in its own terms.²⁵ Indeed, this proves true with regard to some works relating to trauma-healing and peacebuilding. Schirch explicitly states that, “Trauma is an event or series of events that causes severe physical, emotional or spiritual injury.”²⁶ Barry Hart gives a similar definition, expanding that an individual or group can experience or witness trauma through an event that “involves actual or threatened death or serious physical, emotional, cognitive, behavioral and spiritual injury”.²⁷

From a psychological perspective, however, Payne et al. explain trauma as an event in different terms.²⁸ According to Payne et al., trauma is often viewed as something static; however, they claim this to be a false assumption.²⁹ They instead assert that trauma is an event, although not the event that causes injury. Rather trauma is an event in the sense that it is a dynamic process “associated with various physical and psychological responses that can differ in magnitude and expression”.³⁰ These responses could be what Schirch identifies as characteristics of trauma, which include: periods of shock, denial, shame and humiliation, loss of meaning, feelings of helplessness, anger, and the suppression of grief and fears.³¹

25. Peter A. Levine and Ann Frederick, *Waking the Tiger : Healing Trauma : The Innate Capacity to Transform Overwhelming Experiences* (Berkeley, CA: North Atlantic Books, 1997), 23.

26. Lisa Schirch, “Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security,” in *Peacebuilding in Traumatized Societies*, ed. Barry Hart (Lanham, MD: University Press of America, 2008), 85.

27. Barry Hart, “Peacebuilding Leadership in Traumatized Societies,” in *Peacebuilding in Traumatized Societies*, ed. Barry Hart (Lanham, MD: University Press of America, 2008), 120.

28. J. Payne et al., “The Biopsychology of Trauma and Memory,” in *Memory and Emotion*, ed. Daniel Reisberg and Paula Hertel (New York, NY: Oxford University Press, 2004), 76-128.

29. Ibid.

30. Ibid., 78.

31. Schirch, “Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security,” 85.

Trauma-healing in terms of the use of creative therapies in psychology is a more established field than trauma-healing through ABP. Therefore, the elements of this study linking trauma-healing to music and dance are grounded in psychological works on music and dance therapies. Considering this psychological basis, this research approaches trauma from the psychological rather than the peacebuilding standpoint. Therefore, trauma will not be viewed as an event that causes injury, but rather the psychological and physical responses that occur due to this event. Thus, the physical, emotional, spiritual, cognitive, behavioral injury that Schirch and Hart mention along with Schirch's characteristics of trauma, will be considered trauma in this study.³²

Furthermore, this study follows the assertion found in both the fields of peacebuilding and psychology, which claims that trauma can be experienced at an individual and/or a collective level.³³ This research is predicated on the assumption that music and dance can contribute to building peace by providing an avenue for expression on an individual level, which can then promote healing on a collective level. This understanding comes from a close look at the literature emerging from the field of peacebuilding, specifically in terms of conflict transformation. Both scholars in psychology and peacebuilding assert that by allowing victims to deal with their pain, trauma-healing provides a means of personal transformation.³⁴ Peacebuilding scholars and practitioners take this understanding one step

32. Schirch, "Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security."

33. Ibid.; Hart, "Peacebuilding Leadership in Traumatized Societies," 120; Cohen, "Creative Approaches to Reconciliation"; Nigel Biggar, ed., *Burying the past: Making Peace and Doing Justice After Civil Conflict*, Exp Upd. (Washington, DC: Georgetown University Press, 2003).

34. Dorit Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse," *Music Therapy Perspectives* 22, no. 2 (2004): 96-103; Barry Hart, "Introduction," in *Peacebuilding in traumatized societies*, ed. Barry Hart (Lanham, MD: University Press of America, 2008), vii-xi; Cohen, "Creative Approaches to Reconciliation"; Schirch,

further and suggest that after personal transformation, one may go on to promote healing in their community.³⁵ The claim that trauma-healing may influence the transformation of a conflict bridges the two avenues of peacebuilding that serve as the main foci of this study. In addition to exploring how music and dance can promote trauma-healing, this research also examines how they may assist in the conflict transformation process.

Conflict transformation is a process found within peacebuilding. Schirch notes that that the term is unclear in that it does not specify what is being transformed nor how transformation is taking place.³⁶ In addition, she explains that the term does not necessarily imply positive transformation; a conflict could go through a negative transformation just as easily as a positive one. This research, however, approaches conflict transformation as a process working towards positive change.

This process emphasizes uncovering the structural roots of conflict. Once unearthed, conflict transformation targets these roots and aims to change existing patterns of behavior in order to create a culture of nonviolent approaches. It thus proposes an integrated approach to peacebuilding, one that aims to generate long-term changes in personal, relational, structural and cultural dimensions.³⁷ In short, conflict transformation is defined as an approach that

“Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security”; Dosamantes-Beaudry, *The Arts in Contemporary Healing*.

36. Daniel Banks, “Youth Leading Youth: Hip Hop and Hiplife Theatre in Ghana and South Africa,” in *Acting Together II: Performance and the Creative Transformation of Conflict*, ed. Cynthia Cohen, Roberto Gutierrez Varea, and Polly O. Walker, vol. Volume 2 (Oakland, CA: New Village Press); William Cleveland, *Making Exact Change: How U.S. Arts-based Programs Have Made a Significant and Sustained Impact on Their Communities* (Art in the Public Interest, 2005).

36. Schirch, “Strategic Peacebuilding - State of the Field,” 3.

37. Snodderly, *Peace terms: Glossary for Terms for Conflict Management and Peacebuilding*, 15–16.

aims to end something destructive and build something that is desired.³⁸ It is distinguished from conflict resolution in that conflict resolution seeks only to end that which is destructive.³⁹ Conflict resolution also implies a finality, a clear-cut end that does not exist in most conflicts,⁴⁰ whereas conflict transformation implies a longer, more involved process.

In order to understand the possible effects of integrating these concepts with the arts, this study moves forward by weaving peacebuilding, trauma-healing and conflict transformation together with music and dance. The following section explains the research question examining these concepts as well as the approach used to respond to the driving research question(s).

Research Question and Approach

This study was exploratory research. It began by looking at participants' views on the effects of M/DBIs. Throughout the research process the focus shifted from participants' views to the perceptions of organizers and practitioners. The over-arching question of this research became: what effects do organizers and practitioners perceive M/DBIs have on participants? In order to examine this question, the research for this study was based on the following sub-questions: what drives practitioners to use music and dance in peacebuilding? How and on what levels (personal, spiritual, emotional, physical, communal, relational) do the effects of M/DBIs manifest? Are the effects sustainable? Lastly, can they manifest on a community-level?

38. Lederach, *The Moral Imagination*; John Paul Lederach, *The Little Book of Conflict Transformation* (Intercourse, PA: Good Books, 2003).

39. Lederach, *The Moral Imagination*; John Paul Lederach, *The Little Book of Conflict Transformation* (Intercourse, PA: Good Books, 2003).

40 Schirch, "Strategic Peacebuilding - State of the Field," 3.

Interviews with nineteen individuals using music and/or dance to promote peace in three conflict contexts: the United States, Uganda, and Northern Ireland serve as the basis of this research. Organizers and practitioners from initiatives based in these countries were selected as interviewees since the United States (US), Uganda (Ug) and Northern Ireland (NI) are all conflict-affected areas in which music and dance have served as a means of peacebuilding. Chapter three discusses the detailed criteria used for selecting interviewees while the following section gives a summary of interviewees and initiatives included in the research.

Interviewees and Initiatives

All of the interviewees in this study were organizers and/or practitioners working directly with participants of M/DBIs. Interviewees from the US ranged from hip-hop artists to music teachers who represented a variety of initiatives, most of which worked to address the deep-seated roots of racism still integrated in American society. Second, individuals from Ugandan-based initiatives worked to address trauma and suffering caused by the civil war and the continued terror of the Lord's Resistance Army (LRA). These initiatives generally worked with the Acholi people of Northern Uganda. In addition, Ugandan-based initiatives presented in this study also worked to reduce negative stereotypes between the North and South of Uganda. Lastly, initiative organizers in Northern Ireland addressed two separate, but related conflicts. Some interviewees from Northern Ireland spoke of their work building relationships and addressing the age-old animosity between Protestants and Catholics. Others focused on managing and reducing the racism surfacing across the country.

The Voices of Practitioners vs. Participants

The voices of participants would have been a valuable contribution to this study, but the reason for focusing on initiative organizers and practitioners are multiple. While

participants could have spoken personally about their experience(s), effects may not manifest for years. Thus, individuals may not realize the change that took place in them, or they may not attribute it to a certain event or experience. Yet, subtle changes often take place before one notices a full transformation. Due to this subtlety, people looking in from the outside tend to perceive these changes before the individuals who actually experience them do.

In addition, due to the lack of research on music and dance-based peacebuilding (MDPB), organizers and practitioners using music and dance in their work can be considered experts in the field; after all, they immerse themselves in the work. Another benefit of including organizers and practitioners in this study is that they work directly with participants. They have experience working with a wide-variety of individuals, sometimes in different initiatives, over time. Not only can they speak the effects that they have seen in general or in specific individuals, but they can also address the different manifestations of effects across groups, including conflict parties. Organizers and practitioners can see patterns and differences in participants. This allows them to distinguish between general effects that affect a wider population and effects that may have only manifested in a few individuals.

Organizers and practitioners can also speak to the effects they perceive among a large pool of participants. Sometimes they witness short-term effects. Other times, with more consistent contact, they may witness long-term effects. Furthermore, organizers and practitioners who purposefully use music and/or dance in their work can also clearly articulate their opinions on why these art forms elicit certain effects in participants. Organizers' and practitioners' stories and experiences illustrate a variety of examples pertaining to the effects of music and dance-based initiatives (MDBIs). This contributes to a deeper understanding of how these arts affect peacebuilding; their voices and viewpoints were thus an essential component of this research.

Thesis Overview

The following chapters delve deeper into the topic of MDPB with the hope to shed light on effects that M/DBIs may have on participants. This thesis continues with a review of the literature in chapter two. The literature reviewed for this thesis includes works from the fields of peacebuilding, psychology, music and dance. Chapter two presents the current findings in the literature that relate specifically to MDPB while revealing where gaps and dilemmas exist and emphasizing what gaps this study seeks to fill as well as the body of literature to which it hopes to contribute.

An explanation of the methodology comes in chapter three. This research followed a qualitative, interpretive research approach with a focus on interviews. Chapter three outlines the manner in which this research was conducted. It includes a description of methods and rationale used in the selection of the specific sites and interviewees as well as details about the techniques used to gather, organize, and analyze the research data.

The study continues its exploration of the effects of M/DBIs by presenting the findings as well as an analysis of the interviews in chapter four. This chapter presents themes that emerged during the interviews and highlights discrepancies that arose between interviewees' viewpoints on the effects MDPB as well as interviewees' viewpoints regarding the strengths and limitations of MDPB.

Finally, chapter five offers a discussion on how the findings relate to the current literature. It reveals new insights, noting to which current understandings and knowledge they contribute, while also giving suggestions for further research. Through this discussion, this thesis provides insight on how music and dance currently contribute to peacebuilding. It concludes with possible avenues for further improvement in the field and things to consider when using the arts in peacebuilding.

CHAPTER 2

LITERATURE REVIEW

Chapter one introduced the key topics of this thesis, which include peacebuilding, conflict transformation, and trauma-healing. This chapter dives deeper into each one of these topics and attempts to show the links between these key topics and the arts, specifically music and dance. It is the hope that by presenting these connections, this research will help those in the field come to a deeper understanding of the current state of knowledge regarding the effects of M/DBIs on participants.

The main challenge for this chapter is the lack of literature dealing directly with this thesis topic. Literature on ABP is scarce,¹ scarcer still are works pertaining to music and dance in peacebuilding.² This literature review seeks to present a more comprehensive understanding of the effects of music and dance on participants of peacebuilding initiatives that exist within the peacebuilding literature. It does this by reviewing not only research related to peacebuilding, but by incorporating work from the field of psychology as well. The psychology literature includes research on music

1. Cynthia Cohen, "Creative Approaches to Reconciliation," in *The Psychology of Resolving Global Conflicts: From War to Peace*, ed. Mari Fitzduff and Chris E. Stout, vol. 1 (Westport, CT: Praeger Security International, 2005), 69-103; John Paul Lederach, "The Arts and Peacebuilding: Using Imagination and Creativity," in *People Building Peace II: Successful Stories of Civil Society*, ed. Paul Van Tongeren et al. (Boulder, CO: Lynne Rienner Pub, 2005), 283-292; Craig Zelizer, "Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field," 2007, http://wayback.archive-it.org/2077/20100906203351/http://www.communityarts.net/readingroom/archivefiles/2007/06/integrating_com.php; LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*; Shank and Schirch, "Strategic Arts-based Peacebuilding"; S. Beller, "Sowing Art, Reaping Peace: Toward a Framework for Evaluating Arts-based Peacebuilding" (The American University, 2009), Retrieved from ProQuest Digital Dissertations & Theses. (AAT 1470919); B. Dunn, "Transforming Conflict Through Music" (Union Institute and University, 2008), Retrieved from ProQuest Digital Dissertations & Theses. (AAT 3342508).

2. Dunn, "Transforming Conflict Through Music."

and reviewing not only research related to peacebuilding, but by incorporating work from the field of psychology as well. The psychology literature includes research on music and dance therapies as well as research by music psychoanalysts who are beginning to study the connection between music and emotion, outside the realm of therapy.

This chapter examines these multiple perspectives on the effects of MDPB in three main sections: 1) a description of creativity in conflict resolution focused on ABP, 2) the concept of trauma from both the psychological and peacebuilding perspectives, and 3) a look at how music and dance relate to emotion, trauma, and peacebuilding. This section examines music and dance as psychotherapies and as means of promoting trauma-healing and conflict transformation. It concludes with limitations of this literature review, noting how they influence this research.

Creativity in Conflict Resolution

As previously noted, there is an emerging interest to involve more creativity in the peacebuilding field. Peacebuilding scholar and practitioner John Paul Lederach describes this as reaching into one's moral imagination, which he defines as:

To imagine responses and initiatives that, while rooted in the challenges of the real world, are by their nature capable of rising above destructive patterns and giving birth to that which does not yet exist. In reference to peacebuilding, this is the capacity to imagine and generate constructive responses and initiatives that, while rooted in day-to-day challenges of violent settings, transcend and ultimately break the grips of those destructive patterns and cycles.¹

1. Lederach, *The Moral Imagination*, 182.

Numerous other scholars and peacebuilders also advocate for creativity in conflict resolution and peacebuilding.² Tatsushi Arai's book *Creativity and conflict resolution: Alternative pathways to peace*, explores a number of ways in which creative thinking has contributed to the conflict resolution process.³ Arai argues that "unconventional viability lies at the heart of creativity for transcending seemingly intractable inter-communal conflicts."⁴ He illustrates his argument by focusing on the use of creativity in seventeen different case studies ranging from the Oslo Peace Process to Gandhian nonviolence.⁵

Other peacebuilding scholars and practitioners echo Arai's sentiment, arguing that peacebuilding requires creativity in a number of different areas.⁶ Hart categorizes these areas as: security, education, identity/worldview, justice, religion/spirituality, leadership, space, humanitarian assistance and development, trauma-healing, and conflict transformation.⁷

2. Tatsushi Arai, *Creativity and Conflict Resolution: Alternative Pathways to Peace*, 1st ed. (New York, NY: Routledge, 2009); *Peacebuilding: A Caritas Training Manual* (Vatican City: Caritas Internationalis, 2002), http://www.caritas.org/activities/peace_reconciliation/Peacebuilding_Slideshow.html?cnt=335; Cynthia Cohen, "Creative Approaches to Reconciliation", 2004, http://www.brandeis.edu/ethics/pdfs/publications/Creative_Approaches.pdf; LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*; Zelizer, "Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field."

3. Tatsushi Arai, *Creativity and Conflict Resolution: Alternative Pathways to Peace*, 1st ed. (New York, NY: Routledge, 2009).

4. Tatsushi Arai, "Abstract of 'Creativity and Conflict Resolution: Alternative Pathways to Peace' by Tatsushi Arai," *Selected Works of Tatsushi Arai*, n.d., http://works.bepress.com/tatsushi_arai/1/.

5. Ibid.; Arai, *Creativity and Conflict Resolution*.

6. LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*; Barry Hart, "Introduction," in *Peacebuilding in Traumatized Societies*, ed. Barry Hart (Lanham, MD: University Press of America, 2008), vii-xi; Schirch, "Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security"; Ayindo, "Arts Approaches to Peace: Playing Our Way to Transcendence?"

7. Hart, "Introduction," ix.

“Creativity” is not limited the arts, ABP is simply one means of incorporating creativity into the processes of peacebuilding and conflict resolution.

Arts-based Peacebuilding

Although there seems to be consensus in the field that research on ABP is scarce, some scholars are addressing this by exploring the contribution of the arts to peacebuilding.⁸ Three significant books linking art to conflict resolution include, *Arts approaches to conflict resolution*, *People building peace: 35 inspiring stories from around the world*, and *People building peace II: Successful stories of civil society*.⁹ These works are compilations of essays detailing the use of arts in conflict resolution.

Arts approaches to conflict resolution details the perspectives of art therapists who have used drama, visual arts, music, movement, storytelling, and combined arts to address issues

8. Cynthia Cohen, “Music: A Universal Language?,” in *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Olivier Urbain (New York, NY: I. B. Tauris, 2007), 26-39; Cynthia Cohen, “Engaging with the Arts to Promote Coexistence,” in *Imagine Coexistence: Restoring Humanity After Violent Ethnic Conflict*, ed. Antonia Chayes and Martha L. Minow, 1st ed. (San Francisco, CA: Jossey-Bass, 2003); Cohen, “Creative Approaches to Reconciliation”; Cynthia Eames Cohen, “A Poetics of Reconciliation: The Aesthetic Mediation of Conflict” (University of New Hampshire, 1997), Retrieved from ProQuest Digital Dissertations & Theses. (AAT 9819673); Craig Zelizer, “The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina” (George Mason University, 2004), <http://search.proquest.com/docview/305049788?accountid=8285>; Craig Zelizer, “The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina,” in *People Building Peace II: Successful Stories of Civil Society*, ed. Paul Van Tongeren et al. (Boulder, CO: Lynne Rienner Pub, 2005), 304 - 305; Craig Zelizer, “The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina,” *Peace and Conflict Studies* 10, no. 2 (2003): 62-75; Zelizer, “Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field.”; Craig Zelizer, “Creative Drama and Conflict Resolution: A Research Inquiry,” in *Intervention Design in Conflict Analysis and Resolution: Theory, Practice, and Research*, ed. Larissa Fast et al. (Fairfax, VA: Institute for Conflict Analysis and Resolution, George Mason University, 1997); Paul Van Tongeren et al., eds., “Artistic Responses to the Siege of Sarajevo: The Cellist and the Film Festival in Bosnia-Herzegovina,” in *People Building Peace II: Successful Stories of Civil Society* (Boulder, CO: Lynne Rienner Pub, 2005), 301-308; LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*; Michelle LeBaron, *Bridging Troubled Waters: Conflict Resolution from the Heart*, 1st ed. (San Francisco, CA: Jossey-Bass, 2002).

9. Marian Liebmann, *Arts Approaches to Conflict* (New York, NY: Jessica Kingsley Publishers, 1996); *People Building Peace: 35 Inspiring Stores from Around the World* (Utrecht, the Netherlands: European Centre for Conflict Resolution, 1999); Paul Van Tongeren et al., *People Building Peace II: Successful Stories of Civil Society* (Boulder, CO: Lynne Rienner Pub, 2005).

within a variety of populations.¹⁰ The essays in this book, however, do not consider how the arts can contribute to conflict resolution on an interpersonal level. In addition, this collection is heavily focused on drama and the essays are often based on case studies about music or movement therapy patients.

For example, June Boyce-Tillman's essay examines philosophical and psychological approaches to the nature of music and creativity. She describes how listening, performing, and composing music have been used in resolving personal and group conflicts.¹¹ Next, Alison Levinge's essay focuses on conflict in music therapy. She looks at the conflict of the "inner world of the patient" and how music can be a means to both express and then in turn work through conflict.¹² Lastly, Karen Callagan's chapter on movement psychotherapy examines the use of movement as a means of rehabilitation for torture survivors.¹³

In contrast, both volumes of *People building peace* are compilations of essays; however, unlike Liebmann's book, *People building peace* comes from a peacebuilding perspective. The first volume includes writings from Kees Epskamp who conducted extensive research on the role of arts in development; volume two includes a whole section on arts and peacebuilding,

10. Liebmann, *Arts Approaches to Conflict*.

11. June Boyce-Tillman, "Getting Our Acts Together: Conflict Resolution Through Music," in *Arts Approaches to Conflict*, ed. Marian Liebmann (London and Bristol, PA: Jessica Kingsley Publishers, 1996), 209-236.

12. Alison Levinge, "Discord or Harmony: Issues of Conflict in Music Therapy," in *Arts Approaches to Conflict*, ed. Marian Liebmann (London and Bristol, PA: Jessica Kingsley Publishers, 1996), 237.

13. Karen Callaghan, "Torture - the Body in Conflict: The Role of Movement in Psychotherapy," in *Arts Approaches to Conflict*, ed. Marian Liebmann (London and Bristol, PA: Jessica Kingsley Publishers, 1996), 249-272.

introduced by John Paul Lederach.¹⁴ The essays contribute to an understanding of how the arts have been used in various areas and the possible impact of initiatives on certain individuals; however, they are largely based on specific case studies about performances and festivals told from one individual's experience¹⁵ and do not discuss general effects of ABP.

Unlike most in the field, professor-practitioner Craig Zelizer has based a number of his works regarding ABP on empirical research.¹⁶ His dissertation examines a broad range of arts-based processes in Bosnia-Herzegovina through exploratory qualitative research.¹⁷ Similar to other scholars, Zelizer asserts that the "arts can be a powerful process for conflict resolution work."¹⁸ He continues that "artists, by the nature of their work, can challenge existing prejudices, build bridges between diverse communities and serve as guide [*sic*] to higher aspirations."¹⁹ Though not definite findings, Zelizer tentatively concludes that arts-based processes play an important role in relational peacebuilding, and that the arts can contribute to the social well-

14. Kees Epskamp, "Healing Divided Societies," in *People Building Peace: 35 Inspiring Stories from Around the World* (Utrecht, the Netherlands: European Centre for Conflict Resolution, 1999), 286-292; Lederach, "The Arts and Peacebuilding: Using Imagination and Creativity."

15. Tongeren et al., "Artistic Responses to the Siege of Sarajevo: The Cellist and the Film Festival in Bosnia-Herzegovina"; Vandy Kanyako, "Using Creative Arts to Deglamorize War: Peacelinks in Sierra Leone," in *People building peace II: Successful Stories of Civil Society*, ed. Paul Van Tongeren et al. (Boulder, CO: Lynne Rienner Pub, 2005), 293-300.

16. Zelizer, "The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina"; Zelizer, "The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina"; Zelizer, "The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina"; Zelizer, "Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field."; Zelizer, "Creative Drama and Conflict Resolution: A Research Inquiry"; Tongeren et al., "Artistic Responses to the Siege of Sarajevo: The Cellist and the Film Festival in Bosnia-Herzegovina."

17. Zelizer, "The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina," 5.

18. Ibid., 4.

19. Ibid.

being of the greater society during severe conflict.²⁰ In other works, he further explains that the arts-based process may not address the substance of a conflict directly, but it can aid in increasing understanding and interaction among the conflict parties.²¹

Similar to Zelizer, Cynthia Cohen also writes prolifically about the role of creativity in conflict resolution efforts. She advocates for the use of arts in a broad sense, and her earlier writings most often address arts that can serve as resources for coexistence and reconciliation.²² These include arts in which people can engage as “creators, performers, audience members, producers, and critics.”²³ In recent years, her focus has shifted toward the interactive, performing arts – specifically theatre. In fact, her most recent research culminated in a documentary and toolkit on the intersection of theatre and peacebuilding: *Acting together*.²⁴ Cohen explains that the project “is designed to strengthen work at the nexus of the arts and peacebuilding.”²⁵

According to Babu Ayindo, this nexus is one that suffers from a “deficiency in

20. Ibid., 231.

21. Zelizer, “Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field.”

22. Cohen, “Creative Approaches to Reconciliation”; Cohen, “Engaging with the Arts to Promote Coexistence”; Cohen, “A Poetics of Reconciliation”; Cohen, “Music: A Universal Language?”.

23. Cohen, “Creative Approaches to Reconciliation,” 71.

24. David Weinstein, “Peacebuilding and the Arts Premieres a Documentary | BrandeisNOW”, October 1, 2010, <http://www.brandeis.edu/now/2010/october/peacebuilding.html>; Cynthia Cohen, Roberto Gutierrez Varea, and Polly O. Walker, eds., *Acting Together I: Performance and the Creative Transformation of Conflict*, vol. Volume 1: Resistance and reconciliation in regions of violence (Oakland, CA: New Village Press, 2011); Allison Lund, *Acting Together on the World Stage*, Documentary, 2010.

25. “Peacebuilding and the Arts Premieres a Documentary | BrandeisNOW”, n.d., <http://www.brandeis.edu/now/2010/october/peacebuilding.html>.

research.”²⁶ In 2008, he stated that few studies specifically explore arts approaches and peace.²⁷ He further explained that arts approaches “have remained substantially under-theorized fundamentally because of a lack of documentation.”²⁸ *Acting together* documents the details of the “what” and “how” of while also touching on effects that certain theatre artists have seen in participants and communities worldwide. This makes it a significant contribution to the field; however, since the project only involves theatre artists, it leaves a large gap in the nexus of arts and peacebuilding.

LeBaron and Welch offer the “hows” and “whys” of using the arts in conflict resolution through their resource and literature review, which covers four categories: 1) global change, 2) innovations in conflict resolution theory and practice, 3) growth and development of arts-based approaches, and 4) application of arts-based approaches to conflict resolution.²⁹ They claim that “arts and creativity have long been resources for resolving differences and supporting community development” and that “creativity is central to bringing people together.”³⁰

Although many scholars assert such claims, there exists minimal research to support them. Shank and Schirch note that there is little “solid theory, research, or evaluation of arts-based peacebuilding” and therefore aim to go beyond the assertion that the “arts are powerful”

26. Ayindo, “Arts Approaches to Peace: Playing Our Way to Transcendence?,” 191.

27. Ibid., 121.

28. Ibid., 191.

29. LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*.

30. Ibid., 1.

by articulating how the arts can be implemented in a strategic fashion in the peacebuilding process.³¹ They offer not only the “how” and “why” that other scholars note, but also explain “when to use them” and “what they can do.”³² They connect different art forms very clearly to the peacebuilding field through two diagrams: one of peacebuilding and conflict stages, and one of arts-based approaches to peacebuilding. For the purpose of this thesis, figure 1 below illustrates the stages of conflict and the arts-based approaches in one diagram.

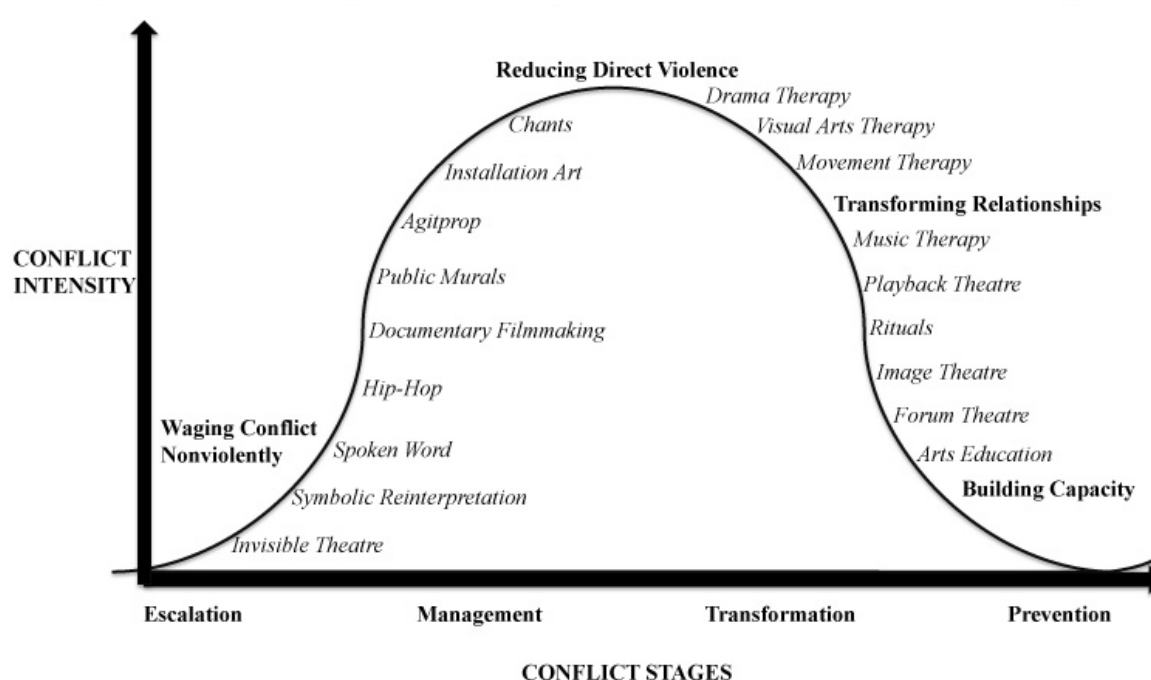


Figure 1. Diagram of peacebuilding and conflict stages with arts-based approaches

31. Shank and Schirch, “Strategic Arts-based Peacebuilding,” 217.

32. Ibid.

The connection to the arts and conflict resolution has been alluded to in the literature reviewed above. Scholars and practitioners claim that the arts are a powerful tool for bringing people together and building peace; however, there is little evidence beyond specific case studies to show this. The literature such as Shank and Schirch's explores the "what," "how," and "why" behind ABP, but few offer deep, insightful answers, and fewer still venture beyond these questions. Even empirical studies only offer tentative conclusions. In short, ABP abounds with areas for future research.

In addition to being a means of peacebuilding and conflict resolution, the arts can also aid in healing trauma. Zelizer explains that "many conflict practitioners, particularly those working in violent or post-conflict settings are often working with individuals who have been exposed to traumatic events," therefore, "for community-arts practitioners working in conflict-affected regions, developing awareness of trauma and strategies for self-care and working effectively with others is critical."³³ In order to understand how ABP can contribute to trauma-healing, one must also review the concept of trauma. The majority of literature on trauma is based in psychology; however, since this thesis also looks at trauma-healing in terms of peacebuilding, the following section includes literature from both fields of study.

Emotion and Memory: Trauma

As previously noted, this research regards trauma as the psychological and physical responses or injury caused the witnessing or experiencing of a particularly disturbing event (or series thereof). This thesis focuses mainly on the psychological responses to said event(s). The

33. Zelizer, "Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field."

concept of trauma is important to this study due to its connection to peacebuilding and conflict resolution in post-conflict settings. This section will therefore present perspectives on trauma from both the fields of psychology and peacebuilding, with a special emphasis on the coping mechanisms of traumatized individuals and societies.

One coping mechanism that societies often advocate for – regardless of whether a single individual or a whole society experienced trauma³⁴ – is forgetting. In fact, “forgive and forget” is a common phrase. There is a strong belief in societies around the world that “what’s done is done;” it is best to move on and forget the pain of the past.³⁵ Forgetting has been a policy in many countries in the past; some recent examples include Northern Ireland and Bosnia. However, in most cases such policies seem to have been counterproductive, causing more trauma instead of eliminating it.³⁶ Therefore, many psychologists, therapists, and scholars from the fields of psychology and peacebuilding advocate for the expression of traumatic experiences.³⁷ This is

34. Nigel Biggar, “Making Peace or Doing Justice: Must We Choose?,” in *Burying the Past: Making Peace and Doing Justice After Civil Conflict*, ed. Nigel Biggar (Washington, DC: Georgetown University Press, 2003), 4.

35. Ibid.

36. Ibid.

37. Dorit Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse,” *Music Therapy Perspectives* 22, no. 2 (2004): 96-103; Schirch, “Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security”; Barry Hart, “Peacebuilding Leadership in Traumatized Societies,” in *Peacebuilding in Traumatized Societies*, ed. Barry Hart (Lanham, MD: University Press of America, 2008), 107 - 128; Juanjo Igartua and Dario Paez, “Art and Remembering Traumatic Collective Events: The Case of the Spanish Civil War,” in *Collective Memory of Political Events: Social Psychology Perspectives*, ed. James W. Pennebaker, Dario Paez, and Bernard Rimé (Mahwah, NJ: Lawrence Erlbaum Associates, Inc, 1997), 79-101; Cathy A. Malchiodi, *Expressive Therapies*, 1st ed. (New York, NY: The Guilford Press, 2005).

due to the prominent belief in both fields that past traumas affect the present.³⁸

The literature in psychology and peacebuilding both reflect an assumption that the trauma cannot be ignored and will almost invariably lead to future consequences if not dealt with.³⁹

Along with this assumption comes the belief that emotions present in individuals based on past traumas can also influence collective attitudes.⁴⁰ The psychological literature generally refers to how trauma affects individuals on the intra- or inter-personal levels, whereas the peacebuilding field views the effects of trauma across a broader spectrum. Since this thesis explores trauma-healing in peacebuilding with a basis in psychological research, it is important to note the difference in the levels of change that psychologists focus on compared to the levels of change to which peacebuilders tend during the conflict transformation process.

In his book, *Building peace: Sustainable reconciliation in divided societies*, Lederach identifies four dimensions of change caused by social conflict.⁴¹ Lederach, Neufeldt, and Culbertson further draw upon these dimensions in their tool kit: *Reflective peacebuilding*.⁴²

38. Elizabeth Lira, "Remembering: Passing Back Through the Heart," in *Collective Memory of Political Events: Social Psychology Perspectives*, ed. James W. Pennebaker, Dario Paez, and Bernard Rimé (Mahwah, NJ: Lawrence Erlbaum Associates, Inc, 1997), 228.

39. Brandon Hamber, "Does the Truth Heal? A Psychological Perspective on Political Strategies for Dealing with the Legacy of Political Violence," in *Burying the Past: Making Peace and Doing Justice After Civil Conflict*, ed. Nigel Biggar, Exp Upd. (Washington, DC: Georgetown University Press, 2003), 155.

40. Ibid.; Lira, "Remembering: Passing Back Through the Heart," 234.

41. John Paul Lederach, *Building Peace: Sustainable Reconciliation in Divided Societies* (Washington, DC: United States Institute of Peace, 1998).

42. John Paul Lederach, Reina Neufeldt, and Hal Culbertson, *Reflective Peacebuilding: A Planning, Monitoring, and Learning Tool Kit* (Mindanao, Philippines: The Joan B. Kroc Institute for International Peace Studies, University of Notre Dame and Catholic Relief Services Southeast Asia Regional Office, 2010).

These dimensions of change include: 1) personal, 2) relational, 3) structural, and 4) cultural.⁴³

This thesis focuses primarily on change in the personal and relational dimensions. Personal change involves emotional and spiritual change in individuals while relational change refers to changes in relationships with people who have direct “face to face” contact with each other.⁴⁴

Literature from the field of counseling psychology rarely discusses change beyond the personal dimension. Peacebuilding literature, however, looks at the effects of trauma at an individual and a societal level, or rather the personal and relational dimension. This is especially true of work connected to trauma-healing and conflict transformation. One reason that the peacebuilding literature focuses on change at these dimensions is that, according to Biggar, emotions, both on an individual and collective level, can lead to a festering of un-redressed grievances, which can then lead to hatred and mistrust between past victims or victims and perpetrators.⁴⁵ Hart and Schirch both claim that these grievances can translate into violent responses, causing a cycle of trauma, violence, and victimization.⁴⁶

The psychology literature asserts that victims of trauma can become trapped in a cycle of victimization;⁴⁷ this cycle only affects the individual and is mostly confined to negative personal psychological effects. On the other hand, from a peacebuilding perspective, this cycle of

43. Ibid., 18.

44. Ibid.

45. Biggar, “Making Peace or Doing Justice: Must We Choose?,” 5.

46. Schirch, “Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security,” 85; Hart, “Introduction”; Hart, “Peacebuilding Leadership in Traumatized Societies.”

47. Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse.”

victimization can result in psychological and physical harm not only to the individual stuck in the cycle of victimization, but for others as well. For example, victims of violence may turn around and use violence against their former perpetrators, thus becoming perpetrators themselves and continuing the cycle of victimization and violence.⁴⁸ Despite the differences in these cycles, both the peacebuilding and psychology literature claim that one way of breaking out of this cycle is through expressing thoughts and feelings related to the trauma.⁴⁹ But, expression of the experiences may be difficult for many reasons. One reason from the psychological perspective is that “trauma affects memory.”⁵⁰ Yet, according to Payne et al. exactly how trauma affects one’s memory depends upon the individual.⁵¹

Psychologists maintain that some traumatized individuals are haunted by the memories of the experience despite their efforts to forget, while others are believed to suppress or even “forget” the traumatic experiences.⁵² Freud asserts that this is because when faced with negative memories, individuals either repress them or remember them in a distorted way.⁵³ However, a recent psychological study led by Richard McNally, Susan Clancy, and Heidi Barrett claims that

48. Schirch, “Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security”; Hart, “Introduction”; Hart, “Peacebuilding Leadership in Traumatized Societies.”

49. STAR, *Youth STAR Training Manual* (Harrisonburg, VA: Eastern Mennonite University, 2007); Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse.”

50. Payne et al., “The Biopsychology of Trauma and Memory.”

51. Ibid.

52. Richard J. McNally, Susan A. Clancy, and Heidi M. Barrett, “Forgetting Trauma?,” in *Memory and Emotion*, ed. Daniel Reisberg and Paula Hertel, 1st ed. (New York, NY: Oxford University Press, 2003), 129.

53. Igartua and Paez, “Art and Remembering Traumatic Collective Events: The Case of the Spanish Civil War,” 80.

traumatized individuals do not actually forget or repress the memory of a traumatic event.⁵⁴ They explain that the notion that trauma can be forgotten is most likely due to a misunderstanding of how memory and recalling events in the mind works.⁵⁵ When an individual mentally blocks an event or experience from their memory, often termed as “forgetting,” this does not necessarily mean that the person is unable to remember or recall it. Forgetting in this way would be categorized as amnesia. In short, McNally, Clancy and Barrett assert that “one need not postulate any special mechanisms to explain why someone tried not to think about something unpleasant and managed not to think about it for long stretches of time.”⁵⁶

In addition, peacebuilding scholars and psychologists both claim that psychological distance from a traumatic experience is sometimes necessary before one is ready to deal with it.⁵⁷ An individual may deliberately create this distance by not thinking about a traumatic event. This act will be termed “forgetting” throughout this thesis, with the assumption that the event is deliberately not being thought about, but in fact can be recalled and remembered. As McNally, Clancy, and Barrett point out, to not think about an unpleasant event in one’s past is natural.⁵⁸ It is sometimes the only way to cope until an individual is ready or able to work through their past

54. McNally, Clancy, and Barrett, “Forgetting Trauma?,” 148 – 149.

55. Ibid.

56. Ibid., 149.

57. Igartua and Paez, “Art and Remembering Traumatic Collective Events: The Case of the Spanish Civil War,” 84; Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Jeanette MacDonald, ed., “Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder,” in *Dance Movement Therapy: Theory, Research and Practice*, 2nd ed. (Routledge, 2006), 49-70.

58. McNally, Clancy, and Barrett, “Forgetting Trauma?”.

trauma. This forgetting differs from the process enforced by policies of forgetting. According to both the psychology and peacebuilding literature, such policies are not a desirable means to deal with trauma.⁵⁹ This inhibition of the processing and expression of trauma will from here on be referred to as “repression.”

Rather than “forgive and forget,” Lederach suggests that reconciliation comes when victims of conflict “remember and change.”⁶⁰ However, forgiveness does not have to be eliminated from the equation. Theologian and ethicist Donald W. Shriver reframes “forgive and forget” into “remember and forgive.”⁶¹ This thesis will explore how music and dance may help trauma survivors deal with the past, whether through forgiveness, change, remembrance, or even forgetting. The following section touches on these topics emphasizing links between music and emotion. It looks at music and dance as trauma-healing therapies, and also examines how these arts are used in peacebuilding toward trauma-healing and conflict transformation.

Music and Dance: Connections Between Emotion, Trauma, and Peacebuilding

In order to understand the effects of music and dance on peacebuilding in trauma-healing and conflict transformation, it is critical to examine the intersection(s) between music, dance,

59. Barry Hart, ed., *Peacebuilding in Traumatized Societies* (Lanham, MD: University Press of America, 2008); James W. Pennebaker et al., *Collective Memory of Political Events: Social Psychological Perspectives* (Psychology Press, 1997); Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Nigel Biggar, ed., *Burying the Past: Making Peace and Doing Justice After Civil Conflict*, Exp Upd. (Washington, DC: Georgetown University Press, 2003).

60. Lederach, *The Moral Imagination*, 152.

61. Donald Shriver, “Where and When in Political Life Is Justice Served by Forgiveness?,” in *Burying the Past: Making Peace and Doing Justice After Civil Conflict*, ed. Nigel Biggar, Exp Upd. (Washington, DC: Georgetown University Press, 2003), 155.

emotion, and trauma. Music and dance can be separate or intertwined; music impacts dance, while dance can also influence music.⁶² Both art forms are non-verbal, temporal, and need space. As Boyce-Tillman puts it, “to music is to dance” and “to dance is also to music.”⁶³ Psychologists and peacebuilders further assert that music and dance hold a deep emotional connection.⁶⁴ Since emotion influences trauma, music and dance are intuitive foci when exploring ABP through trauma-healing. In order to understand the aforementioned intersection of topics, this section reviews literature on: 1) music and emotion, 2) music and dance therapies, and 3) music and dance in peacebuilding.

Music and Emotion

Psychologist Nico Frijda, who devoted his career to studying human emotions, finds the intersection of music and emotion “crucial for understanding emotion and emotion processes generally.”⁶⁵ Although an emerging area, research on music and emotion is ahead of research on dance and emotion. The latter is limited to works on dance therapy (discussed below). Since emotion is integral to recovering from trauma and conflict, the topic of music and emotion serves as the basis for the wider intersection between music, dance, emotion, and trauma.

62. Zélidé Jeppe, “Dance/movement and Music in Improvisational Concert: A Model for Psychotherapy,” *The Arts in Psychotherapy* 33 (2006): 373.

63. Boyce-Tillman, “Getting Our Acts Together: Conflict Resolution Through Music,” 210.

64. Ibid.; Helen Payne, ed., *Dance Movement Therapy: Theory, Research and Practice*, 2nd ed. (Routledge, 2006), iv; Shank and Schirch, “Strategic Arts-based Peacebuilding,” 235; LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*, 71; Michael Swallow, “The Brain - Its Music and Its Emotion: The Neurology of Trauma,” in *Music, Music Therapy and Trauma: International Perspectives*, ed. Julie P. Sutton (London: Jessica Kingsley Publishers, 2002), 41-56.

65. Nico Frijda, “Foreword,” in *Handbook of Music and Emotion*, ed. Patrik N. Juslin and John Sloboda, 1st ed. (New York, NY: Oxford University Press, 2010).

A leading book on music and emotion from a psychological perspective is *The handbook of music and emotion: Theory, research, applications* edited by Patrik N. Juslin and John A. Sloboda.⁶⁶ It includes a number of essays that approach the topic of music and emotion from a large number of angles, including looking at it as an intrapersonal process, an interpersonal or social phenomenon, and as a “product of cultural influences and traditions.”⁶⁷ This research defines emotion according to the definition given in this volume:

Emotions are relatively brief, intense, and rapidly changing responses to potentially important events (subjective challenges or opportunities) in the external or internal environment, usually of a social nature, which involve a number of subcomponents (cognitive changes, subjective feelings, expressive behaviour, and action tendencies) that are more or less ‘synchronized’.⁶⁸

The field of psychology debates the connection between music and emotion. Some view music as a purely aesthetic experience for listeners and deny it as having any emotional connection.⁶⁹ Others view music as a form of communication, expression, or the representation of emotion(s).⁷⁰ Among this latter group is further disagreement over whether music evokes actual emotions or representations of emotions.⁷¹ This debate is beyond the scope of this

66. Patrik N. Juslin and John Sloboda, *Handbook of Music and Emotion*, 1st ed. (New York, NY: Oxford University Press, 2010).

67. Frijda, “Foreword.”

68. John A. Sloboda and Patrik N. Juslin, “At the Interface Between the Inner and Outer World: Psychological Perspectives,” in *Handbook of Music and Emotion*, ed. Patrik N. Juslin and John A. Sloboda, 1st ed. (New York, NY: Oxford University Press, 2010), 74.

69. Christopher Small, *Musicking: The Meanings of Performing and Listening*, 1st ed. (Hanover, NH: University Press of New England, 1998), 135.

70. Ibid.

71. Ibid.; William Forde Thompson, *Music, Thought, and Feeling: Understanding the Psychology of Music*, 1st ed. (New York, NY: Oxford University Press, 2009); Sloboda and Juslin, “At the Interface Between the

research. Rather, this thesis focuses on the research exploring the emotional effects of music, such as Sloboda and Juslin's essay on psychological perspectives on music and emotion.

In this essay, Sloboda and Juslin review a number of recent studies to identify emerging themes in the field. Some of the studies claim that the emotions music may elicit are predictable across a wide-range of listeners.⁷² Other studies have found that emotional reactions to music are based on a complex interaction between the music, listener, and the situation.⁷³ Furthermore, studies found that emotions elicited by music depend largely on the listeners' goal and motives.⁷⁴

Music has often been said to express emotion; according to these studies music expresses and also evokes emotion.⁷⁵ Studies also found that music evokes mostly positive emotions⁷⁶ and beyond evoking emotions, music can also induce emotions.⁷⁷ These themes emerged with considerable supporting evidence; however, Sloboda and Juslin still call for additional research before determining these findings resolute.⁷⁸ However, they do assert that albeit complicated, the

Inner and Outer World: Psychological Perspectives"; Michael H. Thaut and Barbara L. Wheeler, "Music Therapy," in *Handbook of Music and Emotion*, ed. Patrik N. Juslin and John Sloboda, 1st ed. (New York, NY: Oxford University Press, 2010), 819-848.

72. Sloboda and Juslin, "At the Interface Between the Inner and Outer World: Psychological Perspectives," 81 – 82.

73. Ibid., 86.

74. Ibid., 90.

75. Ibid., 82 – 84.

76. Ibid., 88.

77. Ibid., 89.

78. Sloboda and Juslin, "At the Interface Between the Inner and Outer World: Psychological Perspectives."

connection between music and emotion is scientifically proven with empirical evidence.⁷⁹

In addition to music and emotion, this thesis also examines the relationship between music, dance, and survivors of conflict. Conflict survivors have often experienced trauma, therefore, it is necessary to explore the links between music, dance, emotion, and trauma. The practice of using music and dance to promote trauma-healing is more established in the field of psychology than in peacebuilding; therefore, the following section presents research on music and dance-based therapies as a means of promoting trauma-healing.

Music and Dance as Trauma-healing Therapies

Music and dance therapies address physical, emotional, cognitive, behavioral, or spiritual injury – known as trauma within the scope of this research. ABP and creative therapies overlap in several areas. Therefore looking at the psychology literature regarding effects of music and dance-based therapy on clients may give insight into effects on participants of ABP initiatives. Additionally, it is worthwhile to look at creative therapy approaches, since certain techniques may be modified and adapted to more social uses, such as ABP.⁸⁰ This section will define music and dance therapies, examine their use in trauma-healing with an emphasis on composition and improvisation, and conclude with a look at two recent developments in the field.

The American Music Therapy Association defines music therapy as “the clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship by a credentialed professional who has completed an approved music

79. Ibid.

80. Zelizer, “The Role of Artistic Processes in Peacebuilding in Bosnia-Herzegovina,” 218.

therapy program.”⁸¹ The American Dance Therapy Association defines dance/movement therapy (DMT) as “the psychotherapeutic use of movement as a process which furthers the emotional, cognitive, physical and social integration of the individual.”⁸²

According to psychotherapists, both dance and music can serve as forms of emotional expression.⁸³ Music and dance therapies are even called “expressive therapies.”⁸⁴ Psychologist William Forde Thompson claims that music can convey emotional meaning when other means of emotional expression are “unavailable, ineffective or undesirable.”⁸⁵ Concerning dance, national certified counselor and registered dance therapist, Susan T. Loman asserts that DMT allows individuals to communicate hidden emotions and to express themselves when words fail them.⁸⁶

Loman also explains that non-verbal means of emotional expression allow individuals to emphasize aspects of a situation that may be missed in verbal communication.⁸⁷ The non-verbal arts can express emotions, ideas or feelings when words escape us or when we are unable to

81. “American Music Therapy Association | American Music Therapy Association (AMTA)”, n.d., <http://www.musictherapy.org/>.

82. “ADTA - What Is Dance/Movement Therapy?”, n.d., <http://www.adta.org/Default.aspx?pageId=378213>.

83. Thompson, *Music, Thought, and Feeling*, 253; Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Susan T. Loman, “Dance/movement Therapy,” in *Expressive Therapies*, ed. Cathy A. Malchiodi, 1st ed. (New York, NY: The Guilford Press, 2005), 46-67.

84. Malchiodi, *Expressive Therapies*.

85. Thompson, *Music, Thought, and Feeling*, 253.

86. Loman, “Dance/movement Therapy.”

87. Ibid.

communicate our messages fully.⁸⁸ This assumption also drives the use of the arts to promote trauma-healing in peacebuilding.⁸⁹ Scholars and practitioners from both fields that claim such means of expression are especially important for survivors of trauma.⁹⁰

Often survivors of trauma lack the words needed to convey their experiences in a meaningful manner.⁹¹ Cohen asserts that this is because the traumatic experiences occur outside the realm of one's normal and previous experiences.⁹² This restricts them from making links to other experiences.⁹³ While working from a different perspective and field, historian Eric Hobsbawn further describes this claim, stating, "When people face what nothing in their past has prepared them for, they grope for words to name the unknown, even when they can neither define nor understand it."⁹⁴ In addition, there exist individuals who prefer not to express their trauma verbally. Psychologist Dori Laub worked with Holocaust survivors and explained that

88. Shank and Schirch, "Strategic Arts-based Peacebuilding," 235 – 236; Cohen, "Creative Approaches to Reconciliation"; Thompson, *Music, Thought, and Feeling*; Irma Dosamantes-Beaudry, *The Arts in Contemporary Healing*, 1st ed. (Westport, CT: Praeger, 2003).

89. Hart, "Introduction"; Shank and Schirch, "Strategic Arts-based Peacebuilding"; Schirch, "Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security"; Cohen, "Creative Approaches to Reconciliation."

90. Hart, "Introduction"; Schirch, "Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security"; Cohen, "Creative Approaches to Reconciliation"; Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse"; MacDonald, "Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder"; Alison Jane Singer, ed., "Hidden Treasures, Hidden Voices: An Ethnographic Study into the Use of Movement and Creativity in Psychosocial Work with War-affected Refugee Children in Serbia," in *Dance Movement Therapy: Theory, Research and Practice*, 2nd ed. (Routledge, 2006), 101-111.

91. Cohen, "Creative Approaches to Reconciliation," 77.

92. Ibid.

93. Ibid.

94. Erik Hobsbawn, *The Age of Extremes* (London: Abacus, 1998), 287.

survivors of trauma “on some level prefer silence as to protect them from the fear of being listened to – and of listening to themselves . . .”⁹⁵ Non-verbal arts can be an effective mode of communicating past traumas when one’s experiences defy language or when verbal means are not the preferred method of expression.⁹⁶

Some psychoanalysts believe that music and dance can serve as mediums to express one’s most threatening and painful memories – memories hidden deep within one’s subconscious.⁹⁷ Psychoanalysts with this belief assert that there are many means available in music and dance for individuals to express themselves. In music therapy they include: 1) improvisation, 2) recreative experiences in which the client and therapist use pre-composed music, 3) composition experiences, which focus on creating a musical product, and 4) receptive experiences, where a client listens to music and responds using another form of expression.⁹⁸ Improvisation and composition are most relevant to this thesis, since it explores the effects of music and dance on an active participant rather than on a passive observer.

Improvisation and composition (choreography in dance) are means of expression, which require participation and can include both art forms. Improvisations contain emotional,

95. Dori Laub, “Bearing Witness or the Vicissitudes of Listening,” in *Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History*, ed. Shoshana Felman and Dori Laub (New York, NY: Routledge, n.d.), 58.

96. Cohen, “Creative Approaches to Reconciliation,” 77.

97. Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; MacDonald, “Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder”; Dosamantes-Beaudry, *The Arts in Contemporary Healing*; Michele Forinash, “Music Therapy,” in *Expressive Therapies*, ed. Cathy A. Malchiodi, 1st ed. (New York, NY: The Guilford Press, 2005), 46-67.

98. Forinash, “Music Therapy,” 48.

psychological, and creative aspects, and are seen as a window into one's subconscious.⁹⁹ This latter aspect connects to the aforementioned belief of some in psychology that forgotten traumatic memories may reside in the subconscious.¹⁰⁰ Psychotherapists of this belief maintain that these memories cannot be dealt with until they become part of one's consciousness.¹⁰¹

Regarding composition, certain music and dance therapists as well as musicologists claim that composition and playing music (or performing dance), is a metaphoric transformation of one's own experience into sound or motion and can aid in bringing forgotten traumas to the surface.¹⁰² Through expressing hidden memories an individual can begin to acknowledge, express, and cope with their pain. Only then can they transform their emotions and experiences into a meaningful, healthy memory.¹⁰³ These are essential components in trauma-healing.¹⁰⁴

99. Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse"; Jeppe, "Dance/movement and Music in Improvisational Concert: A Model for Psychotherapy."

100. Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse," 96; Charles Whitfield, *Memory and Abuse: Remembering and Healing the Effects of Trauma* (Deerfield Beach, FL: Health Communications, Inc., 1995), 20; Julie P. Sutton, "Trauma: Trauma in Context," in *Music, Music Therapy and Trauma: International Perspectives*, ed. Julie P. Sutton (London: Jessica Kingsley Publishers, 2002), 21.

101. Whitfield, *Memory and Abuse*; Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse."

102. Robert Snyder, *Music and Memory: An Introduction* (Cambridge, MA: The MIT Press, 2001); Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse"; Jeppe, "Dance/movement and Music in Improvisational Concert: A Model for Psychotherapy"; MacDonald, "Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder"; Liljan Espenak, *Dance Therapy: Theory and Application* (Springfield, IL: Charles C Thomas Pub Ltd, 1981); Julie P. Sutton, ed., *Music, Music Therapy and Trauma: International Perspectives* (London: Jessica Kingsley Publishers, 2002).

103. Whitfield, *Memory and Abuse*, 44; Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse," 97.

104. Whitfield, *Memory and Abuse*, 44; Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse," 97.

The psychology literature on improvisation and composition is mostly comprised of case studies from therapists who consider music and dance as two separate techniques used to foster personal change.¹⁰⁵ Two recent developments Dance/Movement and Music (DMM) and Community Music Therapy (CoMT) or Community Music (CM),¹⁰⁶ however, go against this trend. Psychologist Zélide Jeppe developed the DMM model. In DMM dancers and musicians work together to creatively influence one another while responding to intra-psychic and interpersonal themes.¹⁰⁷ According to Jeppe, this results in a co-creation of images, which can convey knowledge of the past, issues hidden in the present, or notions of the future.¹⁰⁸ It also allows individuals to move out of isolation and form relationships.¹⁰⁹ Jeppe's work gives insight into how initiatives using music and dance may promote healing on a physical, social, and on a psychological level.

CM is a participatory activity that engages musicians with their communities by allowing

105. Amir, "Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse"; Singer, "Hidden Treasures, Hidden Voices: An Ethnographic Study into the Use of Movement and Creativity in Psychosocial Work with War-affected Refugee Children in Serbia"; MacDonald, "Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder"; Sutton, *Music, Music Therapy and Trauma*; Jeppe, "Dance/movement and Music in Improvisational Concert: A Model for Psychotherapy"; Payne, *Dance Movement Therapy*; Lenore Hervey and Rena Kornblum, "An Evaluation of Kornblum's Body-based Violence Prevention Curriculum for Children," *The Arts in Psychotherapy* 33 (2006): 113-129; Liebmann, *Arts Approaches to Conflict*.

106. Due to discrepancy regarding whether CoMT is a true therapy, this study refers to it as CM.

107. Jeppe, "Dance/movement and Music in Improvisational Concert: A Model for Psychotherapy," 323.

108. Ibid., 373; Ruth Padel, *In and Out of the Mind* (Princeton, NJ: Princeton University Press, 1994), 65.

109. Jeppe, "Dance/movement and Music in Improvisational Concert: A Model for Psychotherapy," 373; Padel, *In and Out of the Mind*, 65.

them to make music inspired by their interests and ideas from community members.¹¹⁰ It stems from the belief that music therapy is not isolated for one person; it can work outwards into the community.¹¹¹ Advocates for CM believe that participating in communal musical activities can be therapeutic for an individual and their community.¹¹² CM is also considered a culturally sensitive approach to music therapy that promotes acts of solidarity and social change.¹¹³

CM differs from traditional music therapy due to its promotion of community healing and social change, and also due to the underlying assumption that CM can heal on a personal and collective level by first invoking individual transformation, which may lead to community change. This assumption overlaps with the theory of conflict transformation, allowing CM to bridge music, dance, emotion, and trauma-healing with conflict transformation. The next section examines this connection.

Music and Dance in Peacebuilding: Trauma-healing and Conflict Transformation

Clinical psychology literature focuses primarily on how music and dance transform individuals. The literature on ABP claims that music and dance can also create positive change in communities. By drawing comparisons between these two fields of knowledge, this section seeks to contribute to an understanding of the use of music and dance in peacebuilding beyond the

110. Gary Ansdell, "Community Music Therapy and Winds of Change: A Discussion Paper" 2, no. 2 (n.d.), <http://www.voices.no/mainissues/Voices2%282%29ansdell.html>.

111. Mercedes Pavlicevic and Gary Ansdell, eds., *Community Music Therapy* (London and Philadelphia, PA: Jessica Kingsley Publishers, 2004).

112. Ansdell, "Community Music Therapy and Winds of Change: A Discussion Paper."

113. Even Ruud, "Foreword: Reclaiming Music," in *Community Music Therapy*, ed. Mercedes Pavlicevic and Gary Ansdell (London and Philadelphia, PA: Jessica Kingsley Publishers, 2004), 11-14.

individual. This section will also highlight the scant research focused on the use of music and/or dance in healing trauma and transforming individuals in conflict-affected areas.

In regards to dance, DMT assists survivors of trauma in their physical and psychological recovery. Dance therapists assert that DMT can be especially effective in helping heal victims of physical trauma, because “the body is no longer a safe space for the individual who has experienced physical shock or abusive physical treatment.”¹¹⁴ Dance therapist Jeanette MacDonald explains that in physical trauma, the body experiences a “normal shock reaction to an abnormal event.”¹¹⁵ This connects to Cohen’s aforementioned statement that trauma occurs outside the realm of one’s normal and previous experiences, making verbal expression difficult for survivors of trauma.¹¹⁶ The literature on dance therapy suggests that dance allows one to reclaim their body through non-verbal communication, creativity, and movement, which in turn also helps one explore relationships and feelings.¹¹⁷ Such findings may also apply to survivors of conflict who may experience physical trauma through oppression, abuse, and violence.¹¹⁸

With regard to music, LeBaron and Welch emphasize that the potential for music and

114. MacDonald, “Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder,” 55.

115. Ibid.

116. Cohen, “Creative Approaches to Reconciliation,” 77.

117. MacDonald, “Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder”; Payne, *Dance Movement Therapy*; Callaghan, “Torture - the Body in Conflict: The Role of Movement in Psychotherapy”; Espenak, *Dance Therapy*; Judith Lynne Hanna, *Dancing for Health* (New York, NY: AltaMira Press, 2006).

118. Schirch, “Trauma, Identity and Security: How the U.S. Can Recover from 9/11 Using Media Arts and a 3D Approach to Human Security”; Cohen, “Creative Approaches to Reconciliation”; Hart, “Peacebuilding Leadership in Traumatized Societies.”

music-making in influencing identity and communities is an emerging area of interest in peacebuilding.¹¹⁹ The historical ties between music, social movements, and collective memories have inspired research music and conflict transformation.¹²⁰ Music in peacebuilding is largely still seen as a method of personal expression, but there also exist initiatives that use music to build a sense of community in societies.¹²¹ Such initiatives may contribute to larger scale healing in conflict-affected communities.¹²² Specifics on how music and dance have been used toward trauma-healing or conflict transformation in conflict settings are scarce, but examples exist.

First, in a refugee camp in Serbia, dance therapist Allison Jane Singer conducted an ethnographic study of dance.¹²³ Singer found that children who had stopped playing and adults who had previously described themselves as “frozen” eventually found healing by telling their stories and being heard through a dance called “ethno.”¹²⁴ Second, in Sierra Leone, at-risk children, ex-child soldiers, and street kids founded a grassroots organization, Peacelinks, to use

119. LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*, 71.

120. Ibid.

121. Ibid.; Patricia Shifferd, “First We Make Music: An Introduction to Music and Community Arts” (Community Arts Network, March 2002), 71, www.communityarts.net/readingroom/archivefiles/2002/03/first_we_make_m.php; John Ungerleider, “Music and Poetry Build Bi-communal Peace Culture in Cyprus,” *Global Partnership for the Prevention of Armed Conflict*, n.d., http://www.gppac.net/documents/pbp/7/4_mpcypr.htm.

122. LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*, 71; Shifferd, “First We Make Music: An Introduction to Music and Community Arts,” 71; Ungerleider, “Music and Poetry Build Bi-communal Peace Culture in Cyprus.”

123. Singer, “Hidden Treasures, Hidden Voices: An Ethnographic Study into the Use of Movement and Creativity in Psychosocial Work with War-affected Refugee Children in Serbia.”

124. Ibid., 101.

music and dance as a means to deglamorize the war.¹²⁵ These individuals communicate messages of peace and reconciliation through songs and choreographed dances with symbolic gestures and costumes.¹²⁶ Last, Vedran Smailovic played his cello in Vase Miskina Street for twenty-two days, one day to commemorate each of the victims of a shell blast during the siege of Sarajevo.¹²⁷ Smailovic's courageous gesture earned him the title, "Cellist of Sarajevo;"¹²⁸ he is now a symbol for peace and nonviolent resistance worldwide.

These examples suggest that the actions of individuals may work outward into the community and perhaps even have a global impact. This is the premise behind some peacebuilding work, which stems from the belief that individuals can experience personal transformation and then go on to create greater change.¹²⁹ Thus, in addition to aiding trauma-healing, music may also have a transformative effect. It may aid in transforming individuals, communities, and even conflicts.

Olivier Urbain's book, *Music and conflict transformation*, explores the transformative potential of music. He notes, "Based on the promising results of studies in the emerging area of 'community music therapy,' it is possible to imagine the development of research into the power

125. Kanyako, "Using Creative Arts to Deglamorize War: Peacelinks in Sierra Leone."

126. Ibid., 296 – 298.

127. Lederach, "The Arts and Peacebuilding: Using Imagination and Creativity," 301 – 303.

128. Ibid., 303.

129. Cleveland, *Making Exact Change*; Roy Arbuckle, "Different Drums: A Study of a Cultural Animation Project in Northern Ireland" (University of Ulster and Magee College, 2003); Banks, "Youth Leading Youth: Hip Hop and Hiplife Theatre in Ghana and South Africa."

of music to heal even larger human groupings. . . .”¹³⁰ Similar to other works in the field, *Music and conflict transformation* is a compilation of essays. The essays cover a wide variety of subjects such as the role of music in the US civil rights movement, in managing conflict, and as a tool of reconciliation in South Africa. Perhaps most noteworthy are the essays that challenge general assumptions about music and explore its “darker” aspects.¹³¹

In her chapter, Cohen notes that music-making can “create and strengthen feelings of affinity and group cohesion,” but she warns that this can be used “for evil as well as for good.”¹³² Similar to Cohen, George Kent explains, “We should be wary against music fundamentalists who think music is all good all the time.”¹³³ He notes that there is music that “celebrates war, viciousness, hate, and humiliation.”¹³⁴ So, music has the power to heal and to hurt; it can unite and divide. Last, Johann Galtung debates common theses such as “art can lift us up, beyond the ordinary.”¹³⁵ Galtung argues both for and against these claims. In the end, he questions if that is maybe the point. That maybe “in harmony there also has to be some dissonance.”¹³⁶

130. Olivier Urbain, “Introduction,” in *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Olivier Urbain (New York, NY: I. B. Tauris, 2007), 3.

131. Cohen, “Music: A Universal Language?”; George Kent, “Unpeaceful Music,” in *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Olivier Urbain (New York, NY: I. B. Tauris, 2007), 104-111; Johan Galtung, “Peace, Music and the Arts: In Search of Interconnections,” in *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Olivier Urbain (New York, NY: I. B. Tauris, 2007), 53-60.

132. Cohen, “Music: A Universal Language?,” 26.

133. Kent, “Unpeaceful Music,” 105.

134. Ibid., 104.

135. Cynthia Cohen et al., *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*, ed. Olivier Urbain (New York, NY: I. B. Tauris, 2007), 54.

136. Ibid., 60.

A definite strength of Urbain's book is the number of different perspectives it offers on the topic of music and conflict transformation. In addition, it holds examples of musicians striving for peace on the micro-, meso-, and macro-levels.¹³⁷ However, similar to other works these examples are largely based on case studies and focus on the performance aspect of music. While such works are a significant contribution to the field, this thesis hopes to explore music and conflict transformation from a different angle by shedding light on how music effects not just passive listeners and observers, but also active music-makers and dancers.

As this section illustrates, psychologists and peacebuilders have all claimed that music and dance hold healing and transformative attributes. Clinical psychologists tend to focus on intra-personal healing through therapy. Peacebuilders use music and dance on a larger scale to influence healing in individuals and their communities. In addition, some peacebuilders believe that music and dance can transform individuals, their communities, and in turn maybe even surrounding conflicts. In short, psychologists and peacebuilders alike consider the arts powerful means for creating change, both positive and negative.

Chapter Summary

In spite of the examples above, sources on music and dance and conflict transformation remain scarce. One significant limitation of the literature reviewed for this thesis was the lack of literature on the topic of music and dance in peacebuilding in trauma-healing and conflict transformation. Research from the field of psychology has been drawn upon in order to fill gaps in the peacebuilding literature and highlight overlaps between the two bodies of literature.

137. Urbain, "Introduction," 6.

There are considerable links between the topics of music and emotion, and music as a means to catalyze healing (including healing from past traumas). However, these topics are rarely discussed in regards to conflict-affected areas. The existing literature is largely anecdotal and rarely grounded in empirical research. This may be one reason why music and dance are not used more often/more effectively in peacebuilding. The psychology literature offers insights into how and why music and dance can influence personal transformation. Both the psychology and peacebuilding literature fail to enhance an understanding of these arts in regard to large-scale transformation. This is one void to which this study aims to contribute. Chapter three will discuss further details of this study with reference to the methodology used.

CHAPTER 3

METHODOLOGY

This section will outline the means used to conduct the research in this study, including describing the methodological approach of qualitative, interpretive research with a focus on interview data. In addition, this section will elaborate the methods and rationale used to select the specific sites for analysis and interviewees, as well as give details about the techniques employed to gather data, organize, and analyze them.

According to Carl Auerbach and Louise Silverstein, “Research begins with a curiosity about the world.”¹ This research stems from a curiosity about the role of the arts in peacebuilding and an interest in understanding the effects of MDBIs on participants. This research was not driven by a hypothesis; rather it is a qualitative inquiry, following a hypothesis-generating design.² The qualitative approach was chosen for this study since it allows the researcher to explore meanings, concepts, definitions, characteristics, metaphors, symbols and descriptions of things.³

1. Carl F. Auerbach and Louise B. Silverstein, *Qualitative Data: An Introduction to Coding and Analysis* (New: New York University Press, 2003), 1.

2. Ibid., 4.

3. Bruce L. Berg, *Qualitative Research Methods for the Social Sciences*, 6th ed. (Boston, MA: Allyn & Bacon, 2006), 3.

This study seeks to understand the effect(s) of M/DBIs on initiative participants as perceived by practitioners and organizers working within M/DBIs. This research specifically looks at the effects on individuals at the personal level, examining how these effects may then disseminate into the wider community and possibly manifest in some degree as sustainable social change. Understanding these effects required exploring concepts on which initiative organizers based their work along with the meanings of their experiences. Interviewees' explanations of their experiences included a variety of definitions, metaphors, symbols, and descriptions of an array of activities and events. Since the object(s) of analysis to be explored and interpreted for this research were intangible and subjective concepts, a qualitative, interpretive approach was deemed best for this study.

Qualitative Methods in Peace Research

Auerbach and Silverstein outline some characteristics of qualitative inquiry, which prove especially relevant to this research:

1. It focuses on the voices of the participants, making them the experts.
2. The research is hypothesis-generating rather than hypothesis-testing.
3. The assumption of collaboration and partnership between researcher and the participants makes it more likely that the research may benefit participants.
4. The reflexive stance allows the researcher to examine their biases.¹

In addition, Auerbach and Silverstein explain that they believe qualitative research is

1. Auerbach and Silverstein, *Qualitative Data: An Introduction to Coding and Analysis*, 126.

“particularly appropriate for contributing to a social action agenda.”² This couples nicely with peace research, which is known for being action-oriented.³ Although not all peace researchers follow this agenda of a problem-oriented field with a focus on peace,⁴ Galtung suggests that peace research should always benefit the participants, rather than the researcher.⁵ If research participants do not benefit from the research, their participation could be viewed as a means of exploitation, which is contradictory to the core concerns of peace research.⁶ In order to benefit participants, it is thus crucial that their voices be heard in the research.

The participants in this research were interviewees working with M/DBIs whose voices were shared through personal interviews. Since there is little to no research on the effects of music and dance in peacebuilding, the interviewees in this study – all of whom have worked directly with participants of M/DBIs in some capacity – were considered the experts in this study. They spoke about the effects that they perceived to take place in participants. By viewing them as experts, it was their experiences and knowledge that guided the research.

Having the interviewees guide the research proved beneficial, because it was through their stories that I formed a hypothesis on the effects of music and dance in peacebuilding.

2. Ibid., 125 – 126.

3. Johan Galtung, “Twenty-five Years of Peace Research: Ten Challenges and Some Responses,” *Journal of Peace Research* 22, no. 2 (1985): 143; Paul Rogers and Oliver Ramsbotham, “Then and Now: Peace Research,” *Political Studies* XL VII (1999): 750.

4. Galtung, “Twenty-five Years of Peace Research: Ten Challenges and Some Responses,” 144; Rogers and Ramsbotham, “Then and Now: Peace Research,” 12.

5. Galtung, “Twenty-five Years of Peace Research: Ten Challenges and Some Responses,” 151.

6. Galtung, “Twenty-five Years of Peace Research: Ten Challenges and Some Responses”; Rogers and Ramsbotham, “Then and Now: Peace Research,” 750.

Generating the hypothesis on interviewees' experiences brought about a deeper level of understanding of the effects of music and dance in peacebuilding than could have been achieved had their voices been used as secondary sources. By allowing interviewees to speak freely as experts, they were able to shed light on effects that were not apparent in the existing literature, and therefore effects that I had not thought to investigate. This approach allowed for a stronger hypothesis than I could have drawn solely on the existing literature and research.

In addition, by viewing the interviewees as experts, they became an integral part of the research. They were not objects, but rather partners in the study. This idea of partnership as explained by Auerbach and Silverstein was very apparent in this research. Almost every interview included an exchange of gratitude: interviewees thanked me for conducting this research, while I thanked them for their participation. Many interviewees also freely offered to be available for follow-up questions and interviews. Some even followed up with me about the status of my research weeks after our interview and offered words of encouragement. Others offered to host me – even after the research was completed, should I care to come visit their home site, which I believe shows the level of rapport that was established during the interviews.

Although the participants of this study may not benefit directly from its results, it is my hope that the results will bring about a deeper understanding on the capacity of M/DBIs. This could then aid in developing more effective initiatives of this type and hopefully trickle down to benefit the participants' populations over time. The close rapport created with interviewees – even via long distance phone interviews – makes it more possible to share the conclusions of this research with them in the future, which in turn, makes it more likely that they will benefit from this research. Some interviewees actually requested copies of this study, so that they may

take the findings into consideration in their current work. This could allow for a more direct and rapid benefit. Although the partnership and rapport with participants was largely positive, I was also cautious to not to become too personally engaged with interviewees. Keeping a distance was vital in order to make it possible to keep my personal biases in check and to be aware of biases inherited from interviewees.

Due to the interpretive design (see below) of this study and the close relationship built with interviewees, it proved essential to understand my own biases regarding MDPB. These biases are discussed in further detail below. But, the reflexive stance that qualitative research allows made it possible to be aware of my biases. This strengthened this research, because surfacing my biases allowed me to address areas where they could infiltrate my interpretations of the data. Although personal experiences and biases will always influence how one interprets data, being able to reflect on my biases led to at a somewhat more objective perspective on the findings than had I conducted this research without reflecting on my personal biases.

Qualitative, Interpretive Research

This research follows a qualitative, interpretative approach, which is hypothesis-generating, and incorporates certain analysis techniques used in the Grounded Theory Model.⁷ According to Auerbach and Silverstein:

Qualitative hypothesis-generating research involves collecting interview data from research participants concerning a phenomenon of interest, and then using what they say in order to develop hypotheses. It uses the two principles of (1) questioning rather than measuring and (2) generating hypotheses using theoretical coding.⁸

7. Auerbach and Silverstein, *Qualitative Data: An Introduction to Coding and Analysis*, 4.

8. Ibid., 8.

In order to gain an understanding of how individuals believe music and dance contribute to building peace in settings of deep-rooted conflict, I used qualitative inquiry with interviews as the main source of data. I interviewed nineteen individuals connected with M/DBIs from three sites: the United States (US), Uganda (Ug), and Northern Ireland (NI). The interviewees for this research are anonymous per requirements of the Institutional Review Board and thus will only be distinguished based on the sites they represent and whether they are referencing an MDBI, MBI, or a DBI. Table 1 illustrates the initiatives represented by each site. Explanations regarding the differences between these types of initiatives, who was included as an interviewee, and the reason behind selecting the three aforementioned sites follows.

Table 1. Types of initiatives used in each site

	United States	Uganda	Northern Ireland	Total
Music	2	1	1	4
Dance	3			3
Music and Dance	3	3	5	12
Total	9	4	6	19

Types of Initiatives and Initiative Participants

Initiatives or organizations categorized as MDBIs may use dance and music in three ways: 1) simultaneously, where music-makers and dancers influence each other; 2) separately, but offer both within the same organization; 3) a combination of the two (i.e. the organization may use music and dance separately in certain projects, but jointly in others). Participants may therefore dance, make music, or both depending on the initiative. In these initiatives, music and

dance participants may be separate and essentially part of two separate programs. Or they may work together; some participants may sing and play music while other participants dance. This may be practiced or improvised. In addition, the music in an MDBI created by participants, whether live or pre-recorded. Some initiatives emphasize learning a skill, while others use music and dance as a means of addressing participants' psycho-social needs.

A music-based initiative (MBI) is one that works solely through the medium of music-making. This may include singing or playing instruments, but gives little to no emphasis on dance or movement. Some of these initiatives require practice while some are solely improvisation. The music in this type of initiative is always live and hands on. Examples of such initiatives would be: music-based workshops, a multi-cultural choir, band, or a drum circle. The emphasis of such an initiative is the hands-on aspect of making music. It may highlight the actual learning of how to play music or may use music for a different purpose, such as a means of bringing people together.

A dance-based initiative (DBI) works solely through the medium of dance. However, this does not mean that these initiatives are without music. DBIs incorporate anything from pop to classical music, but are not categorized as MDBIs, because the music is simply an accompaniment and is not generated by the participants. Examples of such initiatives may include: dance workshops or dance-education/outreach community projects. From the outside these may look like dance classes, but the aim of DBIs is more than just teaching participants to dance.

Since M/DBIs can often include performances, it is important to note that the focus of this research is not on the performance aspect of these initiatives. It focuses primarily on the

effects on initiative participants. “Participants” are the target-groups of the initiative; those who participated in the initiative either through physically dancing, making-music, or both. In order to distinguish between research participants and initiative participants, research participants are identified as “interviewees” and initiative participants as “participants”. In addition, though M/DBIs may use performances, audience members do not constitute participants. If an initiative includes a performance, the effects discussed with interviewees were the effects on the performers, not the effects on audience members. Since some interviewees did mention the effects on audience members, these effects will be touched on briefly, but as separate from the discussion regarding the effects on participants.

Whether working with an initiative based in music, dance, or music and dance, all of these interviewees felt that their work contributed towards peacebuilding in some capacity. The aims behind each of the initiatives varied to some extent, but they also held similarities. For example, most of the initiatives included in this study used music and dance with a specific intent to create social change. Some interviewees directly identified the organizations that hosted their initiatives as working towards peace. Other interviewees did not identify their organizations as peacebuilding organizations, but felt that their initiatives related to peacebuilding in some capacity, such as through fostering communities of peace. These communities of peace may have been fostered within a school, neighborhood, or city, and are all considered peacebuilding initiatives in this research.

This research focused on the experiences of individuals from the US, Uganda, or Northern Ireland, because due to their multiple levels of relevancy to this study, they all serve as

information-rich sites.⁹ These countries are all conflict-affected areas in which M/DBIs have been used. This commonality running between these three countries allowed the sampling for this thesis to be done with a focus on the factors of interest, which helped clarify factors of importance.

In order to best understand the effects that the M/DBIs had on participants, it is helpful to understand the context and issues of the respective conflicts. It is far beyond the scope of this thesis to go into all the complexities of the conflicts surrounding each site. This study will instead provide a brief summary of the conflict context of each site, highlighting issues relevant to the initiatives and interviewees.

Race, Power, and Privilege in the United States

There are many conflicts present in American society, however the initiatives included in this research focused primarily on racism and conflicts between racial groups in the US. Although often seen as solely based on race, issues of race are often linked to socio-economic factors as well. The continued contention over race, power and privilege in the US is often seen as an issue between blacks and whites. However, a number of different identity groups have suffered and continue to suffer from discrimination and oppression from whites and non-whites alike in “the Land of the Free”. This conflict has been present in the US since its beginning.

When European settlers arrived to the “New World”, Native Americans already occupied the territory. But the Europeans forced them off their native land and onto reservations, killing

9. Michael Quinn Patton, *Qualitative Evaluation and Research Methods*, 2nd ed. (Sage Publications, Inc, 1990).

many in the process.¹⁰ The institutions of the reservation left Native Americans powerless against the new immigrants. This continues to affect contemporary Native Americans today, who still have little power whether on or off the reservation. But, due to the lack of visibility of Native Americans in modern American society, this continuing conflict has received less attention than that of the relationship between white and black Americans.

Americans' kidnapping and enslavement of Africans began in 1619.¹¹ Slavery was not abolished until the passing of the Thirteenth Amendment in 1865; the Fourteenth and Fifteenth Amendments finally gave African Americans rights as citizens.¹² However, these measures did not translate into equality for African Americans as had been hoped, and they did little to resolve the underlying issues of slavery and oppression.¹³ Racism remained rampant across the country, and blacks who tried to speak up or take progressive steps were often scared into submission, especially by the violent, terrorist activities of members of the Ku Klux Klan.¹⁴

The Civil Rights Movement (1955 - 1968) also highlighted the racial conflict in the US. Although civil rights leader, Martin Luther King, Jr., advocated for nonviolence, violence was very present on both sides of the movement. The American society was outwardly opposed to meeting the demands of the Civil Rights Movement, which heightened tensions within an already polarized society, raising fear of a racial civil war. A racial war never did break, but

10. Luhman, *Race and Ethnic Relations*, 25; Oswald, *Race and Ethnic Relations in Today's America*, 13.

11. Ibid., 21.

12. Oswald, *Race and Ethnic Relations in Today's America*, 8.

13. Luhman, *Race and Ethnic Relations*, 21.

14. Oswald, *Race and Ethnic Relations in Today's America*, 8; Blauner, *Still the Big News*, 192.

inequalities and tensions based on race persist. The tensions between black and whites may be most highlighted in American society, because African Americans are the sole group in the US to have come largely against their will.¹⁵

Some claim that progress has been made in black-white relations, while others believe that issues are only less visible.¹⁶ In addition, although black-white relations dominate the discussion of racism in the US, all races suffer from discrimination and oppression. This continues to affect race relations, especially with an ever-growing, mostly non-white, immigrant population. Violence between races seems to have decreased, although hate crimes remain very present in American society. Even if overt violence has lessened, race and ethnic groups across the US continue to suffer from the inequality and injustice still prevalent in many American institutions.¹⁷

Some US-based initiatives included in this study specifically targeted the problem of racial oppression and racial tensions in the US. Others did not address it specifically, but saw it emerging in their work more, and so did deal with it to some extent. Most worked at raising awareness, while others worked to heal and transform relationships between racial groups.

Catholics, Protestants and New Immigrants in Northern Ireland

The Northern Irish initiatives included in this research addressed two related, but separate conflicts. Multiple initiatives addressed the age-old conflict between the Catholics and Protestants. However, an additional, younger, conflict emerging along with the arrival of

15. Luhman, *Race and ethnic relations*, 21; Oswald, *Race and ethnic relations in today's America*, 5.

16. Ibid., 193.

17. Ibid., 25, 192.

immigrants to the island is racism. Some initiatives dealt primarily with the latter, while others addressed both conflicts. This section first summarizes the conflict between the Catholics and Protestants and then discusses the racism in NI.

The main parties of the conflict in NI are generally defined as two religious groups – the Catholics and the Protestants.¹⁸ Some have defined the conflict as ethnic or ethno-national, but scholars debate this, stating that this categorization has negative implications for the analysis and resolution of the conflict.¹⁹ This thesis will not engage in this debate; it will describe this conflict as a political conflict between two communities divided along ethnic, national, religious, cultural and class lines.²⁰ These communities can be separated between Catholics and Protestants, or as the Nationalists (those who support a united Ireland) and Unionists (those who support maintaining constitutional ties with the United Kingdom) respectively.²¹ The causes and start of this conflict are debated between the conflict parties.²²

Nationalists date the conflict back to the Anglo-Norman invasion in 1169.²³ The Unionists also date the conflict back for hundreds of years, illustrating history as one of Catholic

18. Stefan Wolff, “The Road to Peace? The Good Friday Agreement and the Conflict in Northern Ireland,” *World Affairs* 163, no. 4 (2001): 163.

19. Cillian McGrattan and Aaron Edwards, *The Northern Ireland Conflict: A Beginner's Guide* (Oxford: Oneworld, 2010), xxiii; Wolff, “The Road to Peace? The Good Friday Agreement and the Conflict in Northern Ireland,” 163.

20. McGrattan and Edwards, *The Northern Ireland Conflict*, xxii, xix.

21. Ibid., xviii; Wolff, “The Road to Peace? The Good Friday Agreement and the Conflict in Northern Ireland,” 163.

22. McGrattan and Edwards, *The Northern Ireland Conflict*, 2.

23. Ibid.

oppression and betrayal, with the Protestants remaining loyal to the Crown and the Union.²⁴ The historical narratives of both groups mark times of massacres, suppression, and other struggles perpetrated by the other group. Both parties view these experiences in history as evidence of the ongoing conflict.²⁵

The main instigators of violence in this conflict can be linked to groups on both sides.²⁶ The militant nationalists' or Irish Republicans' key paramilitary and terrorist organization was the Irish Republic Army (IRA),²⁷ whereas the Unionists' principal instigator of terrorist attacks was the Ulster Volunteer Force (UVF).²⁸ These parties resist labeling it a "war", but the two terrorist groups did declare war on each other, and the UVF included the British in Ireland in this declaration as well.²⁹

Violence escalated between these two groups from 1966 to 2003 ("the Troubles") claiming 3,703 lives and leaving 40,000 seriously injured.³⁰ These are large numbers considering the populations of the respective communities: 900,000 (Protestants) and 600,000 (Catholics). Few citizens were left untouched by the violence, mistrust, fear and hatred that ravaged Northern

24. Ibid., 3.

25. Ibid., 2–3.

26. Ibid., xx.

27. Ibid., xix.

28. Ibid., xx.

29. Ibid.

30. Ibid., xviii.

Ireland for nearly forty years and continue to linger today.³¹ In most cases the victims of this violence were innocent, defenseless civilians.³² Although the violent acts have stopped, the effects of this brutal conflict continue to affect survivors and their descendants.³³

Northern Irish society remains largely divided between these two communities. Catholics and Protestants generally live in separate areas, educate their children in separate schools and at times are even buried in segregated zones within the same cemetery.³⁴ “Peace Walls” divide spaces into nationalist and unionist areas. In addition, overtly threatening flags, murals and painted curbstones serve as territory markers.³⁵ According to Peter Geoghegan, “Northern Ireland’s protracted war may finally be over but sectarianism is alive and well, especially among the young.”³⁶ In 2007, 41% of teenagers between the ages of sixteen and twenty-five identified themselves as prejudiced, compared to 31% of the whole country’s population.³⁷ But, Catholics and Protestants are no longer the sole targets of prejudice.

Since 2000, immigrant population has increased and with it an upsurge of hate crimes,³⁸ most of them racially motivated against new immigrants. These acts range from stone-throwing,

31. Ibid., xvii.

32. Ibid., xx.

33. Ibid., xvii.

34. Peter Geoghegan, *A Difficult Difference: Race, Religion and the New Northern Ireland* (Dublin: Irish Academic Press, 2010), xi.

35. Ibid., 6.

36. Ibid.

37. Ibid.

38. Ibid., xii.

leaving menacing messages, to murder.³⁹ Belfast even earned the city the title of “race hate capital of Europe” by the British Broadcasting Company (BBC) due to the increase in racially motivated crimes in its streets.⁴⁰ These incidents cause some people to believe the new glib phrase that “Racism is the new sectarianism.”⁴¹ However, Geogahan attests that though racism is a serious problem, it is the unresolved sectarian tensions still permeating through the society that obstruct attempts to move towards a genuine multicultural future.⁴² In short, despite some big strides toward peace, NI continues to suffer from deep-rooted sectarianism and the racism emerging across the country.⁴³ Some M/DBIs based in NI included in this research addressed both of the conflicts summarized above separately; others used multiculturalism to challenge the sectarianism so entrenched in Northern Irish society.

Divisions and violence in Uganda

Uganda has suffered from decades of violent conflict and war. The initiatives in this research all worked to address the residual effects of the war(s) that continue to affect different levels of Ugandan society. The initiatives primarily focused on the effects on individual citizens and tribes, while also aiming to address grievances which continue to divide the country on a national level.

In 1962, Uganda gained its independence from the United Kingdom without struggle or

39. Ibid., 6.

40. Ibid., 5.

41. Ibid., xxii.

42. Ibid., 148.

43. Ibid.

violence.⁴⁴ The country was under antidemocratic rule by Milton Obote until 1971. This was followed by a violent and repressive rule under Idi Amin between 1971 and 1979.⁴⁵ Obote returned to the presidency, and civil war raged from 1980 to 1985. The combination of Amin's violent rule and the following civil war resulted in a death toll of approximately 800,000 people – the majority of whom were civilians.⁴⁶ After taking up arms against the government in 1981, Yoweri Museveni and the National Resistance Movement/Army (NRM/A) overthrew Milton Obote's government and Museveni came to power in 1986,⁴⁷ where he remains to date.

The main groups in this conflict were Northern ethnic groups led by Obote and Museveni's National Resistance army, with support from the Baganda.⁴⁸ The NRM/A grew out of a context in which citizens were victims of the state, which lacked the capacity and desire to provide security and basic needs of its people.⁴⁹ However, the NRM/A's success in defeating Obote and his army did not cease the violence. Instead, twenty-seven rebel groups rose up against the new government between 1986 and 1988.⁵⁰ The most well-known group, the LRA led

44. Monica Duffy Toft, *Securing the Peace: The Durable Settlement of Civil Wars* (Princeton, NJ: Princeton University Press, 2009), 98.

45. Toft, *Securing the Peace*, 98.

46. Ibid.

47. Sverker Finnström, "Wars of the Past and War in the Present: The Lord's Resistance Movement/Army in Uganda," *Africa* 76 (2006): 200; Pierre Hazan, *Judging War, Judging History: Behind Truth and Reconciliation*, First English ed. (Stanford, CA: Stanford University Press, 2010).

48. Liebling-Kalifani, Bradby, and Hundt, "Women War Survivors in Uganda: Resilience and Suffering as Consequences of War," 70.

49. Toft, *Securing the Peace*, 98.

50. Finnström, "Wars of the Past and War in the Present: The Lord's Resistance Movement/Army in Uganda," 200.

by Joseph Kony, still remains a threat to northern Ugandan civilians.⁵¹

It is said that the LRA is a successor to Alice Lawenka's Holy Spirit Movement, but one difference is that the LRA has incorporated more terror into its tactics.⁵² For over two decades, the men from the LRA have mutilated and murdered thousands of civilians, and kidnapped between 20,000 and 30,000 children.⁵³ These children were on average between the ages of ten and fifteen. Kidnapped children generally served as cannon fodder or sex slaves for Kony's men and sometimes became soldiers themselves.⁵⁴ When kidnapped children are integrated into LRA, they are generally forced to kill their own parents or people in their community, leaving them nowhere to return. Between 85 and 90 percent of the LRA's soldiers are kidnapped children.⁵⁵ Not only has the LRA destroyed these children's communities, but the terror and atrocities committed by the LRA have resulted in two million displaced people – mainly Acholis, a Ugandan tribal group from northern Uganda.⁵⁶

The conflict between the LRA and Museveni's government can be linked to deep divisions between northern and southern Uganda,⁵⁷ which back to 1894.⁵⁸ This division remains

51. Ibid.; Hazan, *Judging War, Judging History*, 129.

52. Finnström, "Wars of the Past and War in the Present: The Lord's Resistance Movement/Army in Uganda," 200.

53. Hazan, *Judging War, Judging History*, 129.

54. Ibid.

55. Ibid.

56. Ibid.

57. Ibid.; Finnström, "Wars of the Past and War in the Present: The Lord's Resistance Movement/Army in Uganda," 109.

deep today. In fact, President Museveni is from the south while Joseph Kony is a member of the Acholi tribe in the north.⁵⁹ People from southern and central Uganda tend to see northerners as “backward, primitive, and warlike”.⁶⁰ Some citizens have gone so far as to say that Acholis have a genetic, violent nature.⁶¹ Given this sentiment and the fact that Kony, the leader of the violent terror around the region, is Acholi, the Acholi identity and their “inherent violent nature” is often used as the central explanation for the conflict and its brutal violence.⁶²

However, the LRA’s motivation and goals for committing this violence are unclear.⁶³ Kony states that he wants to put Acholis in power and rule according to the Ten Commandments, yet the vast majority of his victims are Acholi.⁶⁴ In the 1990s, the LRA’s clear political goal was “to overthrow the Ugandan Government and inflict brutal violence on the population in northern Uganda” (as cited in Toft).⁶⁵ The population of northern Uganda is, however, not only targeted by the LRA; the Ugandan Army has also been accused of adding to the suffering of the Acholi population with executions, rape, torture, arbitrary detention of civilians, forced displacement of

58. Hazan, *Judging War, Judging History*, 129.

59. Ibid.

60. Finnström, “Wars of the Past and War in the Present: The Lord’s Resistance Movement/Army in Uganda,” 129.

61. Ibid.

62. Ibid., 215.

63. Toft, *Securing the Peace*, 109.

64. Hazan, *Judging War, Judging History*, 129.

65. Toft, *Securing the Peace*, 109.

population, and the recruitment of child soldiers.⁶⁶ Thus, the main victims in this war are arguably the Acholi who continue to suffer from war trauma, which manifests itself both physically and psychologically.⁶⁷

Liebling-Kalifani explains war trauma as a “normal reaction” to the conflict context, and describes it as a “collective breakdown in cultural identity, manifested in psychological, social, cultural and physical effects, which are integrated and inseparable, not split between mind/body and society.”⁶⁸ Half of the interviewees working with Ugandan initiatives worked in Gulu with a focus on the Acholi people. Other interviewees worked with victims of the war in Kampala. Each Ugandan-based M/DBI helped civilians cope with their experience of the war, whether it meant dealing with the experience of being abducted and forced into becoming a child soldier, the grief of losing one’s family and community, or a combination of these. Some initiatives also brought people in Gulu and Kampala together in order to challenge the assumptions the southerners and northerners have about each other.

Summary of Sampling Sites

Although the majority of massive violence, bloodshed and atrocities committed in these sites now lie in the past, the residual effects of these conflicts continue to affect the respective societies and have the potential to affect their futures – if not addressed. Thus, in addition to these three conflict areas’ connection to each other based on violent histories, they are also

66. Hazan, *Judging War, Judging History*, 129 – 130.

67. Liebling-Kalifani, Bradby, and Hundt, “Women War Survivors in Uganda: Resilience and Suffering as Consequences of War,” 70.

68. *Ibid.*, 82.

connected in the post-conflict era. M/DBIs have been used in all three of these conflict settings, but the documentation regarding these initiatives is either non-existent or extremely sparse. Thus, these countries' histories as conflict-affected regions, their use of music and dance in peacebuilding, and the lack of information on these initiatives were crucial aspects, which qualified them as information-rich foci sites for this research.⁶⁹

Interviewee Selection

Travel to conduct in-person interviews at all three sites proved impossible, but I required the same criteria of interviewees from each region. Each interviewee had to be connected to a M/DBI that was linked to peacebuilding in some capacity and located in one of the three sites. Interviewees could have had one or a combination of the following roles in the initiative: worked directly with participants, were participants of an initiative themselves, were the directors/founders of the initiative's host-organization. These criteria were crucial since this research explored the effects on participants in M/DBIs and operated from the assumption that effects may only be apparent to those who either witness or experience the initiative first-hand.

Interviewees were selected using both the convenience and snowball sampling strategies.⁷⁰ Although sometimes viewed as similar techniques,⁷¹ in this study they proved distinct. It would have been impossible to interview individuals connected to Northern Ireland or Uganda simply using convenience sampling. Therefore, at the beginning stages of the research, I

69 Patton, *Qualitative Evaluation and Research Methods*.

70. Auerbach and Silverstein, *Qualitative Data: An Introduction to Coding and Analysis*, 18; Berg, *Qualitative Research Methods for the Social Sciences*, 43 – 44.

71. Berg, *Qualitative Research Methods for the Social Sciences*, 44.

reached out to scholars in the fields of: conflict resolution, psychology, and the arts. Once I had clearly defined my research, I followed the snowball strategy. I returned to these individuals who referred me to specific people or organizations they believed to be relevant. Other interviewees were selected using the convenience sampling. These were individuals whom I met at events in New York City or Washington, DC during the first stages of this research.

During the data gathering stage I attempted to gain as much knowledge about the role of the arts in peacebuilding and the conflict-affected areas through a variety of means. In addition to reaching out to scholars in the field and reviewing literature, I surveyed music connected to different peacebuilding initiatives from each country, examined documentaries, and attended screenings of films focused on the use of music and dance in building peace. I also attended lectures and conferences hosted by organizations such as United States Institute of Peace and the Alliance for Peacebuilding in Washington, DC on the sites, ABP, or a combination of the two. These events focused on the arts and peacebuilding, evaluating peacebuilding practices, and one event focused specifically on the current situation in Uganda. I also had the opportunity to observe a meeting of an MBI in Washington, DC. In New York City, I attended a conference put on by Theatre without Borders on theatre and peacebuilding where I connected with musicians, dancers, and hip-hop artists. This approach allowed me to gain a more sound, holistic perspective on the research issues in addition to a deeper understanding of each separate context and the role that music and dance in peacebuilding had in each conflict area.

The benefits of attending events were twofold. These experiences allowed me to gain base knowledge from which to develop my research question and I also met people who became extremely helpful contacts for this research. These individuals were either relevant to this

research themselves and subsequently became interviewees, were able to refer me to other people they felt could help me further, or sometimes both. Some individuals who I met in Washington, DC or New York City did not meet the criteria to participate in my research themselves, but were able to refer me to people connected to initiatives in the US, Northern Ireland, or Uganda.

One limitation of these methods was that the sampling strategies did not yield many interviews in the beginning. At times, interviewees were not aware of other organizations or individuals using MDPB. Other times, they knew of individuals, but outside of my three regional foci. At first, this kept my pool of interviewees rather limited. I then began conducting searches via the internet about M/DBIs and organizations using ABP in the three sites. I sent emails and made phone calls to start multiple sampling threads. This process was also limited since I could only gain access to individuals who had established an online presence and/or had some sort of recognition, which at times meant they were unable to participate in this study. Another limitation to this method, is that I did not gain access to peacebuilders unless I found them via the internet or a mutual contact. It is thus possible that I missed individuals who may have provided considerable insight into this research.

However, overall, the process proved effective. Eventually, the people I contacted continually referred me to the same people or even each other. This gave me the sense that my sampling pool had reached a point of saturation. In the end, using these multiple techniques simultaneously worked well for this research and resulted in an interview pool of nineteen individuals.

Gathering Data

Through snowball and convenience sampling, I was able to conduct nineteen interviews between December 1, 2010 and February 24, 2011. Interviewees' occupations ranged from volunteers to directors of organizations. Other interviewees identified their occupation as: playwright, professor, teacher, teaching artist, dancer, musician, development worker, and project coordinator, or a mixed occupation such as musician and development worker. Some interviewees did not mention the exact title of their occupation. Interviews ranged from nine to ninety minutes.

Twelve interviews were conducted via Skype, six were in-person and one person requested to do the interview in written question-and-answer format via email. Eight interviewees were female while eleven were male. Nine interviewees worked in the US and were based in Los Angeles, New York City, and Washington, DC; two of whom worked both in Washington, DC and New York City. Three of the interviewees based in the US had also done work abroad – in Africa and the Middle East. Six interviewees were based in Northern Ireland, two of whom were from the same organization. The majority of the Northern Irish interviewees were based in Derry-Londonderry or Belfast. Four interviewees spoke about their work in Uganda, mostly in Gulu and Kampala. Of the four interviewees from Ugandan-based initiatives, two were ethnic Ugandans while two were Anglo-Saxons, from the United States and the United Kingdom respectively. In addition, the two Anglo-Saxons worked for sister organizations and so spoke about similar and sometimes overlapping initiatives. The actual Ugandan founders and directors of these organizations were unavailable to participate in the research. Twelve of the interviewees worked with MDBIs, four with MBIs, and three worked with DBIs. All

interviewees had experience with initiative participants in some capacity. However, interviewees who were organization directors had less direct experience with participants and less on-going experience with specific participants than other interviewees who led the initiatives themselves and were in constant contact with participants throughout the entire duration of an initiative.

The interviews conducted were semi-structured (copies of the interview protocol and questions are in the appendix). The pre-determined questions touched on the following topics and sub-themes:

1. What is the aim of the initiative?
 - Does this include trauma-healing?
 - Does it contribute to the conflict transformation process?
 - To what degree do you feel the initiative contributed to these aims?
2. In what ways were music and/or dance utilized?
 - Were cultural differences taken into consideration?
 - Did it require practice or was it based on improvisation?
3. Why do you use music and/or dance specifically in your work?
 - Is it based on physical, emotional, or inter-personal reasons?
4. What changes do you feel came out of this initiative?
 - In individuals, communities, or self?
 - During the initiative, immediately afterwards, or in the long-run?
 - Do you consider the changes sustainable? Why or why not?
 - Has there been follow-up with participants since the initiative?

Berg explains that semi-structured (or semi-standardized) interviews include a number of predetermined questions or special topics, such as those outlined above, but also allows the interviewers the freedom to digress and probe beyond the answers of the prepared questions.⁷² These questions used direct, objective language in order to allow for interviewees to offer open and in-depth responses.⁷³ Since this thesis seeks to explore the effects of music and dance in peacebuilding, the changes that the interviewee felt came out of their initiative were a critical component. In designing the survey, the questions regarding “what,” “how,” and “why” spurred from this initial question. These questions remained constant throughout all nineteen interviews. As some trends began emerging later in the interview process, I also added pointed questions regarding certain effects that multiple interviewees touched on. These trends are discussed in the following chapters.

The semi-structured interview proved critical for this research, since I worked from the assumption that the interviewees were the experts. When possible, I researched the individual and their work prior to the interview in order to be able to ask more pointed questions. However, this was not always possible. At times basic background information was gathered during the interview. I generally began with a few questions regarding their background and would then ask them to speak about their work at length until I had a pressing follow-up or probe question. Most interviewees touched on all of the themes without my having to ask them directly. However, if there were themes or questions that they did not address or did not explain using

72. Ibid., 94.

73. Floyd J. Fowler, *Improving Survey Questions: Design and Evaluation*, 1st ed. (Sage Publications, Inc, 1995).

certain words such “trauma-healing” or “conflict transformation”, I asked pointed, clarifying questions on those topics.

Having the interviewee as the guide to the research, highlighted aspects of M/DBIs that may not have surfaced otherwise. Two examples are the themes: empowerment and identity (discussed in the chapter four). Neither of these were topics that I had thought of as connected to MDPB, but interviewees often brought them up. Thus I later began asking directly about these themes in follow-up questions.

Data Organization and Analysis

Each interview was recorded with interviewees’ consent into the software Garage Band and then imported into the software Express Scribe for transcription purposes. For organization and storing purposes, I saved the documents to separate PDF files sorted by the sequence of the interviews. In order to be sure that participation in this research did not result in any unintended negative impacts for interviewees, all transcribed interviews remained confidential and anonymous. I devised a coding system for each interview, which allowed me to know where the interviewee was from, if they focused on music, dance or both, as well as the date of the interview. This allowed me to quickly recall the interview before working with the text while keeping the interview information confidential. Hard copies of the transcripts, interview notes, and follow-up memos that I wrote to myself following a number of the interviews were all used in the data analysis.

This research was not based firmly in grounded theory, but the analysis drew upon

grounded theory techniques, such as the process of open coding.⁷⁴ Open coding is an “unrestricted coding of the data”.⁷⁵ This approach calls for reading the document line-by-line and word-by-word in order to allow concepts and categories to emerge from the data.⁷⁶ Strauss offers four guidelines for conducting open coding: 1) ask the data a specific and consistent set of questions, 2) analyze the data minutely, 3) frequently interrupt the coding to write a theoretical note, and 4) never assume the analytic relevance of any traditional variable (such as age, social class, and so forth), until the data show it to be relevant.⁷⁷ These steps proved useful in the coding stage.

I also followed Strauss’ advice to “believe everything and believe nothing”⁷⁸ while going through transcripts, line-by-line, identifying reoccurring themes and allowing the codes to emerge through the analysis.⁷⁹ Since I was not attempting to discover a theory from the data, but rather focused on exploring and describing effects in the specific area of MDPB, I primarily used substantive codes⁸⁰ rather than theoretical codes. Once the codes had emerged from the data, I

74. Auerbach and Silverstein, *Qualitative Data: An Introduction to Coding and Analysis*, 31; Barney Glaser and Anselm Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research* (Chicago: Aldine Transaction, 1967), 103.

75. Berg, *Qualitative Research Methods for the Social Sciences*, 321.

76. Ibid.

77. Anselm L. Strauss, *Qualitative Analysis for Social Scientists* (New York, NY: Cambridge University Press, 1987), 30.

78. Ibid., 28.

79. John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*, 3rd ed. (Los Angeles, CA: Sage Publications, 2009), 187.

80. Glaser and Strauss, *The Discovery of Grounded Theory*, 32.

organized them into categories along with subcategories and attempted to see if any possible connections existed between them. I then hand coded the transcripts using color schemes, while writing memos on paper, post-its, and note cards. Next, I wrote the codes on note cards and moved them around to determine connections. I chose this approach due to personal preference and the lack of coding software available for Mac computers.

Glaser and Strauss suggest that a joint coding and analysis of data is a “more honest way to present findings and analysis”.⁸¹ They also explain that if a researcher wishes to discover hypotheses in the data, then the majority of his discoveries will be made by using an approach of inspecting the data along with memo-writing simultaneous to coding.⁸² Creswell along with Auerbach and Silverstein also suggest making memos in order to record why a passage seems important and also any thoughts or ideas that could have been stimulated by the text.⁸³

Following these suggestions, I jotted down memos in my research journal, as well as on the margins of the transcripts in order to organize my own thoughts about the data and to allow me to engage at a deeper level with the text. This helped me to see connections between emergent themes more clearly; it also helped me decipher between relevant and irrelevant data. In addition, the memos aided me in understanding my own personal views of the data, which allowed me to be attentive to restricting my own bias from impacting the analysis.

81. Glaser and Strauss, *The Discovery of Grounded Theory*, 103; Payne et al., “The Biopsychology of Trauma and Memory,” 322.

82. Glaser and Strauss, *The Discovery of Grounded Theory*, 104.

83. Auerbach and Silverstein, *Qualitative Data: An Introduction to Coding and Analysis*, 48; Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*.

Addressing Bias

In interpretive research, it is important to note that one's own experiences and background may impact the interpretation of the data.⁸⁴ Furthermore, Creswell points out since qualitative research involves direct contact with research participants, it is important for the researcher to be reflective of their own biases, values, and aspects of their background that may impact their interpretation of the data.⁸⁵ I was aware of my personal bias toward the arts before embarking on this research.

I grew up surrounded by artists to whom art was more than a hobby. My immediate family includes a potter, a painter and wood worker, a writer, a photographer and film-maker, a visual artist, and a musician. Unlike some individuals who view the arts as secondary to other things, I have always had a profound appreciation of the arts, which was a significant bias to this research. Understanding it early on allowed me to conduct the research in a conscientious manner, keeping my bias in check during my research. I did this through discussing my ideas at different stages of the research with others who did not have as deep of a connection with the arts. This helped me step outside of myself and view things from another perspective.

I also addressed my bias during the interviews and analysis of this research. During interviews, I was conscious of my professional role as a researcher and attempted to separate this from my "personal self" during interviews. This meant being aware of tone, intonation, and word choice when speaking with interviewees. Also, so as not to manipulate or influence interviewees'

84. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*.

85. Ibid.

responses, I reflected carefully before interjecting. At times, this meant taking a breath instead of making an excited remark. I debated questions' relevancy to the research before posing them. Since it was sometimes difficult to not share my own excitement with interviewees about their work, I allowed myself to talk in a more personal capacity with interviewees after the interview. It was during this time that I allowed myself to express my excitement and admiration of their work, but I was careful to hold back these comments until after the interview.

I believe being mindful of this during the interviews allowed me to conduct the interviews with a neutral tone and to listen with more objectivity. I followed a similar line of thought while conducting the analysis. While reading the transcripts, I read slowly while looking for emergent themes and weighed the relevancy of each theme by questioning whether I found it relevant due to my personal bias or if it was truly important to this study. At times I also re-read the transcripts after waiting a few days in order to help identify the emergent themes from a more objective standpoint.

Lastly, I identify myself as a creative writer and a visual artist; I am neither a dancer nor a musician. It is for this reason that I decided to focus on music and dance in peacebuilding, rather than looking at the role of other arts such as painting or poetry. Focusing on arts that I did not personally connect with allowed me to distance myself from the study and approach it as a researcher rather than an artist.

CHAPTER 4

FINDINGS & ANALYSIS

This chapter identifies themes that emerged as central concepts during the interviews. The focus is on the similarities in themes in order to best understand the changes that interviewees felt MDPB promotes in participants. However, recurring themes in regards of effects are discussed as well as effects that differed among initiatives. This section explores and describes possible effects that interviewees felt could arise as a result of MDPB. It also touches on interviewees' views on the sustainability of these effects, and lastly, offers insight into some limitations that interviewees faced when using MDPB. This chapter solely aims to introduce the findings of this research. While the topics of causation, measurement, monitoring, evaluation, and sustainability arise, a detailed discussion on these topics including links to the peacebuilding literature follows in chapter five.

Why Music and Dance?

The reasons behind why interviewees used music and dance for social change were multiple. Nearly all interviewees touched on the emotional, human, and cultural aspects of music and/or dance as reasons for using them in their work. Interviewees tended to hold one or more of three core beliefs, which influenced their using music and dance as a means of building peace. These beliefs regarded music and dance as: 1) a means of breaking down barriers, 2) common human languages, 3) a way to connect to

human emotions. Some interviewees strongly noted one belief above the others, but most mentioned overlaps between the three as reasons for using music and dance in their work. These beliefs and overlaps are outlined in detail below.

The core reason behind interviewees using music and/or dance was their belief that they are a means of transcending barriers and creating links between participants. Some linked this to music and dance's emotional connection, while others based it on their belief that music and dance was a fun way to engage with people. These interviewees tended to believe that participation in a M/DBIs would allow participants to break down their inhibitions and get involved – first, in the initiative and then in the community. Further, they felt this would result in breaking barriers, allowing for open dialogue, and connections to be made. As one interviewee explained:

The arts and culture are fun ways of delivering a message. They're also great ways of getting people together, and they're also, in part, a means of people being able to express themselves. So we use all that type of format, all that rationale, behind arts and culture.¹

Many interviewees felt that once participants were brought together and engaged in an initiative it took a relatively short amount of time, even minutes, for them to establish connections. As one interviewee put it, "What amazes me again [is] it doesn't take ten minutes, it doesn't take one year, it takes not even five minutes, it takes the amount of time for someone to be open enough to try it."²

1. "Interview #11: Music and Dance-based Initiative in Northern Ireland," interview by author, Skype call from Washington, DC to Derry-Londonderry, Northern Ireland, January 20, 2011.

2. "Interview #15: Dance-based Initiative in the United States," interview by author, Washington, DC, January 24, 2011.

Another interviewee (MBI-NI) explained that once participants opened up to taking part in the initiative, this initial step led the way to greater interaction among participants, which created a safe space for learning to take place:

You're releasing their inhibitions, musical alcohol in a way . . . and then all of a sudden they're relaxed and happy, asking questions. "Why does your culture do this?" "What does that mean?" Once they do that, then you're starting to earn their interest and you get them hooked.³

An interviewee who organized and led cultural music and dance-based exchanges between the US and Middle East noted how music and dance, "[broke] down those barriers, so they (participants) became very close to each other in a very short time."⁴ She went on to give a specific anecdote of an exchange in Jordan where her students felt a strong connection with fellow participants in a drama class at a Jordanian girls' school, even though they had only spent a few hours together:

They (the Middle Eastern participants) taught us . . . the traditional dance and they (American participants) all did that. And then they taught them songs and then our students taught them songs. And by the time we left, they were crying. . . . We got there at nine in the morning and we left at two in the afternoon. . . . And these are 7th and 8th graders; they're cool, they are very cool. But they were crying as if they'd known each other their whole lives.⁵

Most interviewees felt that the strong, and at times nearly immediate connections made between people in M/DBIs could be because music and dance are common human languages, a way of communicating regardless of people's backgrounds. One interviewee explained:

3. "Interview #9: Music and Dance-based Initiative in Northern Ireland," interview by author, Skype call from Washington, DC to Belfast, Northern Ireland, January 18, 2011.

4. "Interview #13: Music and Dance-based Initiative in the United States," interview by author, Skype call from Washington, DC to McLean, VA, January 21, 2011.

5. Ibid.

My frame is really that music is a language and is a very powerful emotional language. . . . Music can bypass all the kind of cognitive intellectual filters and reach us right at the emotions and the heart. So even if you don't understand the words, you understand the music.⁶

A large number of interviewees mentioned that working with art forms that tapped into human emotions such as music and dance automatically created connections between participants no matter how different they perceived themselves to be prior to the initiative. Through taking part in a M/DBI, participants saw commonalities between themselves and “the other.” This could then pave the way to shedding negative stereotypes and accepting their differences. These interviewees felt this was due to the capacity of these art forms to tap into human emotions.

This sense of connection could also be why some interviewees described music and dance as an “easy” way of bringing participants together. Most interviewees believed that bringing participants together would allow for them to connect to each other, thereby promoting the shedding of negative stereotypes. This, according to interviewees, made music and dance especially effective art forms for fostering change in participants or even their wider communities. Although a large number of interviewees touched on this, one Northern Irish interviewee specifically noted how he uses music as an “easy” way to engage in peacebuilding work focused on creating connections and breaking down barriers:

One of the difficulties that we've had here in our society is that when we've had difference, we've built up walls. Our job is to bring those walls down. Those walls can be physical walls or psychological walls or emotional walls; our job is to try and bring them down. And we use the “easy” and I put that in inverted commas, the “easy” option of art, music and cultural awareness to do that.⁷

6. Ibid.

7. “Interview #11: Music and Dance-based Initiative in Northern Ireland.”

Another Northern Irish interviewee explained how he saw music as a way of bringing people together and as a fairly quick way of establishing a sense of community among participants. He began by explaining that one of the problems in his community was, “You could live your life and not really engage with the other community at any meaningful level, you know, other than being suspicious of them and hostile toward them.”⁸ Therefore, he began to use music as a means of creating change based on his belief that “the arts were the only tool, nearly, that we had to create spaces for people to meet up, even for a short time.”⁹ His use of music stemmed from the idea “that music was the way to create a sense of community, fairly quickly.”¹⁰

Some interviewees also attributed this strong, instantaneous emotional connection between participants to the long historical ties of music and dance across cultures. These interviewees felt that there existed a natural and long-established connection between humans, music, and dance. As one interviewee explained:

Dance has been there from the very beginning, along with music. . . . In Hindu religion they say the world was made by dancing. So dance for the Hindus is the highest form of meditation. . . . And if you look at our more older cultures that still exist around the world, they all have dances for pregnancy, for first menstruates, have dances for circumcision, for birth, for death, you know there’s rituals involved. . . . Dance and music have always, always brought people together. Even from rocking their child, every country in the world sings lullabies to their child and rocks them. So . . . it connects people, because it’s what we do together, what we know. . . . So basically for me, I am viewing dance as all movement.¹¹

8. “Interview #4: Music-based Initiative in Northern Ireland,” interview by author, Skype call from Washington, DC to Derry-Londonderry, Northern Ireland, January 12, 2011.

9. Ibid.

10. Ibid.

11. “Interview #15: Dance-based Initiative in the United States.”

A few interviewees working from this belief also touched on how music and dance are currently a part of most people's everyday lives. They felt it was also for this reason that these art forms served as an effective means for connecting people across divides. These interviewees' work stemmed from a shared belief that music and dance are in everything we do, every word we speak, and every step we make. One interviewee illustrated this point with the statement, "Everything has a musical undertone."¹² These interviewees believed that music and dance are natural aspects of everyone's life; music can be found in the tones and intonation of our voices, and rhythm in everything we do from the steps we take to typing, breathing, or biking.

As this section has discussed, interviewees came at their work from multiple angles. They held a variety of beliefs, three of which served as core reasons influencing their use of music and dance. The following sections will build upon these understandings to explore the outcomes of interviewees' work, outlining the central effects that interviewees, even when working from different approaches, perceived to have emerged while using music and dance to create change in conflict-affected areas.

Music and Dance-based Means to Promote Change

The initiatives represented in this research employed two main means to promote social change, whether at the personal, communal, or global level. These means will be identified here as "exposure" and "expression"-based strategies of change. This section will explain how these approaches change in participants. Some initiatives consistently worked from one approach,

12. "Interview #14: Music-based Initiative in the United States," interview by author, Vienna, VA, January 22, 2011.

while others fluctuated between approaches depending on specific events, projects, or participants (see table 2).

Table 2. Types of approaches used by initiatives

	Expression-based	Exposure-based	Both	Total
Music	3	1		4
Dance		2	1	3
Music and Dance	2	3	7	12
Total	5	6	8	19

Both approaches promote gradual change in participants' attitudes, behavior, and self-confidence, which lays the foundation for larger-scale changes later on. The main greater changes identified in participants from both approaches were empowerment and an increased sense of identity. This section covers the gradual changes/stages of change while the following section of this chapter dives deeper into the effects of empowerment and increased sense of identity.

Exposure-based Strategies of Change

Initiatives that used an exposure-based approach encouraged change in participants by introducing (or exposing) them to new things. Initiatives often started by simply bringing people from conflicting groups together. The communities that interviewees worked with included people of diverse backgrounds, whether religious, ethnic, or otherwise. Therefore, in bringing communities together, these initiatives encouraged participants to challenge their assumptions via exposure not only to new people, but also to other cultures, religions, and ideas. The role of the arts in this strategy was secondary. Music and/or dance were simply a means to bring people

together. They were not a necessary component to this approach, other arts, sports, or means to bring people together could also be used.

According to interviewees, this approach seemed to bring about linear change, which occurred in the following sequential order: 1) challenging assumptions, 2) changing perceptions, 3) changing attitudes/behaviors, 4) building relationships, and lastly 5) mutual understanding. This linear flow of change is represented in figure 2.



Figure 2. Flow of effects of exposure-based strategies of change

Some interviewees only touched on a portion of this process since that is all they had witnessed. Some felt the change may have stopped before the end of this process, whether at the beginning stage of challenging assumptions or the later stage of changing attitudes. Others were hopeful that participants continued to experience change even if it had not been visible to them, the interviewees, personally.

Interviewees using this approach tended to believe that bringing people together was the first step in challenging assumptions. This is illustrated by an MDBI-Ug that brought people from the North and the South together with hip-hop. Although participants held negative assumptions about each other, their common interest in hip-hop gave them a rare occasion to interact, and to challenge their assumptions. The MDBI provided a platform for interaction, as one interviewee explained:

There was this opportunity to try and build bridges between young people in the South and in the northern part of the country through hip-hop. It was something that they had a mutual interest in and despite all the rumors and stereotypes that they had of each other, I think that hip-hop was this neutral ground; they could come together and it'd serve as a sort of forum for interaction.¹³

Another interviewee (MDBI-Ug), explained how such exchanges were the first step in allowing participants to challenge their assumptions about each other:

When I go to Kampala and say I live in Gulu, people are so shocked and they'll say, "Oh, those people up there are aggressive and violent and they're fighters and they're uncivilized." So of course when you have all those stereotypes going around, then the only way to tackle that is to put people in a situation where they're confronted with people from different areas.¹⁴

Interviewees believed that once participants were given a chance to meet "the other" or were exposed to a new culture, it would lead to them challenging their assumptions. This could then lead to a change in their perceptions and attitudes, which was the change that interviewees most often witnessed. One interviewee (DBI-US) spoke in detail about the process of challenging participants' assumptions. She gave an example of a project she organized with an Asian cultural center in the US during which her students challenged their assumptions about black people in American society. She had decided to address these specific stereotypes after her students had told her, "You know, we don't like black people." When asked why, they responded, "Really, we don't know. They just told us to be careful of them."¹⁵

After hearing this, the interviewee decided to invite in an African American friend to

13. "Interview #2: Music and Dance-based Initiative in Uganda," interview by author, Washington, DC, December 21, 2010.

14. "Interview #18: Music and Dance-based Initiative in Uganda," interview by author, Skype call from Washington, DC to Gulu, Uganda, February 4, 2011.

15. Ibid.

teach hip-hop in the following session of her workshop. She chose to use hip-hop as a means of addressing these stereotypes because she observed how interested youth were in hip-hop.

However, at the beginning of the hip-hop session, none of the students dared walk into the room upon seeing her friend. She responded by asking her friend to put the music on and show her some hip-hop moves. Her hope was that once the students saw the two of them having fun, they would eventually come into the classroom. It worked; “Finally, the sixteen year-old boys came in, because they really wanted to do hip-hop . . . and then slowly the class trickled in.”¹⁶ In fact, it was more than her eight students who followed. Within fifteen minutes, thirty students filled the room, the majority of whom had come from other classes.

Soon, everyone was dancing, from six year-olds to students in their twenties. And, according to the interviewee, “They loved it.” After her friend left, she brought the class’ assumptions to the surface. She asked the students, “Do you want him to come back?” Everyone replied emphatically, “Yea! Yea! Yea!” She then pretended to come to a realization, gasped, and whispered, “But, he’s black...” She explained that after that, “you could just see . . . their whole energy, their whole mind frame [shift], and you could see the paradigm shift.” She read their silent reflection and facial expressions as saying, “Yea, and it was okay. . . . It was absolutely fine.”¹⁷

Another interviewee (MBI-NI) had of two participants who experienced personal change as a result of exposure to “the other” in an MBI. The interviewee first noted how a Catholic participant’s perceptions of Protestants changed:

16. Ibid.

17. Ibid.

I remember one thing one of the guys said way back in the early days - that he used to blame Protestants for everything. It was all their fault, you know? But, then through the process of being in [the initiative], they met and [he] talked to and made music with some Protestant people and realized that he could never go back to that absolute position again.¹⁸

In another instance, he explained the effect that the initiative had on changing a participant's views on homosexuality, even though the initiative did not address homophobia. The initiative toured through the United States with an American dance troupe, in which one of the dancers was homosexual. One of the Northern Irish participants came from a very homophobic community. Yet, through his exposure to homosexuality through working with the American dancer, he experienced a change in his perceptions of homosexuality and homosexuals. The interviewee explained:

There was one male dancer who was very outwardly gay, and this guy (a participant), I remember him saying to me afterwards that the community he came from was very homophobic, but the experience of doing work with [the initiative], it changed that; he personally wasn't homophobic anymore.¹⁹

An aforementioned interviewee spoke of similar changes in participants. He described how participants' perceptions and attitudes seemed to shift after exchanges between the North and South of Uganda. He told of an exchange in which he brought ten boys and girls between the ages of twelve and eighteen from Gulu to Kampala for a hip-hop event. He explained:

People were just overwhelmed . . . they couldn't even imagine that there was hip-hop in Gulu. . . . The Gulu people knew moves that the people in Kampala didn't even know. And they were completely normal people . . . and the thing that brought them together was break dance.²⁰

18. "Interview #4: Music-based Initiative in Northern Ireland."

19. Ibid.

20. "Interview #18: Music and Dance-based Initiative in Uganda."

He gave an example of one Acholi participant who established relationships across the divide, despite not being able to communicate verbally with other participants:

I brought a girl who doesn't really speak English; she speaks Acholi. And you know there are thirty-three languages in Uganda, [but] this girl just really came to life and it obviously wasn't through language that she was building relationships, but more through dancing and teaching.²¹

Summary of Exposure-based Effects

The previous anecdotes serve as examples of the subtle stages of change which participants of an exposure-based approach can experience. For example, the Acholi participant above challenged her assumptions and, through her engagement with other participants in Kampala, challenged their assumptions about Acholis. The interviewee believed the relationships that the Acholi girl built with participants from the South illustrated a shift in attitudes and perceptions of the participant and her non-Acholi counterparts. He described such exchanges a way of “tackling stereotypes.”²²

The examples noted here are from interviewees who perceived some type of direct change in specific participants. The interviewees who related these anecdotes had sustained contact with participants and witnessed the impact of the initiative over time. Interviewees with less sustained contact mostly touched on participants breaking down barriers and challenging assumptions. According to interviewees, change in exposure-based initiatives is linked to meeting “the other.”

21. Ibid.

22. Ibid.

In short, when used in an exposure-based approach music and dance are a means through which participants can meet, confront their fears and misperceptions about “the other,” acknowledge their similarities, and possibly learn to appreciate their differences. Changes in perceptions and attitudes through such initiatives can then lead to a change in behaviors or a sense of mutual understanding. According to interviewees, these changes are not limited to taking place within and between individuals, but can develop on a community-level as well. Change on the community-level will be discussed in a later section. The following section will first look into the effects of initiatives working from an expression-based approach.

Expression-based Strategies of Change

Initiatives that used an expression-based approach encouraged change in participants by allowing them to express their emotions through music and/or dance. Rather than coming from the same ethnic or religious backgrounds, participants found common ground in that they all tended to be facing similar life experiences. Examples of participants of expression-based approaches included minority youth in the US, Acholi youth in Uganda, and survivors of the conflict in Northern Ireland.

The majority of interviewees using an expression-based approach worked for organizations aimed at addressing the psycho-social needs of their participants. These interviewees felt giving participants a means of personal expression was one way to address these needs. In order to promote personal expression through music and or dance, participants first learned or improved skills in music and/or dance; they then used that skill as a means of emotional expression. This generally led to participants gaining positive recognition for that skill. These stages are illustrated in figure 3.



Figure 3. Stages of expression-based strategy of change

Going through these stages affected change in participants on different levels.

Interviewees noted participants experienced different changes even if they participated in the same initiative. In addition, contrary to the changes of exposure-based strategies of change, the gradual changes of expression-based approaches lacked a sequential order, making it difficult to assess the causality of the changes.²³

Interviewees mainly identified two gradual types of change, which led to greater change as a result of participation in an expression-based initiative. These include: 1) an increase in emotional awareness, which could lead to a decrease in violent behavior, and 2) an increase in self-confidence. Similar to in exposure-based approaches, interviewees noted that participants experienced the greater changes of empowerment and an increased sense of identity/belonging. This section, however, focuses primarily on the gradual effects of expression-based approaches.

Although difficult to assess causality of the changes in expression-based initiatives, a small number of interviewees working from this approach explicitly linked having a means of personal expression to increased emotional awareness. These interviewees believed that this led

23. The challenge of causality is discussed further in chapter five.

to a healthy expression of emotions. In addition, although they did not name it “emotional awareness,” some interviewees specifically touched on the importance of having a healthy means to vent anger. They emphasized anger due to their belief that it is the emotion most often connected to violence. This effect was most touched upon by interviewees representing DBIs.

One interviewee (DBI-US) explained that her initiative explicitly aimed to bring about emotional awareness in participants, “Kids are learning basic social and emotional competencies for peace, such as emotional awareness.”²⁴ She linked participants’ emotional awareness and ability to express their emotions to a decrease in violence, and gave a specific anecdote of this:

Yesterday, I was actually talking to a principal at one of the schools and she said . . . “I had a third grader who is typically a violent, conflicted student and who got pushed and shoved and hit – and didn’t push or shove or hit back. . . . That would have never happened before [name of the initiative].”²⁵

Another interviewee gave an anecdote of how emotional awareness affected one particular participant. The participant approached the interviewee at the last session of a sustained workshop. He said, “I just want to thank you; I think you saved my life.”²⁶ He then spoke about an incident that happened while he was at work. When she asked what had happened, he explained, “all of a sudden, I felt something on my side and it was a gun pointed at my ribs; I looked, and my manager was on the floor. And another guy had a gun pointed to my head.” He continued, “and I remembered what you told me.” He was referencing the interviewee’s lesson. “you cannot control external circumstances, other people’s emotions, [or]

24. “Interview #3: Dance-based Initiative in the United States,” interview by author, Washington, DC, December 22, 2010.

25. Ibid.

26. “Interview #15: Dance-based Initiative in the United States.”

things that happen around you, but you can control your reactions.”²⁷ So, in remembering her lesson, the participant explained that he just started to breathe:

I breathed the way you taught us. And I started really deep breathing. And I believe that kept me calm and I could see the guy relax kind of too, as I got to relax . . . and I just kept breathing and saying, “Ok, I can’t control what’s outside, but I can control how I feel” and you know, “I’m calm.”²⁸

The two men then left without physically harming either of the workers. Through his gratitude, the interviewee felt that this participant was acknowledging that had he not learned emotional awareness, he may have reacted differently to the situation – most likely in fear and anger – which could have cost him his life.

These two anecdotes directly illustrate how emotional awareness led to a decrease in violent reactions in specific participants. Other interviewees did not have direct anecdotes regarding the impact that emotional awareness had on participants, but they did recognize that having a means of expressing anger, generally through dance, and more specifically through break dance, proved beneficial to participants. Through physical expression, participants could vent their anger and frustrations in a healthy fashion, which may have otherwise resulted in violence. This specific link to break dance could be due to its history as an alternative to violent confrontation. One interviewee (MDBI-US) explained how hip-hop was used as a means for participants to express themselves and confront each other about different issues. For example:

27. Ibid.

28. Ibid.

As opposed to physical contact and physical aggression, if you have an issue – go dance it out. Like, you guys are having an argument; you guys are talking about dance and having an argument, why don't you battle?²⁹ And then, we as an audience will then assess. We'll kind of see who wins this, like, let's work it out in another fashion . . .³⁰

She went on to explain that dance is a means of emotional expression, especially in regards to anger, outside the dance community as well. For example:

That's the way to squash beef³¹ within the graffiti community. It's a way to work out issues within the dance community, and definitely like the MC and DJ-ing one – all in which I can think of examples of when we've used that method as a way of squashing issues between students.³²

Another US-based interviewee explained how krump dancing, a dance form similar to break-dancing, was an especially effective outlet for participants to express their anger. He described the importance behind participants having this nonviolent outlet rather than other means, which have proven fatal for their friends and loved ones:

What has happened with this dance form and having a means of expression that allows for frustration to be demonstrated, for you to show a degree of anger, I think it's very helpful especially for young people who, other than that, may not have an outlet. So when you talk to some of them . . . they'll talk about the fact that this is an outlet. This is a way of becoming angry, showing that anger, and living to talk about it.³³

One interviewee (MDBI-Ug) also explained how young Ugandan participants expressed their anger about the war through break dance:

29. "To battle" refers to using elements of hip-hop to compete in front of an audience who then determines the stronger artist, whether a DJ, MC, or break dancer.

30. "Interview #5: Music and Dance-based Initiative in the United States," interview by author, Washington, DC, January 13, 2011.

31. To "squash (the) beef" is a slang term that refers to working something out or remedying a situation, generally understood to be either through an apology or a physical fight.

32. "Interview #5: Music and Dance-based Initiative in the United States."

33. "Interview #1: Music and Dance-based Initiative in the United States," interview by author, Skype call from Washington, DC to Riverside, CA, December 1, 2010.

The results of the conflict were: you lost your parents, or your parents have lost other children, and family life is not easy, and obviously poverty as well; a lot of people can't go to school . . . these are all effects of the war . . . and I know some people they [participate in the initiative], because they feel a bit angry and they're able to vent their aggression.³⁴

In addition to allowing participants to express themselves emotionally, other interviewees working from an expression-based approach spoke about the change they saw in participants due to positive recognition for their skill in an art form. The art form (whether dance, music, or both) and the participant's own use of that art form as means of personal expression became a source of pride. Participants were recognized as being talented or skilled at this art form, which often resulted in an increase in self-confidence. However, an increase in self-confidence was also seen in some participants who weren't explicitly recognized for their skills.

Positive recognition had an especially powerful effect on Ugandans who were stigmatized for being "children of war" and/or former child soldiers:

As they got better and better at it (break-dancing), it gave them something to be proud of, because it was something that they did. . . . They are very much aware of the fact that whether it be in the country itself or outside the country, people see them as "war" . . . primarily "children of war," former child soldiers, former night commuters, orphans, which they all were in one way or another; the majority of these kids had at least one parent die, had been affected by the conflict in some way, whether they had been abducted, friends, or brothers or sisters had been abducted. So being able to say . . . I'm a break dancer, or having this separate identity, and something that was positive, and something that they were really good at was a source of pride for them.³⁵

This interviewee went on to explain that participants also yearned for opportunities to showcase their skills. They wanted their community to see that they were doing something positive. This was additional evidence pointing to how participation in the initiative resulted in a sense of

34. "Interview #18: Music and Dance-based Initiative in Uganda."

35. "Interview #2: Music and Dance-based Initiative in Uganda."

personal pride, which as their desire to show their skills suggests, gave them a certain degree of self-confidence. This interviewee also explained the effect this had on girls, “The girls in particular, they didn’t think that they could break dance, or that they could be as good as boys, or that they could be recognized for their skills.”³⁶ But, despite Acholi traditional society and the gender inequality entrenched in participants’ daily life, the interviewee explained:

. . . on the dance floor it was a separate world – gone was the quiet, shy, Acholi girl who can’t look you in the eyes. It was sort of like this attitude that was transformed. She was a b-girl and she was battling, and she was battling guys. She would do all types of moves, and you saw this confidence that would come out. And even later in talking to them, they said, “Yea, when we first saw it we thought it was something only guys could do, and now we realize that girls can do it too.”³⁷

Other interviewees also talked about seeing an increase in participants’ confidence. One interviewee (DBI-US) gave a specific example of the transformation she saw in two high school interns working with the initiative throughout the course of a year. She explained that when the girls first arrived, “They couldn’t even hold their heads up and speak; they were so shy. And now, a year later . . . they’re actually performing on stage with big movement, and they’re not shy at all.”³⁸ The interviewee also explained this increase in self-confidence in broad terms:

Just having the kids have an outlet for expression and expressing themselves in terms of even just standing up straight and introducing themselves . . . You can’t do a certain movement without being straight up and down or looking at, you know if you’re dancing with a partner, looking them in the face and making eye contact – so it teaches skills besides just learning how to point your foot . . . It really carries over into confidence.³⁹

36. Ibid.

37. Ibid.

38 “Interview #16: Dance-based Initiative in the United States,” interview by author, Washington, DC, January 25, 2011.

39. Ibid.

Another interviewee (MDBI-NI) noted:

You definitely see, especially for teenagers and for a youth group from maybe eleven to sixteen, increase in confidence and their willingness to partake in classes and their willingness to try something new. And in that respect, to maybe attend an event, or to go to a part of the city which they would normally not have gone to. So, in that respect it's maybe extending boundaries, not even extending boundaries – transcending boundaries.⁴⁰

Summary of Expression-based Effects

According to interviewees, expression-based initiatives encourage change in participants through a number of different means. Change in participants in an expression-based initiative can be linked very closely to their learning or improving a skill related to music or dance.

Participants can then use that skill as a means of expression. It becomes a tool to share feelings and opinions with others, and also a means to process experiences. This may allow lead to an increase in emotional awareness and expression, and a decrease in violent behavior. In addition, participants may showcase their skills and receive positive recognition from others, which may increase their self-confidence. These effects may further manifest as empowerment and an increased sense of identity and belonging. This section, however, did not touch on these effects, as they are not solely linked to expression-based strategies of change. Empowerment and an increased sense of identity/belonging are discussed below.

Shared Effects of Exposure and Expression

Two effects that seemed present in almost every M/DBI, whether expression or exposure-based, were an increased sense of identity/belonging and empowerment. Not every participant in each one of these initiatives experienced these effects, but rather, every interviewee either

40. "Interview #17: Music and Dance-based Initiative in Northern Ireland," interview by author, Skype call from Washington, DC to Belfast, Northern Ireland, January 27, 2011.

discussed these in general or mentioned a participant who they felt experienced these changes as a result of their participation in the initiative. In addition, interviewees spoke about these effects in terms of both personal and social identity as well as empowerment in individuals and in communities.

Increased Sense of Identity

Identity in this thesis refers to “the way people see themselves – the groups they feel a part of, the aspects of themselves that they use to describe themselves.”⁴¹ One can distinguish between “collective identity, social identity, and personal identity.”⁴² The findings of this research can relate to both personal and social identities. “Personal identity” in this thesis refers to how one defines and understands him/herself as a unique individual.⁴³ “Social identity” is considered “the *part* of the individuals’ self-concept which derives from their knowledge of their membership of a social group (or groups) together with the value and emotional significance of that membership.”⁴⁴ In this study, a social group may be anything from a tribe, such as the Acholi, to a group of artists, such as dance troupe in New York.

41. Snodderly, *Peace Terms: Glossary for Terms for Conflict Management and Peacebuilding*, 29.

42. Ibid.

43. Jean-Claude Ruano-Borbalan, “La Construction De L’identité,” in *Identité(s): L’individu, Le Groupe, La Société*, ed. Catherine Halpern and Jean-Claude Ruano-Borbalan (Auxerre Cedex, France: Sciences Humaines Éditions, 2004), 2; Stéphane Chauvier, “La Question Philosophique De L’identité Personnelle,” in *Identité(s): L’individu, Le Groupe, La Société*, ed. Catherine Halpern and Jean-Claude Ruano-Borbalan (Auxerre Cedex, France: Sciences Humaines Éditions, 2004), 25-32; Edmond Marc, “La Construction Identitaire De L’individu,” in *Identité(s): L’individu, Le Groupe, La Société*, ed. Catherine Halpern and Jean-Claude Ruano-Borbalan (Auxerre Cedex, France: Sciences Humaines Éditions, 2004), 33-39; Delphine Martinot, “Le Soi Psychologie Sociale,” in *Identité(s): L’individu, Le Groupe, La Société*, ed. Catherine Halpern and Jean-Claude Ruano-Borbalan (Auxerre Cedex, France: Sciences Humaines Éditions, 2004), 41 – 42.

44. Henri Tajfel, *Human Groups and Social Categories: Studies in Social Psychology*. (Cambridge: Cambridge University Press, 1981), 255.

An increased sense of personal identity was most present in youth-focused initiatives. Interviewees saw this effect in M/DBIs that aimed to bring communities together and those aiming to surface identities from formerly oppressed communities. In addition, certain participants seemed to experience an increased sense of belonging to a community. This differs from an increased sense of social identity, because it meant they felt a sense of belonging or comfort within a certain community without necessarily taking on the group or community identity as their own. This section will go through these changes in the subsequent order: it begins by looking at participants' experience with an increased sense of personal identity; it then introduces examples in which participants felt an increased sense of belonging, and finally concludes with how this led, for some participants, to an increased sense of social identity.

Similar to the effect of being recognized for something positive, an increased sense of personal identity was present in participants who were either stigmatized or faced discrimination within their respective societies due to their identities. As previously mentioned, this stigmatism or discrimination could be based on participants' ethnic or religious background or their history – such as being a former child soldier. For participants who experienced an increased sense of personal identity, it seemed due to their societies' negative stereotypes against them based on an aspect of their identity; participants wanted to reject these aspects of their identity. When participants were recognized for something positive, it increased their self-confidence, and seemed to shift their identity and sense of self. Often times this resulted in participants taking on

their new “positive” identity and becoming very attached to it, whether an artist, dancer, musician, MC, or b-boy.⁴⁵

An interviewee (MDBI-Ug) quoted in the previous section touched on this. She mentioned that favorable recognition resulted in participants identifying themselves through that means of praise. In her case, participants shed their identities of “children of war” or “former child soldiers” and began viewing themselves as “break dancers”. According to the interviewee, participants seemed to view these as positive, separate identities, which became a source of pride.⁴⁶

Another interviewee from a similar initiative in Uganda pointed out how he also witnessed what he called an increased sense of identity. He felt that this was more than participants’ attempts to shed stigmatized identities; it also represented their trying to gain back the loss of identity that they suffered as a result of the war. He explained that in terms of peacebuilding, “it’s very tough to say that hip-hop/break dance can lead to peace. But, it’s really just about having an identity, people having an identity.”⁴⁷ He expanded on this with an anecdote of one participant who gained a renewed sense of identity through participating in the hip-hop initiative:

We have one boy who has no family whatsoever. He lost his mum, he lost his dad, and there was no family willing to look after him. So he just lives alone in Gulu town. He has no job; he has no school, but he’s a break dancer, that’s all – that’s what he does, that’s how he identifies himself.⁴⁸

45. In the hip-hop community, dancers identify themselves as b-boys/b-girls (short for “break boy/girl”). “B-boying” is also used as a verb in lieu of the mainstream term “breakdancing.”

46. Ibid.

47. “Interview #18: Music and Dance-based Initiative in Uganda.”

48. Ibid.

Along with others, this interviewee saw an artistic identity of musician or dancer beneficial for participants, because it could transcend borders.

When someone comes to [initiative name], you don't ask them their religion or their HIV status . . . they come as break dancers, b-boys, and b-girls, so right there they just got that identity that spans, [and] not just through Uganda; hip-hop is one of the only global cultures that exist really today, where no matter what background you have, or religion, you can be a break dancer.⁴⁹

The interviewee concluded by saying that creating one's sense of identity is an important aspect of peacebuilding. He explained, "If you have an identity, if you identify with a group of people, or to be a part of a family, you are generally going to be a happier person, and a more peaceful person at least, at least with yourself."⁵⁰

Interviewees also often connected an increased sense of personal identity with an increased sense of belonging to a community. For example, if a DBI participant identified him/herself as a dancer, or if an MBI as a musician, this seemed to lead to an increased sense of belonging to a larger community of dancers and/or musicians respectively. This community could be physically present in a participant's hometown or could also be a sense of belonging to a wider community of artists worldwide.

Nearly all interviewees described an effect of their initiatives on participants as an increased sense of community. Interviewees explained that there are different ways in which this effect could manifest itself. One manifestation could be an increased sense of community among participants coming from different cultural backgrounds who begin to live together within a physical community. This sense of community may be a feeling of belonging to a certain

49. Ibid.

50. Ibid.

neighborhood, region, or even feeling as though one is part of a larger, interconnected, global community. This effect seemed present mostly in initiatives doing multi-cultural community-building work. It was also present in initiatives that involved understanding another culture and possibly traveling to the home country of that culture as part of the initiative.

An interviewee (MDBI-NI) gave a story of an artist felt that the MDBI's work helped contribute to his feeling more at home in Belfast. This participant, originally from Nigeria, had lived in Belfast for ten years. He explained that since the initiative had started doing work in Belfast, he noticed a big change in the city. The interviewee explained that this change was not solely due to the work of the initiative, but the participant felt it had played a role. The interviewee told the story as such:

He (the participant) said whenever he first came here, he couldn't walk down the street without getting racial slurs, and . . . people treated him differently in shops. Now . . . he goes into shops and people just treat him like another human being. He can walk down the street; people actually think he's cool. And people are more interested; people are more curious about him now, whereas before they were afraid of him, and preferred attacking him as a result, because they didn't understand him. So, the key he raised about the difference, certainly in Belfast anyway, was to how he's treated. He thinks he's getting a lot more respect now. And he's just treated like another human being; he feels more at home now.⁵¹

One interviewee (MDBI-US) discussed how participants who took part in a cultural exchange using music and dance began to feel a sense of community, not with others in the US, but with participants from the Middle East. She explained that past participants "have this very strong sense that we're all interdependent. And those (the Middle Eastern participants) are their

51. "Interview #9: Music and Dance-based Initiative in Northern Ireland."

friends; they are people; they are human beings just like they are; they laughed and sang together.”⁵²

Another way that this effect seemed to manifest was an increased sense of community for individuals who lacked any community at all. This was especially evident in Uganda, where the conflict destroyed communities. It was also present in the initiatives working with minority youth in the US. Through these M/DBIs, participants were able to connect with individuals from similar backgrounds who shared common interests in music and/or dance. In this way the communities were not rooted in a physical area, city, or country. Rather, they were arts-based communities, which resembled family units. Participants felt supported by them and expressed a strong sense of belonging to them. One interviewee (MDBI-Ug) illustrated:

[The initiative] is a very sort of central part of their lives. And you see the regulars, the kids that come all the time and have become leaders – they’re family. They treat each other like family and they have that additional social support that they’re not getting elsewhere.⁵³

Another interviewee (MDBI-US) explained:

The type of relationships we are able to build with the kids as being a consistent place for them to go and to know that we’ll listen to them as an artist, and also as a young person who may be going through a range of issues that they want to talk about.⁵⁴

The interviewee explained that she has received late night phone calls “from stressed out teenage girls” needing to talk.⁵⁵ The fact that participants reached out to the interviewee, who was an initiative organizer and not a fellow participant, shows the depth of the relationships and sense of

52. “Interview #13: Music and Dance-based Initiative in the United States.”

53. “Interview #2: Music and Dance-based Initiative in Uganda.”

54. “Interview #5: Music and Dance-based Initiative in the United States.”

55. Ibid.

community that was established not just between participants, but also with initiative leaders.

The interviewee continued:

I think that that's one of the benefits to our strategy, to build community as part of empowering [participants] to feel strong about the organization, but then also to feel connected enough to the teachers and adults that work here to be able to reach out and communicate about any other sort of challenge that may be in existence, and then help to address it and move forward.⁵⁶

In addition to increasing participants' sense of belonging to a community, some interviewees also touched on how participants seemed to gain a sense of social identity related with a specific communal or cultural group as a result of participating in their initiative. This was especially prevalent in Northern Irish initiatives working to bring communities together and also in Uganda, where the conflict tore communities, and with them their identities, apart. One Northern Irish interviewee works with community activists to help promote aspects of the Ulster-Scots culture, which suffered as a result of the conflict. He tied participants' increased sense of identity as Ulster-Scots to an increase in self-confidence:

Those children are engaging in music and dance . . . associated with their own heritage . . . and that enhances their confidence and it's just bringing forth a generation that for the first time in a hundred years is – it's going to build a greater generation which essentially is confident of its own identity and maybe perhaps doesn't feel threatened in regards to any outside forces on their identity.⁵⁷

This interviewee believed that an increase in these children's sense of social identity within the Ulster-Scots community would lead to a more prosperous, peaceful future, because their heritage became a source of pride. This increased sense of identity connected to a culture

56. Ibid.

57. "Interview #6: Music and Dance-based Initiative in Northern Ireland," interview by author, Skype call from Washington, DC to Belfast, Northern Ireland, January 14, 2011.

also came through in Uganda. One interviewee described the importance of an MDBI that reconstructed aspects of Acholi culture:

One of the things that they did was traditional dance, which was really important, because since the war had been going on for so long in Northern Uganda, a lot of the traditional, cultural elements had been lost. So a lot of these kids didn't know their traditional songs. They didn't know their traditional dances, because they weren't growing up in their family units; they were spending a lot of time outside the home. A lot of the social fabric had been destroyed by the war.⁵⁸

Reconstructing a social identity associated with a certain community is especially important when a sense of community has been lost due to the conflict. The aforementioned Northern Irish interviewee directly linked this to peacebuilding. He explained the importance of communities having a strong sense of identity:

If a community becomes confident within itself, confident in regards to its own identity, and at peace with itself in regard to its own identity, that community will grow; that community will prosper, and that community will cease to be a stress to somebody else's identity.⁵⁹

Whether working through an expressive or exposure-based approach, interviewees identified at least one participant who they felt experienced a sense of change in terms of their personal or social identity or an increased sense of community belonging. As the above anecdotes suggest, sometimes participants' increased sense of identity could also be linked to a boost in confidence or a sense of empowerment.

Empowerment

Empowerment in this thesis refers to a multi-dimensional social process, which fosters power within individuals. Empowered individuals can then use this power within them to act on

58. "Interview #2: Music and Dance-based Initiative in Uganda."

59. "Interview #6: Music and Dance-based Initiative in Northern Ireland."

issues that they personally deem important, whether in their own lives, their communities, or the larger society.⁶⁰ The content of empowerment is “of infinite variety” since the process manifests itself differently depending upon individuals and their environment.⁶¹ Empowerment was the effect that interviewees noticed most, but each of them saw it represented in different ways. This section will first outline interviewees’ indicators of empowerment; second, present anecdotes, which interviewees felt were manifestations of empowerment; third, discuss the connection between empowerment and pursuing an education.

Indicators of Empowerment and Links to Peacebuilding

Interviewees named four main indicators of empowerment in participants, which could also translate into empowerment in communities. These included times when participants: 1) took on leadership roles in the initiative and/or in the community, 2) stepped outside of their boundaries and tried new things, 3) took ownership of their preferred art form. Each of these indicators can be linked to peacebuilding. First, interviewees often noted participants who took on leadership roles. These participants worked to sustain and sometimes further develop peacebuilding initiatives after organizers left. Stepping outside of one’s boundaries generally led participants to experience the gradual changes seen in exposure-based initiatives – challenging assumptions, breaking down stereotypes, changing behaviors and attitudes. Participants who took ownership of their preferred art form tended to be highly skilled at using it for personal expression. This also led participants to emerge as leaders and respected members in their

60. Nanette Page and Cheryl E. Czuba, “Empowerment: What Is It?,” *Journal of Extension* 37, no. 5 (October 1999), <http://www.joe.org/joe/1999october/comm1.php>; Julian Rappaport, “Studies in Empowerment: Introduction to the Issue,” in *Studies in Empowerment: Steps Toward Understanding and Action*, ed. Julian Rappaport and Robert Hess (New York, NY: Routledge, 1984), 3.

61. Rappaport, “Studies in Empowerment: Introduction to the Issue,” 3.

communities; their artistic services would even be requested either through teaching their skill or by showcasing it for an event.

Interviewees mentioned how each of the aforementioned manifestations of empowerment also allowed participants to “dream big,” namely outside of their current situation. Many participants then went on to achieve these dreams and accomplish goals that they never thought possible. Interviewees connected this manifestation of empowerment to peacebuilding in that it allowed participants to break out of the negative environment that surrounded them. Their grievances became secondary as they could shift their focus to positive aspects of their lives, and work toward accomplishing their goals. Interviewees felt this may have helped participants avoid destructive or violent activities such as joining terrorist groups or gangs.

Empowerment as Leadership in Communities

An interviewee (MDBI-NI) found empowering a community as the key to solving its problems. He explained that one aspect of his work was to empower communities to continue the MDBI’s work after organizers had left. He believed that there exists no clear-cut approach to resolving conflicts at any level, rather the answer to communal problems lies within the community itself. He described this notion as:

Empowerment is about providing options and opportunities and providing the skills and the techniques for communities to take the decisions about their own community, about their own life, their own quality of life, so it’s up to an organization such as ours to provide the tools where they can make things happen. And if they need support, if they need musicians, if they need professional expertise and work in a partnership then we can provide those basic ingredients. . . .

So, empowerment’s very clear here – a part of it is about making the quality of life better for people and having a part of the decision about how that is made, because a lot of organizations and a lot of solutions are parachuting into communities. We believe that the answer is within the community.⁶²

62. “Interview #11: Music and Dance-based Initiative in Northern Ireland.”

An interviewee (MDBI-US) followed from a similar approach; he explicitly tried to empower communities in order to continue the work that he and his initiative started. He explained that every workshop included a conversation about leadership and sustainability. This was so that the organization did not have to rely on outside funding to sustain its efforts; instead they gathered participants who would like to “step into a role of leadership.”⁶³ Once identified, these participants had a discussion regarding how they could continue the work after initiative organizers left. He explained this process as intertwined into the initiative’s approach:

A lot of our work . . . is to foreground the talents and abilities in the community so that it’s not always me leading or us leading . . . but that we actually create moments in the workshop where somebody locally is teaching a skill that they have, so that they’re actually having the experience of leading within the community . . . so we really try to at least leave every group that we work with the distinction of leadership and with the possibility of self-sustainability by initiating a conversation about self-sustainability and asking people if they want to take on specific roles.⁶⁴

Empowerment as Breaking Boundaries

Another (MDBI-NI) described empowerment as a way to encourage participants to step outside their boundaries and try new things:

We’re trying to [let] people figure out how to experience it, play along with a band, try to play African drums, you know, dance, chat, and be a part of it rather than just sit, listen, and walk away not caring very much about the origins or what they’ve heard . . . And really probably the extension of that is giving, too, the opportunity to hear through audio resources or actually sit in a forum where they can ask people who are from Holland, or Africa, or whatever, a bit about their culture and vice versa. So it’s really empowering people . . . to explore more about the world on their own doorstep.⁶⁵

63. “Interview #12: Music and Dance-based Initiative in the United States,” interview by author, Skype call from Washington, DC to New York, NY, January 20, 2011.

64. Ibid.

65. “Interview #10: Music and Dance-based Initiative in Northern Ireland,” interview by author, Skype call from Washington, DC to Belfast, Northern Ireland, January 18, 2011.

This notion of empowering participants through encouraging them to step out of their boundaries was touched on in a number of interviews. One interviewee based in Washington, DC explained that their MDBI has three branches in the city. At the end of a succession of sustained workshops, the students from each site are brought together in order to meet, network, and share what they've learned. Even though these students all live around Washington, DC, some students have never left their neighborhood. She described this experience of getting out to visit another part of the city and meet other students with mutual interests as empowering for participants:

So, although they may live in different parts of the city, we have some students who literally have never been outside of DC, let alone been to the museums, let alone been to Northwest,⁶⁶ so even stepping out of your one little circle of “I know DC,” and to see another part of DC and to meet older students or other students or just a different group of people who are doing the same thing that you're doing is just really empowering, I think.⁶⁷

Empowerment as Taking Ownership

A large majority of interviewees talked about how empowerment developed in participants through allowing them to take ownership of their art form, whether it was dance or music. One interviewee (MDBI-US) connected hip-hop theatre explained that the whole performance put on by his participants was created by the participants themselves. The participants had a say in every aspect of the piece, from the music and dance moves they used to the shoes they wore. He explained, “They were creating all of the parts of this thing, even with how they dress . . . And so it is, it is really their world. And it evolves and it changes by their

66. “Northwest” refers to the northwest quarter of the city of Washington, DC.

67. “Interview #5: Music and Dance-based Initiative in the United States.”

decisions – not something external.”⁶⁸ He felt that this had a very clear empowering effect on participants.⁶⁹

Another interviewee (MDBI-US) explained how a nine year-old was empowered by being encouraged to express his emotions regarding a shooting he experienced.⁷⁰ The student had come in one day, obviously bothered by something. When asked what was troubling him, he replied, “I saw – there was a shooting this weekend. We were outside leaving church and there were three gun shots let out right by where we were, and we had to lay down, and we took cover.”⁷¹ The interviewee explained that the participant had been with his mom, his brothers, and his little sister. The participant further explained that this had happened twice over the course of the weekend and specifically stated, “I’m really concerned about this.”⁷²

The interviewee and other initiative organizers talked to the participant about his experience. They asked him, “How did that make you feel? What do you think people need to know about your experience?”⁷³ She explained that after this discussion, “he actually sat down and started working on a song talking about how he felt, to talk about what that experience did.”⁷⁴ The organizers had encouraged him to express his feelings about the situation without

68. “Interview #1: Music and Dance-based Initiative in the United States.”

69. Ibid.

70. “Interview #5: Music and Dance-based Initiative in the United States.”

71. Ibid.

72. Ibid.

73. Ibid.

74. Ibid.

trying to place any sort of judgment on it.⁷⁵ She explained that this was part of their work, to encourage students “to develop their own ideas about what part of their experience needs to be expressed to other people.”⁷⁶ She felt that encouraging the use of music as a tool empowered this particular participant and initiative participants in general. She stated:

To say “music is a tool,” that can be empowering. You can use this to communicate all sorts of things, about yourself, about your neighborhood, about what you think should be changed. And to attempt to ask the types of questions that sort of inspire that critical analysis for even our youngest students.⁷⁷

Another interviewee (MDBI-Ug) found that teaching participants to dance and/or play music had a general effect of empowerment on participants.

We always tell everyone when they come here that everyone is a teacher and everyone is a student. . . . if you’ve been there one week and learned some moves, you have something to teach. So, really encouraging a kind of sharing of skills is a way of getting people to feel empowered, and feel like they have something to give others. And obviously it builds self-esteem and just creates you know a more well-rounded young person.⁷⁸

Empowerment as Creating a Positive Future

The general sense of empowerment manifested in some participants in their setting goals for the future, while it encouraged others to take positive steps to improve their lives in the present. The interviewee (MDBI-US) conducting cultural exchanges with the Middle East explained the empowerment effect on one participant in particular.⁷⁹ This participant was

75. Ibid.

76. Ibid.

77. Ibid.

78. “Interview #18: Music and Dance-based Initiative in Uganda.”

79. “Interview #13: Music and Dance-based Initiative in the United States.”

frightened to go on the exchange in the beginning, however, after returning from the Middle East she told the interviewee, “You know, I was thinking I would be lucky if I graduated from high school, because nobody in my family graduated from high school. But now do you know what I want to do? . . . I want to be a doctor without borders.”⁸⁰ According to the interviewee, the experience of taking part in this trip to the Middle East empowered this participant and encouraged her to come up with a “huge dream.”⁸¹

An interviewee (MDBI-Ug) who worked with war-affected youth explained how participants in his initiative were also motivated to go on to accomplish larger goals as a result of their positive experience with the initiative:

I mean, they have goals outside of hip-hop; they want to be doctors; they want to be nurses; they want to be teachers. . . and I think that the fact that they have something really positive going on in their lives, something that gives them that sense of belonging, but that also gives them confidence, I mean, I think it’s motivation to continue with some of the other goals that they have.⁸²

She gave one example of how this positive alternative affected not just future plans, but the present life for one specific participant:

One kid definitely said that if it wasn’t for the class and the sessions that he knows that he’d be doing things that are unhealthy, like basically out of boredom, he’d be like getting drunk or you know doing some things that he shouldn’t be doing. And this gives him something, an alternative essentially, a positive alternative.⁸³

Empowerment as a result of participating in M/DBIs allows participants to dream of future goals, and it can also give them an avenue to accomplish them as well. One interviewee

80. Ibid.

81. Ibid.

82. “Interview #2: Music and Dance-based Initiative in Uganda.”

83. Ibid.

(MDBI-US) explained the empowerment that can come with participants' being recognized for their skills, and then being paid for them as well. She noted, "I've definitely been around long enough to know that students who are coming to our program are able to secure outside jobs and are able to be paid for their work."⁸⁴ In fact, she said that participants in the initiative are identified in the community as "young artists,"⁸⁵ and that the organization has received requests from people hosting events that are looking for young DJs or dance groups. She explained:

. . . that definitely has an impact on them, it's empowering for the young people to say, "Hey look, what I'm doing is worth, it's worth money, I can make money on this, not only can I use it as income, but, but because of being associated with this organization, I'm able to get recognition and get out there and have people notice my art and be responded to as an artist, not just as a student who comes to this afterschool program."⁸⁶

Another interviewee from a Ugandan-based hip-hop initiative explained how their participants were also able to make an income through teaching or performing their skills. This has allowed them to provide for themselves and also gives them means to accomplish other goals, such as going to school:

[Participants] will just go out and teach for free in orphanages or prisons, or in other community centers around Kampala. Some do it also as an income generation for themselves. We have some people in the project who are actually earning a decent income for themselves, to sustain themselves, just by b-boying. . . . Some people have been able to get to school – doing shows, saving money from performances, and teaching.⁸⁷

84. "Interview #5: Music and Dance-based Initiative in the United States."

85. Ibid.

86. Ibid.

87. "Interview #18: Music and Dance-based Initiative in Uganda."

Empowerment and Education

The importance of learning as a means of empowerment was touched on by a multiple interviewees. In fact, a number of interviewees worked with initiatives that explicitly encourage participants to pursue a secondary education. These interviewees described education as crucial to participants' growth and their chance at a successful future. They first empower participants to believe they can go to school and then try to give them a means of doing so. Although not working explicitly to send participants to school, six additional interviewees also noted the importance of education and the connection between education and empowerment. One interviewee actually explained his view on the strong link between education and empowerment by referencing a quote by Maria Montessori: "The children who come to us [teachers], they come to us not knowing that there is a teacher within them, and it is our obligation to allow that teacher to go to work."⁸⁸ This interviewee (MBI-US) teaches music-integration while also leading drum circles in prisons and bases the majority of his work on this philosophy; to him this teacher represents empowerment:

This integrated approach really empowers everybody. . . . it helps you to figure it out. It unleashes your own. . . . So that teacher is your teacher. Your teacher will do things differently than mine. It empowers you to come out of your shell. In a way that's only you. . . . You [and] I walk differently because of the way [our] bones are connected. But, I don't have to walk like you to get to that point. We will all walk to that point. You do it your way and I do it my way, but it's walking. So in this approach, it helps everybody to really come out. . . . So, if nothing at all, it empowers individuals to blossom.⁸⁹

88. "Interview #14: Music-based Initiative in the United States."

89. Ibid.

Summary of Shared Effects

As the above anecdotes in this chapter have suggested, participants of M/DBIs may first be hesitant to take part in an initiative; however, if they become open to change and take a first step, it opens the door to a number of possible subsequent changes and opportunities for personal growth. In terms of this research, the two main changes identified were an increased sense of personal and/or social identity as well as a greater sense of empowerment. Sometimes participants experienced both of these changes; other times they experienced one, but not the other. In some cases, participants did not experience either of these changes. According to interviewees, this could be because, in order to foster this greater change, participants needed to take certain steps and experience other forms of change first. Those participants who did not seem to experience any form of greater change were perhaps not willing to take these steps at the time of the initiative. However, it is possible that these participants took those steps after their contact with interviewees had already ended.

Since interviewees' work with participants was often short-lived, it was difficult for them to see how their work manifested over time. Some interviewees could not give specific examples of when participants experienced change in their lives. Other interviewees spoke about the impact of an increased sense of identity and empowerment in participants, and were also able to speak about how these individuals went on to encourage change in their friends, family, and communities. In such cases, the effects of an increased sense of identity and/or empowerment impacted not only participants and also those around them. When participants encouraged wider change in the community, interviewees felt this had the effect of sustaining an initiative's work, even after the initiative was over and the host-organization had long since left. This phenomenon is discussed in further detail in the following section.

Ripples, Seeds, and Sustainability

According to interviewees, the M/DBIs in this study suffered from a lack of resources across the board. This lack of resources often resulted in a lack of continuity of projects and follow-up. M/DBIs thus used empowerment techniques in order to create sustainable, on-going impact in communities and individuals. Some interviewees saw this aspect of their work as ripples that would eventually go on to create waves of change while others saw it as seeds of change that were sown in participants. These seeds would then grow into blossoms of change. The sustainability of an initiative based on such beliefs is nearly impossible to measure and determine. The challenge of evaluation and sustainability is present not only in ABP, but in the field of peacebuilding as a whole. This section will simply present interviewees' opinions on these topics, whereas the following chapter will discuss these challenges further in regards to peacebuilding. In either case, it was interviewees' hope that their work would create sustainable change, whether in individuals or communities.

All interviewees noted that their initiatives focused on personal transformation and change. At times this was through giving participants an outlet for personal expression, other times it consisted of working to change participants' attitudes, perceptions, and behaviors. It seemed to be the overall belief that any larger scale change needed to start within individuals, as illustrated by this interviewee (MBI-NI):

Peacebuilding starts, I think, really at an individual level. You have to do it for yourself first . . . I think building peace means personal development for a critical mass of people. . . . a lot of people need to go through some kind of process in their own head: a change, a transformation - changing attitudes and lifestyles and so on. But, . . . I don't think that we would [have] any sort of big improvement in community development or good relations without parallel personal development. People as individuals need to change.⁹⁰

90. "Interview #4: Music-based Initiative in Northern Ireland."

Interviewees also seemed to work under the assumption that they were catalysts of change working to create change in participants who would then aid in changing others. One interviewee (MBI-US) also explained that he views his work of creating change in communities the same as his work with individuals, “If the community is an individual, then engaging with that individual, and bringing that individual in a way . . . that will spur that individual on.”⁹¹ He then identified his role as the “catalyst” for this change in individuals and the wider community.⁹²

Another interviewee from Northern Ireland laughed and stated, “Well, it’s certainly sustainable for as long as you can do it.”⁹³ He explained that this is the reason why his initiative works to empower communities to continue the work after the initiatives have ended and the organization is no longer present in the community, “So that sustainability is about sowing a seed, literally in communities.”⁹⁴

Some interviewees worked under the assumption that sowing seeds, empowerment, and sustainability were all interconnected in some way. This has been noted in previous sections. However, some anecdotes linking sustainability to empowerment are noted here. A few interviewees mentioned how they worked very strategically to empower participants to continue their work even after the interviewees or other initiative organizers had left, thus allowing for a larger impact and more sustained change. For example, an American interviewee who worked

91. “Interview #14: Music-based Initiative in the United States.”

92. Ibid.

93. “Interview #11: Music and Dance-based Initiative in Northern Ireland.”

94. Ibid.

with a Ugandan music and dance-based initiative explained:

It's been great and it's continuing even though I'm back here. Before I left, I told the kids in the project, "You know, I'm leaving. I'm going back to the States, so it's very important that you try to take ownership of this project and that you realize that you're going to have to run things. I'm not going to be around forever." So, you know, we specifically trained and kind of groomed a few wholesome leaders to get them ready for the idea that they'd sort of take over the day-to-day management of the project.⁹⁵

An adult mentor works with the kids, but the participants handle most of the leadership tasks.

The project runs to this day, and is even expanding.⁹⁶

Another interviewee (DBI-US) who works in schools, explained how her initiative worked to empower students and teachers alike to carry on their work:

I tell school administrators . . . "We're not a one time shot in the arm to your community. We are building a culture of peace at your school." Something we require in our contract is that a school teacher or administrator be in the classroom with the kids while we're working with them, because we want them to learn our skills and learn our language and see how we [work], so that when [we leave] . . . a teacher can use some of our stuff. . . . if someone is not behaving or if someone is being bullied, they can use some of our language in their classroom. So, it's really building a culture of peace within the school and equipping the teachers with the skills they need [to sustain it].⁹⁷

The rest of interviewees also worked to empower their participants to continue their work. But rather than through maintaining a specific project, they saw the continuation of their work through transformed individuals who carried the effects of the initiative with them, which resulted in further impact on other individuals and possibly their communities. Some interviewees believed in both the ripple effect and also the need to strategically empower people and communities. Certain interviewees spoke very confidently about their belief that their work

95. "Interview #2: Music and Dance-based Initiative in Uganda."

96. Ibid.

97. "Interview #3: Dance-based Initiative in the United States."

had a ripple effect, such as the following interviewee who works to reintegrate former combatants back into Ugandan society. He saw a clear connection between personal transformation in participants and its link to a larger impact in the community and sustainable change:

These changes are sustainable in the sense that the activities in the initiative have been on-going in their lives and the participants continue to participate in the cultural dances to promote peace and reconciliation, which is contributing to peacebuilding in the community.⁹⁸

Some interviewees recognized the broader impact their work had and believed that their work is having a broader impact on individuals and communities serves as motivation to continue their work. One interviewee who works with music and dance through hip-hop theatre in the US explicitly stated his opinion on this matter:

It's going to expand exponentially . . . I kind of see that as the journey with [initiative name] at this point. Where the work that's being done indirectly. . . is going to have just as much of an impact as the work itself. And I think it's going to continue to make the performance necessary. Even though, you know every time I do it I go, "Dammit, that's the last time," but then something comes up and I realize, you know, there may be someone else who absolutely needs to see this performance.⁹⁹

Others agreed that it was difficult to tell the real impact of a M/DBI, but claimed to have evidence that participants went on to plant seeds of change, by working to reduce stereotypes and fears in their communities:

It's really hard to measure the impact of the work we do; it just is. And you wouldn't know what impact, what things you've presented happen in the long term, what positive impact you've made. But we've had events and we have had some research done that people take attitudes back into their own community and . . . have an influence there. So

98. "Interview #19: Music and Dance-based Initiative in Uganda," interview by author, Email correspondence from Washington, DC to Gulu, Uganda, February 24, 2011.

99. "Interview #1: Music and Dance-based Initiative in the United States."

if there is a stereotype about a race or religion . . . somebody . . . says, “Well, I was actually at this [a program of the initiative], and they actually believe this”, or “ [they actually] share these kind of traditions with us.” And it does have an impact then. It’s just reducing those fears; that’s the biggest thing. It’s just a fear of difference.¹⁰⁰

A small number of interviewees seemed less certain and were rather hesitant to determine whether their work had an impact beyond individual transformation. One interviewee in particular spoke about positive change that had taken place in his community over time, but when asked if he felt that his work had contributed to this change he paused and said quite honestly, “I really, really don’t know...”¹⁰¹ But he was more confident that the initiative affected people on an individual level, “there were members of the group that would have changed attitudes and their life would have changed in the sense that – their life would be broader.”¹⁰² He gave anecdotes of changes in individuals, which have been noted in previous sections; however, he did not assume that his work had any larger impact than what he was able to see himself.

The majority of interviewees believed that their work would eventually create change on a larger scale in some way, whether they had evidence of this change or not. One interviewee explained how he felt his initiative’s efforts would filter out, but that in order to achieve any large-scale impact, it was important that their work become self-sufficient and sustainable over time. He felt it would take months, years, even generations before a larger change would become visible:

Our chief goal is to create something which is sustainable within its own shell. And the impact of the work at school is on the very young – in our primary schools and their young teachers, so for the next two and a half decades, as those teachers reach maturity

100. “Interview #10: Music and Dance-based Initiative in Northern Ireland.”

101. “Interview #4: Music-based Initiative in Northern Ireland.”

102. “Interview #2: Music and Dance-based Initiative in Uganda.”

within the teaching profession . . . they bring along the same consistency of outreach and of message and of warmth and friendship. Now I bet that's going to take us about two and a half decades to filter through and work through, but it will work there. And it will infiltrate and it's going to live for generations to come, on a much safer, and a much stronger platform. . . . I definitely believe that it will be sustainable. I believe that it's become self-sustaining, and it will evolve to that point.¹⁰³

Some interviewees specifically talked about the need to trust that their work was having an impact, because it was extremely difficult, and in some instances impossible, to pin-point the effects. As one interviewee explained, he valued standard evaluation, but also saw value in trusting the process:

I think it's important . . . to do the standard evaluation stuff, but then to also trust and imagine [that it will have an impact]. . . .there's this trusting that "art is healthy." That art creates healthy communities and there's enough evidence of people being touched – second and third degree – by something to know that there will be a ripple effect. . . . I think it is important to recognize that there's things that can't be measured.¹⁰⁴

This idea of trust also seemed to come from interviewees who had a taste of evidence that their work had created change, whether through stories from participants or audience members. For example, the previous interviewee also explained the story of a participant from a township who participated in his workshop held in South Africa:

A young woman who was fourteen at the time when she was in the workshop, decided that she was going to create a campaign against domestic violence in the township and became a spokesperson for any domestic violence and has gone on to university, which is not always the case from township.¹⁰⁵

Yet, this interviewee would not have known about this or other ways in which his work had continued had the woman who had originally brought in the initiative for a workshop told him –

103. "Interview #6: Music and Dance-based Initiative in Northern Ireland."

104. "Interview #12: Music and Dance-based Initiative in the United States."

105. Ibid.

two years later. He described this as the ripple effect, “We didn’t even meet them (certain individuals who went on to create greater change) . . . or have direct contact with them . . . it was the ripple effect.”¹⁰⁶

Despite their belief in the ripple effect, rarely did an interviewee assume that this impact was due solely to their work with the participant(s); they recognized that there were most likely multiple factors that contributed to larger change that occurred. The aforementioned interviewee further explained:

I don’t really take credit for any of that (regarding examples of the “ripple effect”), because it’s not like we trained them to do that, so obviously it was something that was waiting to happen and it just needed the match to light the candle . . . but I see it more as a sign [that] . . . sometimes these wonderful spontaneous things happen, because people just are able to experience . . . the creativity and the joy and celebration that comes out of art and creativity.¹⁰⁷

As noted in the previous section, certain interviewees shared stories of effects such as participants’ change in attitude. Interviewees sometimes then assumed that participants who experienced some sort of change went on to impact their own communities. Other interviewees had more visible illustrations of this happening. Since initiatives foster small changes within individuals as a means of creating a larger change, it is important to illustrate these different levels of impact. One interviewee felt that her challenging participants’ stereotypes by bringing in dancers from different ethnicities and introducing participants to new cultures transformed participants’ attitudes. She went on to say that she then also trusted that this planting of a seed would go on to have further positive results:

106. Ibid.

107. Ibid.

So, that's what happened and that's huge, because they have to live in that community; they have to live in an American diverse community. And it (the experience of the initiative) just changed the way they behave; the way they would look at perhaps someone in their community that they had preconceived ideas about, so it's the seed, you know. And then if you can keep reinforcing it, it has nowhere to go but to positive, open, and understanding.¹⁰⁸

Similar to the anecdote above, another interviewee (MDBI-US) talked about how her cultural exchanges with the Middle East had challenged her students' assumptions, which she believes resulted and will continue to result in a larger change:

Those children who were in 7th and 8th grade now are freshmen in college and they carry on those relationships . . . And also they become leaders and so, . . . they influence their families. But [also] now some of those kids are going to be very influential and powerful. And they have a different way of looking at things, which I think is great. They can change countries.¹⁰⁹

And according to her, they might just be on their way to creating greater change, not only in their communities, but around the world:

I follow them, what they're studying in college . . . and many of them are very involved in community service and service activities, and even careers in service, peacebuilding, and peacemaking. And [they are] very committed to those kinds of ideals. . . . They have this very strong sense that we're all interdependent.¹¹⁰

One interviewee also gave what he felt were examples of how work was continuing to create further ripples through past participants. After participating in a workshop in Ghana, one US-based hip-hop group became especially connected with a Liberian participant "who was just brilliant; who had taught herself to rap and to rhyme and was a wonderful writer."¹¹¹ This

108. "Interview #15: Dance-based Initiative in the United States."

109. "Interview #13: Music and Dance-based Initiative in the United States."

110. Ibid.

111. "Interview #12: Music and Dance-based Initiative in the United States."

participant was struggling to pay for her education so the group sent her money for three years to pay her school fees.

A few years later, after graduating from college, two participants from the States founded an organization “that would help to support a youth art house in Liberia as sort of a safe house where young people could come and take classes in the arts and be creative.”¹¹² They also hoped their organization would help them do “proper fundraising.”¹¹³ The interviewee explained this organization’s significance:

The situation in Liberia was just very bleak, there wasn’t a lot for people to do and there was a lot of rogue crime, because they hadn’t really gotten their police force, especially in the outlying areas; they hadn’t gotten it all together. So [it] was very important that there was this safe house and I think significant that it was a safe house for youth, for arts, and education.¹¹⁴

Eventually, the Liberian participant took over the organization, after which she started an organization to fund arts education in Liberia with the two Americans.¹¹⁵

This interviewee multiple examples of students who went on to create greater change, such as the following young man:

[Name of participant] who came to Ghana and was involved in all of the courses from the beginning, he has gone on to work with several arts education organizations in New York, including one that works in the Bronx with young people to teach them how to . . . write and record their own rap music. They’re focusing on politically conscious messages and issues.¹¹⁶

112. Ibid.

113. Ibid.

114. Ibid.

115. Ibid.

116. Ibid.

In fact, the interviewee stated that when his program had first begun he was able to closely track past participants; he explained, “I had a 100% record of people coming out of my program who wanted to do further work in education and in community-based work and in youth development. . . . making a living doing that.”¹¹⁷ This interviewee thus assumed that participation in his initiative had spurred participants to go on and create further change, planting more seeds, and starting more ripples through education, community-based work, and work in youth development. He trusted that through these past participants, the ripple effect was continuing to create change in individuals and communities.¹¹⁸

Summary

The previous two sections outlined examples that interviewees felt illustrated changes that emerged in initiative participants. This section also described interviewees’ beliefs that these effects continue to foster, grow, and become sustainable. However, despite interviewees’ belief that music and dance possess a number of characteristics making them viable means to begin building peace between participants and in their communities, interviewees also recognized the limitations of using music and dance in their work. The following section covers these limitations.

Limitations to Music and Dance-based Peacebuilding

In addition to identifying the strengths and potential of their work, as well as examples of change that initiatives promoted, interviewees also shared their beliefs regarding the limitations to MDPB. However, in some cases, what one interviewee identified as a limitation, another

117. Ibid.

118. Ibid.

identified as a strength. Highlighting interviewees' views on the strengths and limitations of MDPB enhances the overall understanding of their perspectives regarding their work. This section examines areas of consensus and discrepancy in regards to the limitations of music and dance in peacebuilding.

A large number of interviewees stated that one limitation of their work was that they can only work with participants who already have a certain level of tolerance or openness. Participants have to be open or tolerant enough to show up and participate in an initiative. This limits the populations that initiatives are able to reach. A Northern Irish interviewee who worked during the 1990s using music to address the sectarianism between Protestants and Catholics overtly discussed how his initiative did not meet the needs of the marginalized in the conflict for this reason:

. . . the people who are on the extremes of both sides of the conflict here – they didn't want it to happen. They didn't want to get together with the other community, even symbolically through music. They just didn't like that at all
 . . . some people didn't want the times to change – a lot of people didn't.¹¹⁹

Other factors that nearly all interviewees presented as major limitations were the lack of funding, time, and follow-up. Interviewees often mentioned that their meager resources prohibited them from doing the work they wanted. Some interviewees noted times when initiatives were kept alive due to directors forgoing paychecks or working extra, unpaid hours. Most interviewees linked a lack of funding to larger limitations such as the duration of initiatives and follow-up with participants.

This was most apparent in interviewees who led short-term workshops compared to

119. "Interview #4: Music-based Initiative in Northern Ireland."

interviewees who came from initiatives with more sustained contact with participants. An interviewee (MDBI-US) who has also done extensive work abroad explained that the lack of resources and staff in his organization prohibits follow-up:

[We are] sometimes uncomfortable with the one-day format, because we feel like it's a little bit like parachuting in and parachuting out. We also recognize that if somebody asks for something that it's important to deliver on what they ask for. And if somebody says, we want a one-day workshop, to trust that even that one day will [have] some kind of impact. . . . Every single place that I've gone to has said, "We have to have you back; we have to go deeper in this; we have to do more work." And it hasn't necessarily happened.¹²⁰

Another interviewee based in the US echoed this sentiment and highlighted her wish to be able to conduct follow-up. The nature of her work prohibits follow-up with participants due to privacy laws instilled by the organizations and institutions that contract her. Her dance-based work generally includes longer periods of contact with participants than one-day workshops; however, she wanted even longer contact with participants in order to help them put what they learn into practice in their lives:

I wish I could work with these people longer than the sessions that I do. Of course a little bit is better than nothing, even six months, three weeks is better than nothing, but . . . I wish I could have stayed there (referring to a couple of specific initiatives) longer to help, because you have to have a transition of understanding something and then putting it into practice. And it's the putting it into practice that's the hardest and the longest phase.¹²¹

Other interviewees also mentioned that their work was limited in that it was a piece of something bigger, just one small step on the long road to peace. A Northern Irish interviewee who worked with music to build peace among Protestants and Catholics explained, "I think we were one thread in a weave . . . The claim that we've changed the world would be excessive, I

120. "Interview #12: Music and Dance-based Initiative in the United States."

121. "Interview #15: Dance-based Initiative in the United States."

think.”¹²² Another interviewee working to confront sectarianism and racism in Northern Ireland shared her opinion by stating:

I would say it's in a very early stage and . . . at this stage it's an issue of just introducing people to the concept of working with other communities. Obviously it's the first step in building peace.¹²³

Lastly, some interviewees saw M/DBIs' tendency to focus on socio-emotional needs of participants while lacking the capacity to address other needs as a limitation. However, one interviewee saw addressing psycho-social needs as a strength:

I think a lot of the time when you have these conflict-affected areas the focus tends to be on providing for immediate needs, so food, shelter, water sanitation, medical care, that sort of thing, but the psycho-social aspect of things tends to not get as much support, which you know it's understandable that you have to prioritize, but it's also a very important part.¹²⁴

Other interviewees expressed honest skepticism of how much music and/or dance can fully address participants' psycho-social needs. One interviewee (MBI-NI) working with Protestant-Catholic relations mentioned the limitations of using music as a means of building peace with traumatized populations; he explained:

Music has certainly got a great power, but has it got the same power as a 500-lb. bomb to influence people? You know, a bomb goes off and people are killed . . . that sort of stuff isn't easy to overcome. It leaves scars; it leaves fear and suspicion in people's hearts and minds, which doesn't go away too easily. Playing some music can help, but for people who've been traumatized and bereaved, there's a lot of stuff that just won't get fixed.¹²⁵

Despite his skepticism, he then said, “but that doesn't mean we shouldn't try.”¹²⁶

122. “Interview #4: Music-based Initiative in Northern Ireland.”

123. “Interview #17: Music and Dance-based Initiative in Northern Ireland.”

124. “Interview #2: Music and Dance-based Initiative in Uganda.”

125. “Interview #4: Music-based Initiative in Northern Ireland.”

126. “Interview #4: Music-based Initiative in Northern Ireland.”

Chapter Summary

The initiatives in this study each worked to build peace through music and/or dance, but they worked toward varying definitions of peace via different means. Differences existed among all interviewees, even those working in the same country. These differences influenced interviewees' views on the effects of their work and their understanding of the potential of music and dance in peacebuilding in general.

This chapter sought to give insight into the outcomes that can emerge from MDPB. Interviewees mentioned a spectrum of perceived effects of their work. These varied from a slight change in one's behavior to one feeling empowered and more connected to a specific social group. Effects seemed to depend on whether an initiative was expression or exposure-based. Interviewees also noted participants' role in their transformation; they had to possess a certain openness for their participation to really have an effect. This chapter did not discuss these topics in detail, as its role was to simply present the research findings. The following chapter will delve deeper into these findings by exploring them through links to the literature in the fields of peacebuilding, psychology, music, and dance.

CHAPTER 5

DISCUSSION & CONCLUSION

This chapter links the findings introduced in chapter four to prevalent research in the fields of peacebuilding, psychology, music, and dance. Certain findings connect well to the works already presented in chapter two. However, other findings did not have clear connections to these works. This led to a review of further literature after the findings of this thesis surfaced in an attempt to discover possible links between these findings and literature not previously considered in this study.

This chapter begins by highlighting the overlaps between the literature – including works reviewed both prior and post-research – and the research findings. It then presents the “new insights” from this study (i.e. the effects of MDPB not discussed in the current literature). Some of these “new insights” were presented in the previous chapter, while others are first introduced here. If the majority of interviewees discussed a “new insight” it was introduced with the findings in chapter four. If only a couple interviewees discussed a “new insight” it is introduced here. Furthermore, in addition to the overlaps and new findings, this chapter also reveals where gaps still exist in this emerging field. Finally, this discussion concludes with a summary of this study along with areas for improvement and suggestions for further research both in the specific realm of MDPB as well as in the broader field of ABP.

Overlaps: Effects within the Literature

This section outlines areas in which responses from interviewees overlapped with theories or understandings represented in the literature. The majority of these findings were based on the strength of the arts, especially music and dance, to promote personal transformation. In addition, the assumed healing effect of music and/or dance on participants is also discussed along with the topic of MDBIs' role in raising emotional awareness and decreasing violent behavior.

Overlap 1: A Means toward Transformation

The first findings of this research suggest that exposure-based initiatives, which introduce participants to new ideas and experiences may result in the following: 1) participants' challenging their assumptions; 2) changes in perceptions, attitudes, and/or behaviors, and 3) an increase in mutual understanding. These effects seem to take place in a sequential order, meaning a participant must go through stage one in order to arrive at stage two and lastly at stage three. This flow of effects represents a transformation in participants. These effects line up well with the peacebuilding literature.

In their article, Shank and Schirch state, "Peacebuilding is about social change, transforming people's perception of the world around them, their own identity, and their relationships with others."¹ They continue stating that "the arts can help to transform people's worldviews."² The arts do not attempt to solve problems through negotiations and settlements. Instead, they create a frame around a certain issue or relationship, which allows people to

1. Shank and Schirch, "Strategic Arts-based Peacebuilding," 237.

2. Ibid.

interpret the problem and its surroundings differently. Reframing an issue or relationship can also create a platform for new perspectives to be drawn, which may foster transformation. In short, the arts “act like a prism that allows us to view the world through a new lens.”³

This link between the findings of this research and the literature can be demonstrated through the examples of two Northern Irish participants given in the previous chapter. The first example was someone from an extremely homophobic community who, through working with a homosexual dancer in an MDBI, was able to transform his views on homosexuality. The second example was of an individual who had blamed Protestants for everything. But after working with a Protestant in an MBI in Londonderry, he challenged his assumptions and then changed his attitude and behavior. He no longer held such a universal negative stereotype against Protestants. Not only was he able to go from avoiding his previous “enemies” to engaging with them, but he was able to build relationships and friendships with Protestants as well.

As the above examples reveal, one’s transformation does not only manifest in relationships between individuals and their worldview, such as one’s beliefs regarding a religion, culture, or certain societal issues, but in human relationships as well. This finding also links well with the peacebuilding literature, which asserts that the arts are a powerful tool for transforming relationships.⁴ According to Lederach, peacebuilding is dependent on the quality of human relationships.⁵ He explains that the building of constructive change, which is a core component to the peacebuilding process, is like an invisible web of human relationships. This web has

3. Ibid.

4. Beller, “Sowing Art, Reaping Peace”; Shank and Schirch, “Strategic Arts-based Peacebuilding”; LeBaron and Welch, *Arts, Creativity and Intercultural Conflict Resolution: Literature and Resource Review*.

5. Lederach, *The Moral Imagination*.

anchor points with cross threads at the hub to provide a structure and a base. But what gives it true strength and stability are the threads and weaves circling around the center, which serve to connect strategic points along the outside. Lederach explains that “when relationships collapse, the center of social change does not hold.”⁶ Strengthening human relationships reinforces this web of social change, therefore sustaining such relationships seems essential in order to build peace and create social change.

Shank and Schirch also place a large emphasis on the link between the arts, peacebuilding, and transforming relationships. As discussed in chapter two, they divide peacebuilding into four categories: 1) waging conflict nonviolently, 2) reducing direct violence, 3) building capacity, and 4) transforming relationships.⁷ In their map of peacebuilding, they place the two foci of this thesis, trauma-healing and conflict transformation, in the fourth category.⁸ Shank and Schirch also present a diagram in which they place each of the arts across the conflict curve (see figure 1). Along this curve, both movement therapy and music therapy are within the conflict transformation stage as a means of transforming relationships.⁹ Although, they do not go into great detail about each art form, they do describe the strategic what, how, and why of the arts in general. Regarding the transformation of relationships, Shank and Schirch connect trauma-healing and the arts by explaining that, “Artists keen on transforming relationships can use the artistic medium to heal personal and/or collective trauma, transform

6. Ibid., 75.

7. Shank and Schirch, “Strategic Arts-based Peacebuilding.”

8. Ibid., 221.

9. Ibid., 231.

negative energy into positive energy, and make public demands for justice.”¹⁰ The findings in this research support Shank and Schirch’s assertion. However, interviewees in this study most often gave examples of how they used music and dance to transform relationships through connecting individuals and giving them a means to challenge their assumptions, which often led to a change in their perceptions, attitudes, and/or behaviors, and had the potential to result in mutual understanding. These means towards transformation, or the “effects” of interviewees’ work, link well with the peacebuilding literature on dialogue.

Overlap 2: A Means of and toward Dialogue

Although not connected explicitly with the literature on ABP, the stages of challenging assumptions, changing attitudes, and arriving at mutual understanding are all present in the process of dialogue as a tool in conflict resolution.¹¹ Dialogue in this sense is “a conversation or exchange of ideas that seeks mutual understanding through the sharing of perspectives.”¹² It is a process which is generally facilitated by a third party in which different groups can learn about each other’s beliefs, feelings, interests, and needs in a “nonadversarial, open way.”¹³

Lederach asserts that dialogue is essential to the conflict transformation process.¹⁴ Shank and Schirch note that “while the arts maintain enormous potential for elicitive and dialogical

10. Ibid., 224.

11. David Bohm, *On Dialogue* (New York, NY: Routledge, 1996); Mohammed Abu-Nimer, “The Miracles of Transformation Through Interfaith Dialogue,” in *Interfaith Dialogue and Peacebuilding*, ed. David R. Smock (United States Institute of Peace, 2002), 15-32.

12. Snodderly, *Peace Terms: Glossary for Terms for Conflict Management and Peacebuilding*, 19.

13. Ibid.

14. Lederach, *The Little Book of Conflict Transformation*.

interaction, the realization of this capacity is often missing.”¹⁵ Although MDBIs are not first and foremost dialogical methods, the effects of exposure-based initiatives are strikingly similar to the stages that participants of dialogue experience. Therefore, it is possible that a link exists. In fact, certain interviewees did see their work as connected to dialogue. This was not discussed in the previous chapter, since only four interviewees spoke about dialogue as an effect of their work and only two used music and dance strategically to foster dialogue. Nonetheless, these four interviewees explicitly noted that their work led to dialogue in some capacity, either between participants or between participants and audience members. They saw their music and/or dance-based work as sort of a means of “setting the container” or creating a safe space for a dialogue to take place. In addition to teaching participants hip-hop, one interviewee (MDBI-US) taught participants how to facilitate dialogue between audience members and participants.

He explained, “and so I added into the curriculum, not just teaching students how to lead workshops on the work, but recognizing that this work was gonna create little explosions in communities . . . it would have been irresponsible to train people to make work without also training them how to facilitate the dialogue that would come out of the work.”¹⁶ The impact of M/DBIs on audiences is beyond the scope of this paper; however, since audience members were referenced in terms of these initiatives’ connection to dialogue, some anecdotes pertaining to this topic follow.

An interviewee (MDBI-Ug) described a project in which participants prepared a skit and shared it with audiences through a tour around the country. She explained:

15. Shank and Schirch, “Strategic Arts-based Peacebuilding,” 232.

16. “Interview #12: Music and Dance-based Initiative in the United States.”

So, things that they saw as problems - they created these skits that combined acting and dancing and music to tell a story . . . then what we would do is we would put on these performances at schools and also in communities and then have discussions, like community dialogue after the performance, to talk about “Ok, what did you see? What were some of the messages?” And you know, be able to at least start to discuss some of these issues. And so in one way it was entertainment, but at the same time it was educational and it served as at least a way to kind of start talking about some of these issues that everyone recognized as being prevalent in the community.¹⁷

Another interviewee (MDBI-US) also shared a specific example of the effect of a performance on changing an audience member’s perceptions of an initiative participant, and serving as a platform to discuss such issues. He explained:

One of the most compelling feedbacks that I received was from one of the teachers of a continuation school where one of my cast members was a student. She came up to him afterwards and . . . she told him, “You know, when I first met you, I really didn’t think you were about anything, and seeing you in this performance has just absolutely changed my perception of you.”¹⁸

As these anecdotes suggests, rather than being a substitute for a dialogical approach, M/DBIs may instead be a route to dialogue. This may especially be the case with M/DBIs that work through performance, which can help lead into a dialogue between performers and audience members. The stages of dialogue and the stages of exposure-based strategies of change represent a clear link between concepts present in the peacebuilding literature with some of the effects perceived to be taking place in the field. Surprisingly, this link seemed even stronger than the link between the findings of this research and the claimed therapeutic effects of music and dance.

17. “Interview #2: Music and Dance-based Initiative in Uganda.”

18. “Interview #1: Music and Dance-based Initiative in the United States.”

Overlap 3: A Means toward Therapeutic Healing

The therapeutic effects of music and dance were touched on in the literature in the fields of psychology, peacebuilding, and musicology. In fact, the majority of the literature reviewed for this research focused on how the arts, including music and dance, could lead to healing in individuals and help them to deal with past traumas. Psychotherapists, peacebuilders, and musicology scholars alike all referenced the connection between music or dance and emotion.¹⁹ Additionally, scholars from each field claimed that this emotional connection made these art forms effective means for emotional expression.²⁰ Certain literature in peacebuilding and psychology then linked this to therapeutic healing.²¹ Shank and Schirch made an explicit connection between the fields of psychology and peacebuilding in terms of the use of music and dance by presenting them as artistic means which could be used towards peacebuilding and trauma-healing.²²

In their article, they present music and dance as therapies. They specifically place music therapy and movement therapy on their conflict curve, rather than placing music or dance as art forms. Within the artistic modalities to use in the “Transforming Relationships” stage (which

19. Frijda, “Foreword”; Juslin and Sloboda, *Handbook of Music and Emotion*; Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Shank and Schirch, “Strategic Arts-based Peacebuilding”; Thompson, *Music, Thought, and Feeling*; Loman, “Dance/movement Therapy.”

20. Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Shank and Schirch, “Strategic Arts-based Peacebuilding”; Loman, “Dance/movement Therapy.”

21. Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Loman, “Dance/movement Therapy”; Malchiodi, *Expressive Therapies*; Liebmann, *Arts Approaches to Conflict*.

22. Shank and Schirch, “Strategic Arts-based Peacebuilding.”

includes trauma-healing), Shank and Schirch list movement therapy and music therapy. They note that they do not consider therapies as “‘art’ per se”, but that they “represent the integration of artistic modalities within the therapeutic settings.”²³ Since music and dance are only otherwise explicitly represented through hip-hop in the “Waging Conflict Nonviolently”²⁴ stage, this gives one the assumption that music and dance in a general sense promote healing. In fact, they connect both movement and music therapies to healing in their definitions.

According to Shank and Schirch, “movement therapy connects the mind with the body and uses dance and expressive movement for physical healing, catharsis, and other psychotherapeutic purposes.”²⁵ Music therapy on the other hand, “uses sound, music, and music-related strategies for healing, catharsis, and other psychotherapeutic purposes.”²⁶ Therefore, based on the literature reviewed for this thesis and based on this study’s emphasis on trauma-healing, it seemed that healing would be a natural effect on participants of MDBIs. However, this effect was not as prevalent as was originally assumed, which is why it was not touched on in the previous chapter. Interviewees rarely mentioned therapeutic healing as an effect of their initiatives, even when asked directly. However, a few interviewees did share examples of how they felt their work had promoted healing in participants. These findings are presented here as an overlap between the literature and the research findings.

23. Ibid., 224.

24 See Diagram of Peacebuilding and Conflict Stages with Arts-based Approaches in chapter two

25. Shank and Schirch, “Strategic Arts-based Peacebuilding,” 229.

26. Ibid.

The previous chapter included some anecdotes from interviewees that connected to participants' healing. These interviewees often worked under the assumption that music and dance were connected to one's emotions, which is supported in the literature. However, interviewees did not always link this emotional connection to therapeutic healing. In other words, simply taking part in a dance or making music would not necessarily lead to healing. Instead, these interviewees felt the most important path toward healing was when dance and music were used as outlets for personal expression.

One interviewee felt that this was represented in the story of the nine-year-old boy who experienced the shooting at his church and after encouragement from initiative organizers, wrote a song as a means of coping with his trauma. Other aforementioned interviewees did not give such specific examples, but rather assumed that since their initiative provided an outlet for emotional expression – especially for anger – it could also have promoted healing in participants. This was true of the interviewee who worked with krump dancers and explained it as “a way of becoming angry, showing that anger, and living to talk about it.”²⁷

One interviewee (MBDI-Ug) explained his belief that participants' ability to express their anger and frustrations regarding their situation due to the war was most likely therapeutic. He also noted that he had been working with the participants – Ugandan youth – of the initiative for two years; through getting to know personally and also through formal interviews, he explained that, “Of course it [the dance aspect of the initiative] does help with kind of peacebuilding and trying to come to terms with what happened in the past.”²⁸ He talked about a specific participant

27. “Interview #1: Music and Dance-based Initiative in the United States.”

28. “Interview #18: Music and Dance-based Initiative in Uganda.”

who said, “breakdancing is a way for him to actually not think what happened. He lost his mother. And he said, ‘when I come to break dance, I forget about it.’”²⁹ Another interviewee working with a sister organization in Uganda spoke of a similar, possibly the same, participant who lost his mother, but yet on the day of the funeral, still showed up at practice. The interviewee explained that “dancing helps him forget, sort of his sadness and what he’s dealing with.”³⁰ She continued, “And I heard a lot of the kids say that. So, I mean I think that, it certainly provides a needed escape.”³¹

This idea of forgetting trauma is supported by the psychology literature reviewed in chapter two, which suggests that individuals have a tendency to forget or repress past trauma.³² Yet, scholars in peacebuilding and psychology alike note that eventually one’s traumas will surface and they need to be expressed and dealt with at some level.³³ From these anecdotes, it seems that more so than being therapeutic, interviewees were more able to identify ways in which participants could repress or forget their trauma through music and/or dance. This can be assumed by interviewees’ touching on examples of participants’ “forgetting” or using the arts as “an escape.” It is possible that interviewees were not able to speak about the therapeutic or

29. Ibid.

30. “Interview #2: Music and Dance-based Initiative in Uganda.”

31. Ibid.

32. Payne et al., “The Biopsychology of Trauma and Memory”; McNally, Clancy, and Barrett, “Forgetting Trauma?”; Igartua and Paez, “Art and Remembering Traumatic Collective Events: The Case of the Spanish Civil War”; Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; MacDonald, “Dancing with Demons: Dance Movement Therapy and Complex Post-traumatic Stress Disorder.”

33. Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse”; Whitfield, *Memory and Abuse*; Sutton, “Trauma: Trauma in Context.”

healing effects of music and/or dance, because participants had not yet reached that stage in their healing process, and thus were instead using music and dance as a means to “forget” and/or “escape” their experiences rather than to express and deal with them. This raises some concern as to whether these initiatives merely allowed participants to repress their trauma or if they truly allowed them to cope with it.

However, since such healing is mostly a personal, internal effect, interviewees would not know if it took place unless participants offered such information. Furthermore, the interviewees in this study did not represent trauma-healing initiatives. It was at first assumed that trauma-healing would be an aspect of interviewees’ peacebuilding work since they worked with victims of conflict, who are often also victims of trauma. However, this was not the case, which limited interviewees’ ability to address possible healing effects of music and dance. A direct exploration on how MDPB may help heal trauma could be a focus of future research.

Overlap 4: A Means toward Emotional Awareness and Violence Prevention

An additional effect that interviewees touched on, directly or indirectly, was how their initiatives resulted in participants’ increased emotional awareness, which fostered a decrease in violent behavior. Some interviewees made a direct link between their initiative, emotional awareness, and the end result of a decrease in violent behavior in participants. One example of this is the interviewee who mentioned the third grader whose principal attributed his decrease in violent behavior to his participation in the initiative. Another example is the anecdote regarding the teenage boy who stayed calm and aware of his emotions in the face of a hold-up. However, other interviewees simply mentioned the possibility that participation in the initiative could have led to a prevention of violent behavior in participants. They did not necessarily link this directly

to an increased emotional awareness, but rather linked it more so to participants' having an "emotional outlet." This was especially true for initiatives based in hip-hop or dance in general. As one interviewee mentioned, having a safe venue for venting anger proved extremely important for the participants of his initiative. He noted that in his participants' environment, the regular ways for venting anger or expressing frustrations often result in death. He explained:

Young people now, they don't get to fight anymore, which may sound like a negative thing, but it's not. It really is healthy. There was a time I guess, where you could fight someone and then, you know, somebody would win or lose and you would see them the next day. . . now that fight leads to . . . someone ends up being killed.³⁴

He noted that the MDBI became an alternative option to violence for participants.

In fact, similar to the participant who survived the hold-up, this interviewee stated that, "some of them (the participants) had said that had it not been for the production they might have not been alive."³⁵ This interviewee did not directly link his work to increasing participants' emotional awareness, but his anecdotes suggest that having an outlet for expressing emotions also resulted in a decrease in violent behavior.

For example, this interviewee shared of one dancer who through his participation in MDBI had truly transformed his life. Then, one day he was at a party when a fight broke out – he was shot and killed. According to his friends, he stayed calm and controlled his emotions; he did not engage in the fight. His life was taken because his environment was filled with violence. It was how his friends and peers vented their anger and frustrations. But, he had learned a different way to express himself – even when standing face-to-face with who would become his assassin.

34. "Interview #1: Music and Dance-based Initiative in the United States."

35. Ibid.

Interviewees working explicitly using the arts as a means to decrease participants' violent behavior either explained this as the result of increased emotional awareness or the fact that participants were given an emotional outlet. Although, few works touch on this plausible connection between music, dance, increased emotional awareness and violence prevention, there are two scholars doing work in this area who are noted in the literature. One is Lynn Koshland who designed and evaluated a violence prevention program for elementary-school students with a focus on movement and dance.³⁶ Another is dance therapist Rena Kornblum who has used dance and movement to raise emotional awareness as a means to reduce and prevent violence.³⁷ Kornblum is additionally connected to the peacebuilding literature. In fact, she is the main scholar that Shank and Schirch cite in their article in regards to dance therapy.³⁸ Besides those few previously mentioned, most interviewees in this study did not make a distinct connection between their work and teaching participants emotional awareness. However, based on interviewees' anecdotes, it seemed that their work was indeed soliciting some form of emotional awareness, which subsequently led to a decrease in violent behavior. In addition, one interviewee directly described her DBI's work as raising emotional awareness in order to prevent school violence.

36. Lynn Koshland, J. Wilson, and B. Wittaker, "Peace Through Dance/movement: Evaluating a Violence Prevention Program," *American Journal of Dance Therapy* 26, no. 2 (2004).

37. Hervey and Kornblum, "An Evaluation of Kornblum's Body-based Violence Prevention Curriculum for Children"; Rena Kornblum, *Disarming the Playground* (Oklahoma City, OK: Woods and Barnes Publishing, 2002); Barbara Wolff, "Dance Class to Interpret Feelings," *University of Wisconsin-Madison News*, December 10, 2002, <http://www.news.wisc.edu/8114>.

38. Shank and Schirch, "Strategic Arts-based Peacebuilding," 238.

This emphasis on the use of emotional awareness to prevent violence in schools rather than other conflict settings may be one reason why this concept is not highlighted in the peacebuilding or psychology literature. In addition, it may not have come up very often in this study, because school-based peacebuilding initiatives were not the focus of this research. However, based on the findings, if the use of dance and movement seem to contribute directly to a reduction of violence within schools, it seems probable that engaging community members in such initiatives could also prevent violence in communities. It may therefore be worthwhile to look further into such programs to determine any areas that practitioners could expand for use outside the classroom. In addition, it may be beneficial to conduct further research specifically on the topic of using emotional awareness outside the classroom. The findings of this study suggest that although the use of emotional awareness outside an academic setting is not heavily researched in peacebuilding, it is being practiced. For example, certain interviewees claimed that participants' use of music and dance as an emotional outlet led to a reduction of violence among them and their peers, which may have led to a larger reduction of violence within their communities.

This section reviewed the findings of this study and connected them to the current findings in the literature. The following section will instead highlight the new insights that this research has uncovered. These insights are considered “new” because they are not represented in the current literature regarding the effects of MDPB as viewed through the lenses of peacebuilding, psychology, music, and dance.

New Insights: Effects Missing from the Arts-based Peacebuilding Literature

In addition to reinforcing the understanding of the effects of music and dance found within the literature, the findings of this study also suggest some alternative and new

understandings to how music and dance can produce change in participants and their communities. These insights were mentioned in the analysis chapter. They include the role of music and dance in enhancing one's sense of identity and belonging along with the effect of empowerment. The latter may be linked to an increase in self-esteem or self-confidence often brought about through recognition of one's talents and abilities, which will be discussed later.

The effects of increased sense of identity and belongingness are discussed below along with the topic of empowerment. However, although these effects are not generally discussed in the literature on ABP, they can be considered connected in the fields of conflict resolution and peacebuilding in general, as they are all considered human needs. The most commonly-known human needs theorist is most likely psychologist Abraham Maslow, renowned for his hierarchy of needs. However, John Burton is also known for his "human needs theory" in the field of conflict resolution. Both Maslow and Burton suggest that human needs go beyond the basic human needs of food, water, and shelter.³⁹ These basic needs are at the base of Maslow's pyramid of needs, followed by the need for safety and security; belonging or love; self-esteem, and finally at the tip of the pyramid lies personal fulfillment.⁴⁰ However, unlike Maslow, Burton and other needs theorists in the field of conflict resolution claim that needs do not have a hierarchy, rather individuals seek their needs simultaneously.⁴¹ Human needs according to these theorists are: security/safety; belongingness/love; self-esteem; personal fulfillment; identity;

39. Sandra Marker, "Unmet Human Needs," *Beyond Intractability*, August 2003, http://www.beyondintractability.org/essay/human_needs/.

40. Ibid.

41. Ibid.

cultural security; freedom; distributive justice, and lastly, participation.⁴² According to Burton, these needs are more fundamental than food and shelter. He also notes that unlike basic needs, human needs such as recognition and identity are not in short supply.⁴³ In other words, recognizing an individual or their identity, does not take away someone else's recognition or identity. Moreover, he emphasizes the needs of personal recognition and identity as "the basis of individual development and security in a society."⁴⁴

The needs of belongingness/love, self-esteem, and identity seem to overlap well with the findings of this thesis. Identity has been defined in the previous chapter; however, in terms of a need in the conflict resolution field and with regards to the human needs theory, identity is only deemed an issue or a problem when one's identity is considered inferior, illegitimate, or when it is threatened.⁴⁵ In terms of the effects noted by interviewees, it seems that along with the effect of an increased sense of identity came a sense of belonging. Thus, the human need of belongingness/love may also relate to the findings of this study. In the context of human needs in the field of conflict resolution, belongingness/love refers to "the need to be accepted by others and to have strong personal ties with one's family, friends, and identity groups."⁴⁶ And last comes the need of self-esteem, which is considered "the need to be recognized by oneself and

42. Ibid.

43. John W. Burton, "Conflict Resolution: The Human Dimension - John W. Burton; The International Journal for Peace Studies," *The International Journal of Peace Studies* 3, no. 1 (n.d.), http://www.gmu.edu/programs/icar/ijps/vol3_1/burton.htm.

44. Ibid.

45. Marker, "Unmet Human Needs."

46. Ibid.

others as strong, competent, and capable.”⁴⁷ This also includes the need to know that one has some effect on her/his environment, which in terms of this research may be linked to the effect of empowerment.

Like with any theory, there are debates in the field of conflict resolution regarding the human needs theory. This thesis will not engage in this debate. It rather acknowledges that most scholars and practitioners agree that issues of identity and recognition are critical in many intractable conflicts.⁴⁸ These also prove relevant to this research, since they are considered some of the critical issues that must be addressed if conflict transformation is to take place.⁴⁹ This section will further explore these concepts and explore how they may relate to M/DBIs. In addition, it will look at other research findings not previously discussed such as the possibility of using music and dance as a means of capacity-building and violence prevention.

New Insight 1: Enhanced Sense of Identity

As noted in the findings, interviewees from both exposure and expression-based initiatives touched on how participants experienced an increased sense of either their personal or social identity and at times an increased sense of belonging. In addition to being considered a principle human need, Barry Hart includes identity among a number of important categories in peacebuilding on his peacebuilding wheel.⁵⁰ In addition, he lists identity among processes such as trauma-healing and conflict transformation. Therefore, it proves useful to fully understand

47. Ibid.

48. Ibid.

49. Ibid.

50. Hart, “Introduction,” ix

how M/DBIs may contribute to a participants' increased sense of identity, since this may contribute to the processes of trauma-healing, conflict transformation, and peacebuilding.

According to social psychologist Henri Tajfel, one's personal identity is strongly linked with one's social identity. He explains that "one of the most important and durable problems that is posed to an individual by his insertion in society" is to "find, create and define" his place in networks of groups, which are presented as networks of relationships, "into which he must fit himself."⁵¹ The importance of human relationships has been a theme throughout this thesis as it is identified as a root component to peacebuilding.⁵² Conflict scholar Donna Hicks also connects one's self-concept and personal identity to relationships. She explains:

The process of identity development requires social interaction. One's understanding of others and the world is dependent on engaging with them and it. One has to be in relationship with others and the world in order to learn and develop. Development occurs in the context of relationship. The unit of analysis of development of one's understanding of self and the world is relationships, not the individual.⁵³

Tajfel further connects one's individual identity to group identities saying, "it is reasonable to assume that both his ingroup and outgroup attitudes and behavior must be determined, to some extent at least, by this continuing process of self-definition."⁵⁴ The difficulties of an individual's self-definition in a social context can be "restated in terms of the

51. Henri Tajfel, "Social Identity and Intergroup Behavior," *Social Science Information* 13, no. 2 (1974): 67.

52. Lederach, *The Moral Imagination*, 75.

53. Donna Hicks, "The Role of Identity Reconstruction in Promoting Reconciliation," in *Forgiveness and Reconciliation: Religion, Public Policy, and Conflict Transformation*, ed. Raymond G. Helmick and Rodney L. Petersen (Philadelphia, PA: Templeton Foundation Press, 2002), 131.

54. Tajfel, "Social Identity and Intergroup Behavior," 67.

notion of social identity.” An individual defines himself based on his relationships in societal networks to achieve a satisfactory self-image.⁵⁵

This seeking for a satisfactory self-image speaks to a number of the anecdotes given by interviewees. Tajfel emphasizes that one’s social identity is generally always a means to enhance one’s personal identity in a favorable manner. He attests that “individuals tend to remain a member of a group and seek membership of new groups if these groups have some contribution to make to the positive aspects of his social identity.”⁵⁶ In addition, he mentions that it is possible for individuals to shift between social groups if one group does “not contribute adequately to an individual’s social identity.” He terms this “social mobility.”⁵⁷ These concepts connect well with what interviewees mentioned in regard to participants’ increased sense of identity. As one interviewee noted, participants’ taking on the identity of b-boy or b-girl became a “positive” and “separate” identity.⁵⁸ These effects were especially noticeable in anecdotes about participants from Uganda whose main identity often held a negative association, such as being “children of war” or “former child soldiers.”

However, Tajfel also asserts that “positive social identity” is often achieved only through intergroup social comparisons.⁵⁹ As social psychologists Commins and Lockwood explain, “the social group is seen to function as a provider of positive social identity for its members through

55. Ibid., 68.

56. Ibid., 69.

57. Ibid., 68.

58. “Interview #2: Music and Dance-based Initiative in Uganda.”

59. Henri Tajfel, “Social Psychology of Intergroup Relations,” *Annual Review of Psychology* 33 (1982): 24.

comparing itself, and distinguishing itself, from other comparison groups along salient dimensions which have a clear value differential.”⁶⁰ Through comparisons, the group automatically strives for “positive group distinctiveness”⁶¹ and members often hold a preferable ingroup bias.⁶²

This lines up certain interviewees’ claims that M/DBI participants seemed to take on an identity associated with said initiative as a “positive” and also “separate” identity. This would especially be the case when other group identities are viewed negatively by other groups within a society. Thus, the positive or negative conceptions of a certain social group do not come solely from the group itself, but rather these conceptions have to do with the group’s relationship with others. In other words, conceptions about groups are considered “relational in nature.”⁶³

The topic of how intergroup relations may impact an individual’s sense of personal and social identity as well as their sense of belonging is beyond the scope of this thesis. It would require further research to find where ingroups and outgroups might exist within and outside of these M/DBIs. However, it would be an important area for future research, especially since the intergroup relations may also influence the other principle effect that emerged in this study, the effect of empowerment. According to Tajfel, in 1980 social psychologists Oakes and Turner found direct evidence that connected increased self-esteem to the opportunity of engaging in

60. B. Commins and J. Lockwood, “The Effects of Status Differences, Favored Treatment, and Equity on Intergroup Comparisons,” *European Journal of Social Psychology* 9 (1979): 281 – 282.

61. “Social Psychology of Intergroup Relations,” 22.

62. *Ibid.*, 23.

63. *Ibid.*, 24.

intergroup discrimination.⁶⁴ This study by Oakes and Turner seems to suggest that one's positive sense of social identity may be due to discrimination against another group. This topic deserves further attention and research, because this is not necessarily the case. And if it is, it certainly doesn't have to be since, as Burton pointed out, human needs such as recognition and identity are not zero-sum.⁶⁵

However, based on the interviews, it seems that participants' taking on a new, positive identity did not necessarily negatively impact other groups. In fact, at times it seemed to improve relations between groups. This was especially noticeable in the Uganda initiative that hosted the exchanges between youth from the South and North. Generally participants from the South discriminate against participants from the North. But as the interviewee pointed out, engaging in an activity together and essentially becoming members of one group based on participation in the initiative actually seemed to help participants challenge their assumptions about each other and build cross-cutting relationships.⁶⁶ In addition, the example of the initiative that worked to enhance the community identity of the Ulster-Scots also did not seem to use any discriminatory techniques to gain their positive sense of identity.⁶⁷ Despite the obvious importance of identity to social psychology and peacebuilding, connections between music, dance, and identity in the literature are slim. What this research highlights is that one's artistic identity – such as being identified as a hip-hopper, dancer, or musician – is also important to individuals. In turn,

64. Ibid., 25.

65. Burton, "Conflict Resolution: The Human Dimension - John W. Burton; The International Journal for Peace Studies."

66. "Interview #18: Music and Dance-based Initiative in Uganda."

67. "Interview #6: Music and Dance-based Initiative in Northern Ireland."

identifying oneself artistically can create a sense of belonging – belonging to a wider community of artists, dancers, and/or musicians. This community is most likely present and surrounds them physically in some form, but in addition it is a community that transcends borders. Furthermore, an identity connected with an artistic community cannot be easily threatened or eradicated, such as identities that are linked to physical communities and individuals. Interviewees who spoke of the transcendent identity of an artist tended to be of the mindset that the latter identities could be threatened or destroyed. However, interviewees seemed to believe that this would not be true for identities based on a connection with an artistic community.

An example of this identity associated with an artistic community was explicit in the case of the Acholi boy who lost his whole family in the war, and thereby lost his sense of identity and belonging. Through the MDBI, he learned to break dance. This gave him a renewed sense of identity, which replaced the one that was lost; he now identifies himself first and foremost as a break dancer. Such instances were expressed multiple times in the interviews, although not in as great detail as the above anecdote. Therefore, further exploration of the link between identity and M/DBIs, specifically research on how one's positive social identity may affect other social groups could contribute largely to the field of ABP and conflict resolution as a whole.

New Insight 2: The Effect of Self-Confidence and Empowerment

Another effect that all interviewees mentioned as a result of their initiatives is empowerment. Based on this research, it is unclear whether a link exists between an increased sense of identity and empowerment. It could be that an increased sense of identity empowers individuals. However, without the voices of participants this assumption can neither be proven nor disproven. In addition, it is clear from the interviews, that empowerment need not be connected to one's identity. Interviewees noted empowerment as an effect on participants even

when they did not seem to experience a renewed sense of identity. Therefore, the data regarding M/DBIs' capacity to empower participants constitutes a notable finding of this research.

In addition, although very little literature discussed the connection between music and dance and empowerment, Shank and Schirch do touch on how the arts can result in an increase in self-confidence.⁶⁸ Although empowerment and self-confidence are two different things, they do seem to be inherently linked in that an increase in self-confidence can lead to one's sense of empowerment. Self-confidence is a cognitive state, where an individual is confident in his or her own abilities. Empowerment takes this cognitive state one step further and turns it into action. Through empowerment, people do not only believe in their abilities, but they put them to use in their own lives, communities, and society.

Since empowerment is not widely represented in the peacebuilding literature, the topic of self-confidence proves the better topic to review when exploring the effects of music and dance in peacebuilding. In terms of this research, it seems that the sense of recognition that participants experience from participating in an initiative and the respective music and/or dance-form could be linked to an increase in self-confidence. Examples of this could be seen in the story of the participants from the MDBI where participants were given positive recognition and acknowledgement as young artists. Interviewees gave examples of such participants who then went on to make an income based on the art form for which they were recognized. Others took that recognition and were able to use their confidence to achieve other goals, such as going to school.

68. Shank and Schirch, "Strategic Arts-based Peacebuilding."

Shank and Schirch explicitly note self-confidence as a result of ABP.⁶⁹ They explain that the arts can be used towards capacity-building as mechanisms to “build self-confidence, enable self-expression, and provide training in leadership, public speaking, and creative problem solving.”⁷⁰ Even though Shank and Schirch listed music and dance closer with the arts that transform relationships than those that build capacity, this research suggests that music and dance may also be strong capacity building arts. This topic will be touched on below, as this section will focus on the effect of self-confidence and empowerment elicited through M/DBIs.

In addition to the peacebuilding literature links between increased self-confidence and certain peacebuilding measures, the psychology literature also touched on how self-confidence could result from participating in music and dance therapies.⁷¹ However, although the topic of self-confidence is present in this body of literature, a direct link between self-confidence, music, dance, and finally empowerment is either not largely accessible or non-existent. But, empowerment seems to be an even greater effect of M/DBIs than self-confidence. Nearly every interviewee had examples of “empowered participants”. Many interviewees made connections between participants’ empowerment and their going on to promote change in others and their communities, and sustaining change encouraged in the initiatives. Since empowerment seems to lead to greater and/or sustainable change, the topic of empowerment in M/DBIs is a topic for

69. Ibid.

70. Ibid., 226.

71. Callaghan, “Torture - the Body in Conflict: The Role of Movement in Psychotherapy”; Dosamantes-Beaudry, *The Arts in Contemporary Healing*; Singer, “Hidden Treasures, Hidden Voices: An Ethnographic Study into the Use of Movement and Creativity in Psychosocial Work with War-affected Refugee Children in Serbia”; Shank and Schirch, “Strategic Arts-based Peacebuilding”; Malchiodi, *Expressive Therapies*; Amir, “Giving Trauma a Voice: The Role of Improvisational Music Therapy in Exposing, Dealing with and Healing a Traumatic Experience of Sexual Abuse.”

further research. Since M/DBIs can be linked to empowerment and self-confidence, another worthwhile topic for future research is the role of music and dance as capacity building arts.

Shank and Schirch highlight forum theatre and arts education programs as the main capacity building arts, whereas based on their placement on the conflict curve, it seems to be assumed that music and dance are better for transforming relationships. One explanation for this may be based on Schirch and Shank's categorization of ABP measures. It could be that they would categorize the initiatives represented in this study as capacity-building programs such as arts education programs, rather than music and dance therapies. However, since the initiatives in this study also seemed to transform relationships, it seems they may represent a hybrid of arts education programs and music and dance therapies. In short, the capacities of music and dance are multi-fold and their use should not be limited to transforming relationships.

It is plausible that music and dance have the capacity to contribute to conflict transformation through the transforming of relationships, may to conflict prevention as capacity building arts. This assumption is partially based on Shank and Schirch's placement of capacity building arts in conflict prevention. In addition, interviewees' work often brought people together to create mutual understanding in order to avoid future conflict. M/DBIs' role in violence prevention would be extremely difficult to assess, but perhaps as many interviewees suggest, one has to trust, trust that the work is preventing violence and a re-escalation of conflict. Although difficult to assess, viewing M/DBIs as arts for capacity building and violence prevention represents a large, potentially extremely important gap in current understandings of ABP. Further research on these topics would be useful to practitioners and scholars alike.

Limitations of the Research

As mentioned in chapter four, limitations included an inability to reach general, definitive conclusions as well as a limited ability to address challenges of causation, measurement, monitoring, evaluation, and sustainability. This section summarizes each limitation separately while also showing how they are connected.

The first limitation is one reason why this research sought to give an overview of possible effects, rather than concrete generalizations. Had this research aimed to provide firm conclusions, the results would have been skewed. Due to the use of snowball and convenience sampling there is not equal representation between sites and the types of initiatives. In addition, interviewees approached their work from different angles. They differed in their definitions of peace, use of music and dance, and goals. Since the findings are based on interviews any concrete findings may reflect biases of the interviewees (conscious or unconscious). These factors made it impossible to generalize findings through this research. The topic of causality also limited the generalization of findings and proved a larger challenge to this study.

Since none of these initiatives worked in isolation, it is difficult to assess the true cause of the effects that the interviewees perceived. Outside factors such as personal, social, communal, political, and even global events may have also influenced change in participants. Additionally, many interviewees mentioned that they assumed changes they saw within participants in a specific initiative would also be reflected in other aspects of participants' lives. Few had evidence of this. It is therefore possible that participants' shifted their attitudes or behavior within the confines of a certain initiative, but did not carry this change outside the initiative. This challenge is present in many peacebuilding initiatives and brings into question the ability to soundly measure, monitor, evaluate, and sustain initiatives.

This thesis did not focus on evaluation of MDPB. Since evaluation can be a tricky topic in peacebuilding, especially ABP, interviewees' responses may have differed had they only been asked about measurements, evaluations, and "successes and failures". This research focused on the effects that interviewees saw, whether intended or not, to allow for more open responses. Certain responses still brought up questions regarding monitoring and evaluation, especially in terms of sustainability. Nearly all interviewees saw importance in monitoring and evaluation, but remarked that the lack of funding and time prevented them from thoroughly conducting it.

Other challenges also exist. Sara Beller, in her MA thesis, explored ABP evaluation through interviews with practitioners such as Schirch, Zelizer, and Cohen, and also a survey of literature including noteworthy works in the field such as Church and Rogers' monitoring and evaluation manual⁷² and Neufeldt's work on impact assessment.⁷³ According to Beller, four main challenges to ABP include: 1) defying skepticism, 2) prioritizing goals, 3) measuring non-linear patterns, and 4) articulating indicators.⁷⁴ First, skeptics of ABP see it (and not necessarily without reason) as lacking rigor and strategy. Skepticism also exists, because the arts are still largely marginalized in peacebuilding and are often seen as a "soft" approach to the "hard"

72. Cheyanne Church and Mark Rogers, *Designing for Results: Integrating Monitoring and Evaluation in Conflict Transformation Programs* (Washington, DC: Search for Common Ground, 2006).

73. Reina C. Neufeldt, "Frameworkers' and 'Circlers' - Exploring Assumptions in Peace and Conflict Impact Assessment," in *Berghof Handbook for Conflict Transformation* (Berlin: Berghof Research Center for Constructive Conflict Management, n.d.), <http://www.berghof-handbook.net/articles/section-ii-analysing-conflict-and-assessing-conflict-transformation/>.

74. Beller, "Sowing Art, Reaping Peace."

issues of conflict and violence.⁷⁵ Second, prioritizing goals is crucial for thorough evaluation techniques, but proves difficult in ABP where there is uncertainty between evaluating the end-product and the process.⁷⁶ Third, traditional evaluation techniques are designed to measure “explicit, linear change,”⁷⁷ whereas ABP often encourages non-linear change. Fourth, many indicators are based on tangible evidence; this proves difficult when an initiative seeks to influence change at the emotional, cognitive, or social level. Additionally, establishing firm indicators may cause evaluators to miss seeing unintended outcomes that take place. Beller offers possible solutions to these challenges, but that goes is beyond the scope of this thesis.

The aforementioned challenges are also present in the discussions regarding the sustainability of ABP initiatives. As noted in chapter four, since many interviewees lacked the capacity to track the sustainability of their work, some could only assume that their work continued; others had concrete evidence. Although this research was not aiming to prove interviewees’ responses, the fact that some interviewees worked largely under assumptions, could give further fuel to skeptics’ claims that ABP lack rigor and strategy. Although Beller’s work is a considerable start, it would be valuable to conduct further research and perhaps even more important would be to create effective monitoring and evaluation strategies for non-linear peacebuilding initiatives that do not result in tangible effects.

75. Ibid.; Shank and Schirch, “Strategic Arts-based Peacebuilding,” 217–218.

76. Beller, “Sowing Art, Reaping Peace.”

77. Ibid., 78.

Conclusion

Although there still exist areas for further research, it can be concluded that music and dance hold much potential for contributing to peacebuilding. They are powerful tools for transforming relationships, which ties them closely to the peacebuilding and conflict transformation processes. This research adds empirical evidence to support certain claims in the literature regarding the effects of MDPB. Through exposure and expression-based approaches, M/DBIs can serve as platforms for (re-)building relationships and as outlets for emotional expression.

Exposure-based approaches can lead to personal transformation through challenging assumptions, changing attitudes, perceptions, and behaviors, and finally building mutual understanding. Expression-based approaches can teach participants a skill in music and/or dance, which they may then use as a tool for personal expression, which can lead to positive recognition and increased self-confidence. In addition, both of these approaches increased participants' sense of personal and social identity, belonging and empowerment. This study has also shown ways in which music and dance may bring about dialogue, healing, heightened emotional awareness, and reduced violent behavior. Lastly, since music and dance seem to lead to an increase in self-confidence, participants' taking on leadership roles, as well as their engaging in creative problem solving, music and dance may also be effective art forms to serve as mechanisms for capacity-building and conflict prevention.

This thesis attempted to fill part of a large gap in the current literature and research on ABP. It was for this reason that the impact of music and dance on participants was the focus of this research, rather than the more popular and researched art forms associated with peacebuilding, such as forum theatre, media arts such as radio and television shows, concerts,

and music festivals. However, in attempting to fill this large gap, more gaps were uncovered. These gaps have been mentioned throughout the chapter, and will be listed here. Avenues for further research that would benefit scholars and practitioners alike include further study on:

1. How do participants' perceive the effects of M/DBIs?
2. How does positive recognition influence participants' sense of identity and empowerment?
3. How might participants continue to be empowered after an initiative?
4. Which circumstances are most/least conducive to music and danced-based trauma-healing?
5. What is the role of music and dance in re-building one's personal and social identity? How might this affect other groups' identities?
6. How might music and dance be used to increase emotional awareness and decrease violent behavior in conflict-settings outside of schools?
7. What effect do M/DBIs have on the audience members?

Further research on these topics would aid practitioners looking to use music and dance in their work. It would also contribute to a more comprehensive understanding of the capacity of the arts in peacebuilding. In addition, some of these avenues for further research are not limited to the area of ABP, but would also benefit practitioners in the broader fields of peacebuilding and conflict resolution. Lastly, a deeper understanding of the above topics would also benefit participants and the targeted populations of peacebuilding initiatives. By better understanding the effects and impacts outlined above, practitioners could then be better equipped to address victims' needs in a variety of fresh and creative ways.

As the research findings and the gaps outlined above suggest, the field of peacebuilding lacks an understanding of the full potential of music and dance, and other arts, in peacebuilding. It is thus important to unveil the potential of the arts through further research. This study has contributed a piece to the current gap in the literature on the effects of MDPB. It will hopefully be useful to participants and practitioners.

The better scholars and practitioners understand the capacity of the arts in the peacebuilding process, including knowing which arts work best at different parts of the process, and also which arts may be effective complements to each other, the better they will be able to use the arts as a viable means of contributing to the peace process. According to this research, music and art-based initiatives can contribute in a valuable fashion to the peacebuilding process when used strategically.

This research suggests that music and dance are an effective means to contribute to the peacebuilding process through building capacity in participants and transforming and strengthening relationships. This strengthening and sustaining human relationships, empowering individuals and building their capacity in turn strengthens the web of social change. This research has sought to show that the individuals, or “artists” as some would call them, using these means to build peace are not isolated beings. They are integral parts of society. It is they who (re-)build relationships and stabilize the web of social change. They are peacebuilders in the truest sense. And their means, whether through brush strokes or rhythms and beats, are not secondary tools, but rather central threads serving to strengthen the peacebuilding process as a whole. MDPB may simply be a “thread in a weave” of this change, as one interviewee pointed out, but in this web of human relationships, every thread counts.

APPENDIX

The effects of music and dance on peacebuilding SEMI-STRUCTURED INTERVIEW PROTOCOL

Kathryn M. Lance
M.A. Candidate American University – Washington, DC

Introduction

My name is Kathryn Lance. I am a Master's student studying at American University in Washington, DC. You are being asked to participate in a research study that examines the long-term effects of music and dance in peacebuilding.

Your participation

You have been contacted about an interview, because you have been identified as someone who has participated in or organized an initiative that involved music and/or dance prior and promoted peacebuilding in some capacity, whether it be through community building or trauma healing. For the purpose of this study it is important that this initiative involved either music-making of any kind, dancing, or both. I am interested in your perceptions of this initiative and the effects (if any) that this initiative had on the participants, possibly yourself, and the community. Your participation in this research is completely voluntary. You may choose to stop the interview at any time or decline to answer any question(s). The interview will require approximately 30 - 60 minutes of your time.

In addition, all your responses will remain confidential. Any identifying information will be kept confidential in a secure database and/or in a locked file. Confidential records will only be viewed by myself and my advisor, Dr. Reina Neufeldt. This also pertains to audio files and tapes should you consent to a recorded interview.

Risks of the study & rights of the participant

This study involves recalling past events. If you experience discomfort during this research, you may stop participating at any time. If you have any questions or concerns or would like to request a copy of the research, please do not hesitate to contact me at either via email (k.lance.parsoud@gmail.com) or phone (001.202.313.7224). If you have questions about your rights, you may contact either of the following members of the Institutional Review Board of American University:

Dr. David Haaga
Chair, Institutional Review Board
American University
+1.202.885.1718
dhaaga@american.edu

Matt Zembrzuski
IRB Coordinator
American University
+1.202.885.3447
irb@american.edu

Participating in this interview indicates your consent to participate in this research. Thank you for your time and consideration!

The effects of music and dance on peacebuilding
SEMI-STRUCTURED INTERVIEW QUESTIONS

Name: _____

Age range: 18 – 30, 30 – 45, 45 – 60, 60 and over

Location of residence: _____

Occupation: _____

1.) What was the name of the initiative in (which you participated/which you organized)?

2.) Who was the host or main organization of the initiative, if any?

3.) Where did the initiative take place? [City, country – if in multiple locations, please list the places in which you (participated/organized)]:

4.) What was this initiative trying to accomplish or address?

-What else?

-Was it an aim of the initiative to heal trauma or contribute to conflict resolution?

-To what degree do you feel that this initiative helped heal past traumas in participants?

-To what degree do you feel that this initiative contributed to the conflict transformation process?

5.) In what way was music and dance utilized?

-Why?

-Do you feel that culture taken into consideration in this regard?

6.) What changes do you feel came out of this initiative (during, immediately afterwards, in the long run)?

-Do you feel that this initiative brought about change in individual participants? In the community?

-Did you personally experience any changes due to this initiative?

-Would you consider these changes sustainable? Why or why not?

-Has there been follow-up with participants since the initiative took place?

Thank you for your time and participation!

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