



UNITED STATES
INSTITUTE OF PEACE



Culture and Conflict Summit

Draft Resource Guide

September 10 and 11, 2014
Washington, DC

About the Resource Guide

This resource guide is a beginning of a comprehensive resource for educators and peacebuilders interested in using arts both inside and outside academia. It is meant to be a useful guide to those who are teaching about using arts in conflict scenarios for the purposes of peace, and those who will engage in it in practice.

We encourage you to reflect on additional resources that would be useful for these groups of people during the two days of the Culture and Conflict Summit, hosted by the British Council in partnership with the U.S. Institute of Peace. We also encourage critical feedback on the current draft resource guide to increase its utility for those working for peace.



The United States Institute of Peace [USIP] is an independent, nonpartisan conflict management center created by the United States Congress thirty years ago. Our mission is to prevent, mitigate, and resolve violent conflicts around the world. We do this by engaging directly in conflict zones and providing analysis, education, and resources to those working for peace.

Our work in conflict zones has revealed to us that arts and culture are powerful tools to educate societies about alternatives to violence and mobilize people to undertake nonviolent action to challenge injustices and advance a sustainable peace.

We know that every society has cultural reservoirs that can be tapped to advance counter-narratives focused on the nonviolent transformation of conflict. This should be an integral part of strengthening individuals and institutions working for peace. Music, drama, literature, and other traditional practices are methods of popular education that highlight the absurdities of repression, amplify the voices of those fighting for a just peace amidst on-going war, and strengthen nonviolent solidarity and discipline. This Summit and this Guide to Resources illustrates the wide diversity of tools, techniques, programs and teaching programs that are proving to be creative responses to harsh violence, to restoring the individuals and human communities who are victims, and to bolster those who engage in non-violent resistance to such violence. They are indispensable peacebuilding tools, which is why we are so very pleased to be partnering with the British Council in these events and materials.

George A. Lopez

Vice President, the Academy

USIP



About the British Council

The British Council creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. We are a Royal Charter charity, established as the UK's international organisation for educational opportunities and cultural relations. Our 7000 staff in over 100 countries work with thousands of professionals and policy makers and millions of young people every year through English, arts, education and society programmes. We re-energize the transatlantic relationship and partner with US-based organisations to work on shared agendas worldwide.

A quarter of our funding comes from a UK government grant, and we earn the rest from services which customers pay for, education and development contracts we bid for, and from partnerships. For more information, please visit: www.britishcouncil.org/usa. You can also keep in touch with the British Council through <http://twitter.com/usabritish> and www.facebook.com/britishcouncilusa.

Join the conversation on Twitter by following us @USABritish.

INTRODUCTION

Paul Smith is the British Council Director USA

The British Council creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. We call this 'cultural relations.'

We were set up more than 80 years ago, under the shadow of looming conflict, five years before the start of WWII. Our founders recognized that the best way to counter aggressive rhetoric and build trust was by providing people with opportunities to come together through the arts and education and in civil society.

We are a people-to-people organization. We work directly with people in more than 100 countries around the world, including in isolated and less secure nations such as Afghanistan, where I recently spent two years as country director, Libya, Iraq and Burma. In Syria, one visitor to our office described the British Council as his 'bubble of oxygen'. During my 30 years of service with this organization, time and again I have seen cultural relations and the arts make connections, break down barriers, and help people shoulder extraordinarily difficult circumstances.

We also see that more and more of the world's conflicts are culturally caused along fracture lines of identity, homeland, religion, mobility, inclusion, exclusion. Conflicts which are cultural in cause would do well to include cultural awareness in their yearning for resolution.

We are delighted to provide this resource guide to share our experience and that of others who have devoted themselves to addressing conflict resolution through culture.

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CULTURE AND CONFLICT RESOURCE GUIDE TEXT

Articles

Music and Art in Conflict Transformation: A Review

Arlid Bergh & John Sloboda
2010

Since the early 1990s, there has been an increase in the use of music and the arts within a conflict transformation context. This guest editorial discusses the developments in this research and practical area. The current status of the field, and challenges it faces, are then examined within the context of this issue's theme of the arts and conflict transformation/peacebuilding.

<http://musicandartsinaction.net/index.php/maia/article/view/conflicttransformation/45>

Strengthening the Nexus of Arts, Culture and Peacebuilding

Jonathan White & Cynthia Cohen
February 13, 2012

On November 8, 2011, Search for Common Ground, the Program in Peacebuilding and the Arts at Brandeis University and the Alliance for Peacebuilding convened a gathering at the United States Institute of Peace to explore how work at the nexus of arts, culture and peacebuilding could be strengthened. Seventeen people attended with ties to academic institutions, non-governmental organizations and national and international organizations in both the arts/culture and peace sectors. This report summarizes the conversation and highlights action steps for strengthening work at the nexus of arts, culture and peacebuilding.

http://www.brandeis.edu/ethics/peacebuildingarts/pdfs/library-authors/2012_2_13_Cohen-Strengthening_Work_at_the_Nexus_of_Arts-Report_FINAL.pdf

Hieroglyphics That Won't Be Silenced

Barbara Pollak
July 10, 2014

This case study centers on the use of protest art during Egypt's tumultuous last few years. It profiles, in particular, one artist who goes by the nom de plume of "Ganzeer," meaning "bicycle chain" in Arabic. Ganzeer said he calls himself "bicycle chain" because he likes to think of artists as the mechanism that pushes change forward. "We are not the driving force," he said. "We are not the people pedalling, but we can connect ideas and by doing this we allow the thing to move."

Transforming Cultural Conflict in an Age of Complexity

Michelle LeBaron

2000

This article surveys several definitions of culture, arguing that the most useful approach is to define culture broadly and to recognize its significance to most or all conflicts. Some of the ways that culture affects conflicts will be outlined, accompanied by examples. These include: culture as a lens that both facilitates and blocks effective communication; culture and world view differences as the subject of conflicts; and conflicts related to identity and recognition as facets of cultural differences. Further discussed are Western models of third party intervention, inviting readers to examine the values and assumptions underlying them. Challenges inherent in developing appropriate processes will be discussed. The article concludes with recommendations for process design in culturally complex conflicts.

http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1865490

Embodied Conflict Resolution: Resurrecting Role-Play Based Curricula Through Dance

Michelle LeBron

2013

Moving on from the authors' seminal 2009 critique of the overuse of role-plays in negotiation teaching, "Death of the Role-Play" (chapter 13 in *Rethinking Negotiation Teaching*), Alexander and LeBaron have taken the rapidly increasing enthusiasm for experiential learning in a new direction: multiple intelligences. Their particular interest is in a use of experiential learning that focuses on kinesthetic intelligence, employing actual physical movement, particularly dance, to unlock creativity in other mental domains, as well as to encourage authentic participation by people whose skills are not primarily verbal or mathematical.

http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2310214

Choreography of Resolution: Conflict, Movement, and Neuroscience

Michelle LeBaron

2013

The *Choreography of Resolution* explores how conflict, movement and neuroscience are all intertwined and the effects each factor plays in resolution. The authors consider the role of movement in conflict dynamics, expose the limitations of omitting the body from understandings of conflict, explore ethical dimensions of embodied approaches, and propose key strategies for conflict intervention.

http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2399229

What Moves Us: Dance and Neuroscience Implications for Conflict Approaches

Michelle LeBaron

2014

Despite its worldwide use in grassroots conflict approaches, dance, and the body more generally, remain largely unaddressed within conflict theory and conventional practice. The authors argue that the body is an essential focus of conflict theory and a ready resource for conflict practice by exploring the implications of compelling discoveries within the field of neuroscience. Examining the embodied dimensions of cognition, emotion, and memory, the physical roots of empathy, and the relationship of right- and left-brain processes to conflict, the authors outline neuroscientific underpinnings of dance-based approaches to conflict and the range of creative tools that arises from its use.

http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2392379

Dancing to the Rhythm of the Role-Play, Applying Dance Intelligence to Conflict Resolution

Michelle LeBron

2012

The authors elaborate on a set of alternatives to standardized role-plays that are more dynamic and embodied, and therefore more likely to yield proficiency in practice. Borrowing from fine arts, neuroscience and intercultural communication among other interdisciplinary fields, the authors explain why dance and movement are useful, and even essential, components of conflict resolution education. From their own and others' experiences in the field they examine why practitioners and parties can benefit from the gifts of mirror neurons, somatic empathy and other recently elaborated insights, if they only step away from their tables and dance.

http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2291725

North Korea Photography Exhibition Opens in the British Council Offices

Maev Kennedy

May 13, 2014

A photojournalism exhibition by Nick Danziger opened in the British Council Offices in London, England. The article explores the process Danziger went through to put the exhibition together and his experiences in North Korea.

<http://www.theguardian.com/artanddesign/2014/may/13/north-korea-photography-exhibition-british-council>

The Role of the Artistic Process in Peace-Building in Bosnia and Herzegovina

Craig Zelizer

2003

In this research project, the author spent fourteen months in Bosnia-Herzegovina researching the use of community arts-based peacebuilding efforts both during the war and in the post-conflict stage. This paper provides an overview of the research and offers several conclusions on the role of arts in peacebuilding within Bosnia-Herzegovina with the hope that these findings have

relevance for other regions and the field in general.

<http://shss.nova.edu/pcs/journalsPDF/V10N2.pdf>

Laughing Our Way to Peace or War: Humor and Peacebuilding

Craig Zelizer

November, 2010

The paper offers an analytical model regarding the role of humour in peacebuilding in divided societies, as well as documenting several examples of the application of humour and the opportunities and challenges to using humour in societies in conflict. Concrete roles that humour can play are discussed, including as a tool to cope with violent conflict, humanizing or dehumanizing the other, bridge builder, mobiliser, etc. Avenues for future research are also outlined.

<http://journals.uoc.edu/index.php/journal-of-conflictology/article/view/vol1iss2-zelizer>

Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field

Craig Zelizer

September, 2011

Within the field of community arts, many arts-based practitioners may become involved in work in conflict-affected settings both domestically and internationally. Examples might include creating a theater project with youth in a post-conflict divided community, providing refugee communities a safe artistic space for creation and healing, and organizing musical concerts to bring communities together in areas of conflict. Given that community arts-based practitioners often become involved in work involving conflict issues, there are valuable lessons that can be drawn from the conflict-resolution field.

<http://www.internationalpeaceandconflict.org/profiles/blogs/article-on-community-arts-and#.U-UDj4BdXXx>

Books

Theater of the Oppressed

Augusto Boal

1993

The innovative Brazilian playwright, director and international lecturer explicates Aristotle's poetics and the philosophies of Machiavelli, Hegel and Brecht to determine the extent to which their chief components--imitation, catharsis and, ultimately, audience control--serve up to support the status quo of a society rather than facilitate change.

Games for Actors and Non-Actors

Augusto Boal

2nd Edition, 2002

Games for Actors and Non-Actors is the classic and bestselling book by the founder of Theatre of the Oppressed, Augusto Boal. It sets out the principles and practice of Boal's revolutionary Method, showing how theatre can be used to transform and liberate everyone - actors and non-actors alike.

Rainbow of Desire

Augusto Boal

1995

Rainbow of Desire is a handbook of exercises with a difference. It is Augusto Boal's bold and brilliant statement about the therapeutic ability of theatre to liberate individuals and change lives. Now translated into English and comprehensively updated from the French, *Rainbow of Desire* sets out the techniques, which help us 'see' for the first time the oppressions we have internalized. Boal, a Brazilian theatre director, writer and politician, has been confronting oppression in various forms for over thirty years. His belief that theatre is a means to create the future has inspired hundreds of groups all over the world to use his techniques in a multitude of settings. *Rainbow of Desire* will make fascinating reading for those already familiar with Boal's work and is also completely accessible to anyone new to Theatre of the Oppressed techniques.

Conflict and Culture Fostering Peace Through Cultural Initiatives

Joint Research Institute for International Peace and Culture

This research details the discussions from nine roundtables: two in Japan, four with German institutions, two in the United Kingdom and one in France. The roundtables were conducted with cultural and academic experts to discuss the question, "How can cultural productions be crafted in order that they might contribute to peace?"

http://www.jripec.aoyama.ac.jp/english/publication/pdf/nyrt_conference_report.pdf

Art and Upheaval: Artists on the World's Frontlines

William Cleaveland

March, 2008

This book explores how artists in communities in crises the world over are working to resolve conflict, promote peace, and rebuild civil society. Here are six remarkable stories of artists in Northern Ireland, Cambodia, South Africa, the United States (Watts, Los Angeles), aboriginal Australia, and Serbia, who heal unspeakable trauma, give voice to the forgotten and disappeared, and re-stitch the cultural fabric of their communities.

The Moral Imagination: The Art and Soul of Building Peace

John Paul Lederach

2005

John Paul Lederach's work explores the evolution of his understanding of peacebuilding by reflecting on his own experiences in the field. Peacebuilding, in his view, is both a learned skill and

an art. Finding this art, he says, requires a worldview shift. Conflict professionals must envision their work as a creative act - an exercise of what Lederach terms the "moral imagination."

Acting Together: Performance and the Creative Transformation of Conflict

Cynthia E. Cohen, Roberto Gutierrez Varea, and Polly O. Walker

2011

Volume I explores performance as a social justice, conflict resolution, and peacebuilding tool in regions fractured by violence, dislocation, poverty, and oppression. Nine case studies from six continents shape a vocabulary for evaluating community, artist, and ritual-based performance, giving voice to silenced truths. Volume II continues where the first volume left off, presenting more inspiring examples of peacebuilding performances in conflict-ridden regions. Where the first volume emphasizes theater and ritual's potential for resistance and catharsis in the midst of direct violence and in the aftermath of mass violence, the second volume focuses on performance's ability to bridge gaps and create inclusion in the more subtle context of structural violence and social exclusion.

Films and Videos

Culture of Resistance

Lara Lee

2010

Does each gesture really make a difference? Can music and dance be weapons of peace? Director Lara Lee embarked on a two-year, five-continent trek to find out. From Mali, where the music of Tuareg resistance rises from the desert, to Burma, where monks acting in the tradition of Gandhi take on a dictatorship, moving on to Brazil, where musicians reach out to slum kids and transform guns into guitars, and ending in Palestinian refugee camps in Lebanon, where photography, music, and film have given a voice to those rarely heard, *Cultures of Resistance* explores how art and creativity can be the ammunition in the battle for peace and justice.

<https://www.youtube.com/watch?v=nptGxlSFxY4>

Playlist of short films from *Culture of Resistance*

<http://www.youtube.com/playlist?list=PLC800EC02792138BB>

Burdus

Julia Bacha

2010

Ayed Morrar, an unlikely community organizer, unites Palestinians from all political factions and Israelis to save his village from destruction by Israel's Separation Barrier. Victory seems improbable until his 15-year-old daughter, Iltezam, launches a women's contingent that quickly moves to the front lines.

Link to Trailer

<https://www.youtube.com/watch?v=2hqYR7OkqL4>

Pay Attention to Non-Violence - TEDx Talk

Julia Bacha

2011

In 2003, the Palestinian village of Budrus mounted a 10-month-long nonviolent protest to stop a barrier being built across their olive groves. Did you hear about it? Didn't think so. Brazilian filmmaker Julia Bacha asks why we only pay attention to violence in the Israel-Palestine conflict -- and not to the nonviolent leaders who may one day bring peace.

<https://www.youtube.com/watch?v=iYwAMccbhYs>

Amandla!: A Revolution in Four-Part Harmony

Lee Hirsch

2003

Amandla!: A Revolution in Four-Part Harmony tells the story of black South African freedom music and the central role it played against apartheid. The first film to specifically consider the music that sustained and galvanized black South Africans for more than 40 years, *Amandla's* focus is on the struggle's spiritual dimension, as articulated and embodied in song. Named for the Xhosa word "power," *Amandla* lives up to its title, telling an uplifting story of human courage, resolve and triumph.

Film Trailer

<http://vimeo.com/15231827>

The Singing Revolution

2007

The Singing Revolution film shares how, between 1987 and 1991, hundreds of thousands of Estonians gathered publically to sing forbidden patriotic songs and share protest speeches, risking their lives to proclaim their desire for independence.

<http://www.singingrevolution.com/cgi-local/content.cgi>

Film Trailer

<https://www.youtube.com/watch?v=Pgks-CcNI80>

Music

Beat Making Lab

PBS Digital Studios

Beat Making Lab is an electronic music studio small enough to fit in a backpack. The group collaborates with communities all around the world; donating laptops, microphones and software to community centers and conducting two-week residencies with talented youth. They also film workshops and shoot music videos as part of a weekly web-series with PBS Digital Studios. Beat Making Lab goals include cultural exchange, innovative collaboration, and social/entrepreneurial impact. Beat Making Lab is an initiative of ARTVSM LLC, a production company that funds innovative projects merging the worlds of art and activism, “by any medium necessary”. Production funding for the Beat Making Lab web-series is provided, in part, by PBS Digital Studios.

Youtube Channel

<https://www.youtube.com/channel/UCiuniISAEmVg2hiAdDOaRnA>

Beatboxing and Building Community – Ethiopia <https://www.youtube.com/watch?v=mXEiN7-gsQc>

Heartbeat

As a positive alternative to the normalization of segregation, violence, and racism, Heartbeat creates spaces and opportunities for Palestinian and Israeli youth musicians to build critical awareness, respect, and trust while harnessing creative nonviolent tools for self-expression and social change. Engaging in a sustained music, dialogue, and empowerment process, Heartbeat youth musicians become agents of change; harnessing the tools of creativity to imagine possibilities, ask questions, and publicly address systemic problems such as violence, oppression, and inequality — partnering to create a safe, equitable future for all.

<http://heartbeat.fm/>

Heartbeat co-founder TEDx Talk

<https://www.youtube.com/watch?v=t9wNjQfyjVc>

Most Recent Hearbeat Album

<https://itunes.apple.com/us/album/heartbeat/id716656597>

Freedom Beat

Freedom Beat is a globally distributed record label, website, and meeting place for artists, listeners, activists, and researchers interested in music of resistance, and the role music plays in nonviolent conflict. Their mission is to provide resources, distribution, and awareness of the artists creating music of resistance, and to the causes they are inspired by, or a part of. The Freedom Beat website/blog will track emerging stories about music of resistance in the media, artist profiles & features, the history of music of resistance, and artist’s streaming music & video. They also provide current and aspiring artists with technical resources on recording techniques, music hardware & software, distribution, marketing, and a social network made up of fellow music of resistance artists.

<http://freedombeat.org/>

Theater

The Great Game: Afghanistan

Tricycle Theater

The Great Game: Afghanistan is a series of 12 half-hour plays dealing with 170 years of foreign intervention in Afghanistan from 1842 to 2010. The plays are divided into a trilogy. The name *The Great Game* refers to the geopolitical struggle between the British and Russian empires. The plays became very popular in both the US and the UK.

Culture and Conflict Profile on The Great Game: Afghanistan

<http://www.cultureandconflict.org.uk/projects/the-great-game-afghanistan/>

The Jüdische Kulturbund Project

The Jüdische Kulturbund Project explores the dilemma that Jewish artists faced in Germany back in the 1930s and early 1940s and again what artists around the world face today. The Project uses film and multimedia stage productions to explore these narratives. Their current project, *Playing for Life: Art Under Tyranny*, will weave together rare video, still images, music, and live performance, linking a unique story of the past (the Kulturbund from Nazi Germany) to the present (current-day artists from different countries).

<http://www.judischekulturbund.com/>

Blogs and Blog Posts

Why People Risk Their Lives to go into Theater

Nihad Kresevljakovic

2014

Kresevljakovic's post on the British Council blog discusses the reasons people in crisis regions risk their lives to go into theater. Kresevljakovic is the director of the Sarajevo War Theater.

<http://blog.britishcouncil.org/2014/06/01/why-people-risk-their-lives-to-go-to-the-theatre/>

Analyzing the Art of Resistance

Mary Ann DeVlieg

July 9, 2014

DeVlieg's post on the World Policy blog discusses the art of resistance, and the challenge of measuring the impact of work that influences thought. She calls for a multi-disciplinary approach to continue to share information, and find supporters for resistance art and artists around the globe.

<http://www.worldpolicy.org/blog/2014/07/09/analyzing-art-resistance>

Politics Demonizes, Culture Humanizes

Cynthia P. Schneider

2013

Schneider's post in the Brookings Institution Up Front blog discusses how, "arts, culture, and media help provide the inner strength required to imagine and create a secure, tolerant, democratic future."

<http://www.brookings.edu/blogs/up-front/posts/2013/06/06-arts-conflict-security-schneider>

The Art of War: Cultural Policies and Post-Conflict Reconstruction

Uwimana Basaninyenzi

2012

Basaninyenzi's post on the World Bank blog explores the question, "Are post-conflict societies that foster, promote, and develop their cultural industries providing important reconciliation benefits to their communities?"

<http://blogs.worldbank.org/publicsphere/art-war-cultural-policies-and-post-conflict-reconstruction>

Organizations

Izolyatsia Foundation

Izolyatsia is a non-governmental center in Donetsk for those interested in making social change through creative expression. Its activities stand for preservation, cultural replenishment, and regeneration. They include projects on the site of the center itself (located at a former insulation-making factory), as well as educational and community-oriented projects.

<http://izolyatsia.org/en/foundation>

MasterPeace

MasterPeace aims to inspire everyone to use their talent and energy for building peace and togetherness. MasterPeace will help lead the way to a more sustainable world with less armed conflict. MasterPeace is the fastest growing grass-roots peace movement of the world, with the ambition to reach out to millions and mobilize at least 400,000 new peace builders by 2020.

<http://www.masterpeace.org/>

Peace & Collaborative Development Network (PCDN)

Created by Dr. Craig Zelizer in 2007, the Peace and Collaborative Development Network (PCDN) is a free professional networking site that works to foster dialogue and sharing of resources in international development, conflict resolution, gender mainstreaming, human rights, social entrepreneurship and related fields. PCDN seeks to create horizontal networking and information sharing for individuals and groups around the world. Members can chat with each other, create

blogs, add to discussion topics, and share current research, experiences and challenges from the field.

<http://www.internationalpeaceandconflict.org/>

Move This World

Move This World is a global nonprofit that uses creative expression as a vehicle to transform conflict, violence and bullying in communities. In partnership with schools, community-based organizations, families and corporations, MTW has worked with over 15,000 individuals across 22 cities on four continents to build and connect more emotionally resilient communities. Their hallmark program is an innovative, evidence-based curriculum that engages students Pre-K-12, educators, administrators, families, and corporate leaders in creative-based activities that promote empathy, mediation skills, and conflict transformation. In this way, MTW fosters cumulative skill building that grows with the individual and produces measurable impact to promote social change through the art of expression.

<http://movethisworld.org/>

PeaceMedia

United States Institute of Peace

Media's power is no secret. Its consumption around the world grows every day, for better or for worse. This site provides a vast collection of media resources that will help promote peace. There are resources that raise awareness, arouse empathy and inspire action, and help to better understand the drivers of current conflicts. Their goal is to share media that inspires and enables viewers to promote peace and mutual understanding across the globe.

<http://peacemedia.usip.org/>

Just Vision

Just Vision highlights the power and potential of Palestinians and Israelis to end the occupation and build a future of freedom, dignity, equality, and human security using nonviolent means. Their stories are told through films, multimedia tools, and targeted public education campaigns that undermine stereotypes, inspire commitment and galvanize action.

<http://www.justvision.org/>

Other Resources

Training Manual on Theatre for Social Development

Bond Street Theatre

Bond Street Theatre's Training Manual on Theatre for Social Development presents a useful and enjoyable selection of theatre-based training methods, applicable to different age groups and social

conditions, and aimed at creative approaches to personal and social development in post-conflict settings. The Manual was designed to reflect the cultural norms of Afghanistan, in particular, and other areas in conflict or need in general. Each chapter addresses the cultural considerations and requirements of target populations, and presents variations and adaptations to exercises to suit. The Manual is written for educators, NGO staff, aid workers, and others. A background in theatre is helpful but not necessary to successfully use the Manual.

Note: The Training Manual on Theatre for Social Development is in final draft form and in the process of translation into Farsi/Dari. An accompanying DVD will follow.

<http://www.bondst.org/shop.html>, <http://www.bondst.org/resources.html>

Cultural Adaptability Instructor-Led Online Course

Peter Weinberger

December 1, 2014 - December 14, 2014

This course demonstrates how to reframe solutions and deal with local peoples respectfully while addressing real problems on the ground. Time and time again, we have heard the refrain about work in fragile states, "We failed to understand the culture." Many pre-deployment briefings do not prepare professionals to operate in an environment of sudden stress or to remember key cultural lessons while under pressure. Participants will learn and practice high- and low-context communication styles, individual versus collective organization, power distance, and temporal orientation. In addition, there is a focus on building up abilities in empathy and emotional intelligence for different cultural settings—sensing other's perspectives as well as taking an interest in their concerns.

<http://www.usip.org/online-courses/cultural-adaptability-in-complex-environments>

Global Citizen

Global Citizen is a website and app that revolves around a simple premise: that every person can play a role in realizing the end of extreme poverty by 2030. Put simply, we want to help you find effective and relevant ways to create change, as individuals and as a community.

Music Video – One Billion Resources

<https://www.youtube.com/watch?v=FUSiA54D9vw>

Salzburg Global Seminar Report: Conflict Transformation through Culture – Peace-Building and the Arts

2014

Salzburg Global brought together sixty artists, activists, policymakers, educators, and cultural actors from twenty-seven countries around the world for the session entitled "Conflict Transformation through Culture: Peacebuilding and the Arts" which was convened from April 6-10 at Schloss Leopoldskron in Salzburg. Through a series of plenary sessions featuring expert presentations and small group discussions, the Fellows first explored the role that the arts have played in post-conflict settings, in reconciliation and forgiveness, and in post-conflict society rebuilding. The groups worked on outlining pilot projects in critical conflict-ridden regions and

potential conflict areas around the world. Several proposals emerged, including a cultural heritage project in Turkey and Armenia, a project to develop an online platform/resource for filmmakers in conflict areas, and a project for reinventing public spaces in divided communities.

<http://www.salzburgglobal.org/issues-programs/salzburg-academies/2010-2019/2014/session-532.html>

USIP Vote for Peace Campaign

March 2014

As of early March, USIP was funding 24 projects in over 17 provinces as part of its VOTE FOR PEACE peaceful elections campaign. Projects ran the gamut from pilot song and film competitions aimed at increasing awareness about the elections and encouraging voting among the estimated 70 per cent of the population under 30, to targeted provincial level outreach campaigns led by local civil society organizations bringing together a range of actors (government officials, elders, election commission representatives) for substantive discussions on the importance of the 2014 elections for long term stability in Afghanistan as well as the more practical matters such as voter security and registration.

<https://www.dropbox.com/sh/2994r364qn4xyyk/AAAgjiOUKXHo4BAgLLDAiXBha/Other/USIP%20Vote%20for%20Peace%20Midterm%20Update.docx>

A Peace of My Mind

John Noltner

2009

A Peace of My Mind is a multimedia art project that fosters public dialogue about issues related to conflict resolution, civic responsibility, and peace. With engaging portraits and compelling personal stories, more than fifty subject describe what peace means to them, how they work toward it in their lives, and some of the obstacles they encounter along the way. A Peace of My Mind expanded into the public forum with the production of a traveling exhibit, funded by a grant from the Minnesota State Arts Board. Since its 2010 premier, more than 80,000 people have viewed the exhibit in private galleries, community centers, places of worship, libraries, and universities. A Peace of My Mind also offers programming to engage viewers with the art. Through key lectures, small group discussions, and in-depth workshops, A Peace of Mind helps community and student groups understand the ways we categorize one another and how we can bridge our differences by sharing our stories.

<http://apeaceofmymind.net/>

Rwanda Peace Narratives

Center for Peace Building International

2010

This project began in 2006 when a young survivor of the 1994 Rwandan genocide shared with the Center for Peace Building International (CPBI) his personal experience of survival. He also recruited other survivors to share their experiences in order to create a broader understanding of how young people coped in the aftermath of that genocide. They developed these lessons to encourage youth to make a positive difference during adverse circumstances and life situations. This toolkit can help

educators facilitate activities to foster awareness in young people of the effects of conflict and violence and to stimulate their own ideas for building peace within their own communities

<http://www.cpbinternational.org/wp-content/uploads/2013/04/RwandaPeaceNarratives.pdf>

Special Thanks

Paul Smith, George Lopez, J.J. El-Far, Salette Gressett, Eva-Maria Smith, Nate Wilson, Kathy Culpin, Cynthia Cohen, Rob Albro, Cynthia Schneider, Assistant Secretary of Educational and Cultural Affairs, Evan Ryan, Principal Deputy Coordinator Jean Manes, Michael Shank, Sandra Gibson, Jean Paul Lederach, Andrea Rose, Graham Sheffield, Shahid Nadeem, Maria Stephan, Sandra Melone, Malu Halasa, Olena Chervonik, Melanie Greenberg, Michael and Jacqueline Lessac, James Thomson, Leon Shahabian, Richard Fulks, Rod Dickenson, Nora's Restaurant, and the Newseum.